

DOCUMENT RESUME

ED 105 481

CS 202 009

TITLE Communication in the High School Curriculum: Speaking and Listening; Subject Field Series, Bulletin D-1. Revised Edition.

INSTITUTION Illinois State Office of the Superintendent of Public Instruction, Springfield. Illinois Curriculum Program.

PUB DATE 71

NOTE 84p.

EDRS PRICE MF-\$0.76 HC-\$4.43 PLUS POSTAGE

DESCRIPTORS *Communication (Thought Transfer); *Curriculum Guides; Debate; Drama; High School Curriculum; Interpretive Reading; Listening; Radio; Secondary Education; Speaking; *Speech Curriculum; *Speech Education; *Teaching Techniques; Television

ABSTRACT

This revised curriculum guide was prepared to help speech teachers and administrators gain greater sensitivity to the importance of speech education in the curriculum and to provide a digest of the characteristics and instructional practices which could contribute to superior speech education programs. The topics of the first nine chapters are speech education in a democracy, achieving the objectives of speech education, activity programs for speech education, a suggested curriculum for a basic speech course, discussion and debate, oral interpretation, educational drama, radio and television in speech education, and a general speech program inventory for secondary schools. Chapter ten is a bibliography in which items are listed under the categories of general speech philosophy, methods and resource materials, testing and evaluation, high school textbooks, and college texts for reference. This chapter also contains a list of sources for speech education materials and equipment. (JM)

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN-
ATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT
OFFICIAL NATIONAL INSTITUTE OF
EDUCATION POSITION OR POLICY

speaking and listening

Subject Field Series
Bulletin D-1

The Office of the
Superintendent of
Public Instruction
State of Illinois
Michael J. Bakalis
Superintendent

Communication
in the
High School
Curriculum

600809
208009

Library of Congress Catalogue Card Number 66-63995

ED105481

Printed by Authority of the State of Illinois

SM - 32494

Copyright 1961

Second Printing 1966

Revised 1971

PERMISSION TO REPRODUCE THIS COPY
RIGHTED MATERIAL HAS BEEN GRANTED BY

**Illinois Office of
Education**

TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE NATIONAL IN
STITUTE OF EDUCATION. FURTHER REPRO
DUCTION OUTSIDE THE ERIC SYSTEM RE
QUIRES PERMISSION OF THE COPYRIGHT
OWNER.

THE ILLINOIS CURRICULUM PROGRAM
Office of the Superintendent of Public Instruction
Springfield, Illinois

FOREWORD

In October 1960 the Illinois Curriculum Council recommended the preparation of a series of curriculum guides for teachers and administrators in the high school. *Communication in the High School Curriculum—Speaking and Listening*—was the first of the secondary school series published. Co-operating in this publication with Woodson W. Fishback, then Director of the Illinois Curriculum Program, were William E. Buys, Chairman and Co-editor; G. Bradford Barber, Kenneth Burns, Paul K. Crawford, Bessie Duggan, Ellison Hoke, Ralph L. Lane, B. F. Johnston, Karl F. Robinson, Glenn C. Schuermann, J. Thomas Sill, Catherine Wood, and Edward Zimdars.

In 1969 a committee from the Illinois Speech and Theatre Association collaborated with Mr. Earl R. Davis, Supervisor of Speech and Drama, Office of the Superintendent of Public Instruction, in the revision of the communication guide. Serving on that committee were Mr. Richard King of Granite City High School, Mrs. Betty Thornton, Mr. George Tuttle of Thornridge High School of Dolton, and Mr. John Malloy of Thornwood High School of South Holland.

The intent of the revisory committee, like that of the original committee, was to prepare a nonprescriptive guide which would accomplish two purposes: first, to help speech teachers and administrators gain a greater sensitivity to the importance of speech education in the curriculum, and second, to provide a digest of the characteristics and instructional practices which, if studied and applied, could contribute to superior speech education programs.

The revision was necessitated by an accelerated importance of oral communication and the introduction of new media for use by speech teachers and students. This new concern for effective oral communication has been accompanied by new and improved teaching methods and by broader concepts and philosophies which should be understood by all teachers of speech education.

Appreciation is expressed to the members of the revisory committee who gave unstintingly of their time, energy, and knowledge to effect this new publication.

It is the hope and belief of the committee that this revision will afford school personnel a broader understanding of the importance and scope of speech and drama as an essential discipline to be offered to all students. Familiarization with the guidelines herein set down should be invaluable, particularly to teachers with limited academic backgrounds in speech and drama, and to those with limited teaching experience.

In cooperation with the representatives of the Illinois Speech and Theatre Association, the Office of the Superintendent of Public Instruction is proud to sponsor and present this bulletin to school administrators and to teachers of speech and drama.

Michael J. Bakalis
Superintendent of Public Instruction

CONTENTS

	page
Foreword Michael J Bakalis	iii
Chapter I Speech Education in a Democracy . . .	1
Chapter II Achieving the Objectives.	5
Chapter III Activity Programs For Speech Education.	9
Chapter IV Suggested Curriculum For Basic Speech Course.	19
Chapter V Discussion and Debate.	31
Chapter VI Oral Interpretation.	45
Chapter VII Educational Drama.	51
Chapter VIII Radio and Television in Speech Education.	61
Chapter IX An Evaluative Design	69
Chapter X Bibliography	75

CHAPTER I

SPEECH EDUCATION IN A DEMOCRACY

Our Changing World

In considering what is fundamentally crucial to all language arts, speech educators generally agree that no modern, technological, and democratic society can secure and maintain freedom for individuals in their social, economic, and political lives, without deliberately providing for intentional speech education in those skills, attitudes, and arts which are basic to that society's primary goals.

Primary goals have not changed since the writing of the Declaration of Independence and the Constitution. However, due to social, economic, intellectual, judicial, and political changes, verbal expression of our goals alter according to the human actions and concrete conditions that exist at any given time.

It must be realized that all high school students today are the television generation, all have been influenced by television since birth. These children have entered the schools with an immense exposure to vicarious experiences that, before this time, were impossible to achieve. The school system, in general, and speech education, in particular, must keep in mind that today's teenager has been widely oriented in multi-sensory oral language. Educators must learn to use this method of language to a far greater degree than in the past.

In the United States more than 200 million persons can be simultaneously turned into a listening-viewing audience. This nation has a communication medium and a communication problem undreamed of twenty years ago.

Any school curriculum that does not include responsi-

bilities in teaching effective speech and critical listening must be held accountable for permitting those cultural conditions under which Orwell's *1984* might well become a reality.

Recent technological devices for aiding or replacing speakers, listeners, readers, and writers are already upon us. These need to be noted. As this guide is developed, these machines are not in wide use. However, we can be sure of two things: first, these machines will be ready for human use before human beings are widely and wisely educated to use them; and second, these machines, in the very near future, will have a profound effect upon the type of language arts curriculum needed. From the point of view of the revisory committee, the impact of such devices upon the need for speech education is unquestionable.

The technological changes in automated production, transportation, and communication are also resulting in other consequences requiring our attention. There are more white-collar workers now in the United States than blue-collar workers. In examining the essence of service industries, we are impressed by the fact that it is people working with people. Automation is taking men away from working all day with non-communicative machines. This means that interpersonal communication (speaking and listening) once again becomes central to economic activity.

The current economic revolution has resulted in increased leisure time. Hence, "worthy use of leisure time" is no longer an empty educational objective. The need for increased curricular and co-curricular attention to oral reading, storytell-

ing dramatics, creative plays, parliamentary law, and group decision-making is upon us

Another force shaping educational needs is the social revolution. The place of rhetoric in this force is currently undergoing careful examination. The social revolution, itself, calls attention to problems formerly considered insignificant. Other problems take a different perspective, i.e., accepting variant speech patterns as an extension of personality. New problems have emerged, such as the rhetoric of confrontation in the problem-solving process. At the time of this revision, the violent social upheaval in the early revolutionary stages and its direction or full impact cannot be forecast.

We are a nation dedicated to free speech and assembly. Democracy is synonymous with participation, it is synonymous with discussion, parliamentary law, persuasion, salesmanship, and debate. Democracy can be secured only when a nation is able to engage in these forms of communication.

It is unthinkable that any nation can be committed to economic individualism, to freedom of speech, and to freedom of assembly without also providing for an educational curriculum which seeks to produce individuals who are capable of speaking and listening. Freedom of speech and assembly are hollow terms if skills of speaking and listening are not an integral part of the education of free men.

The implications of having a democratic society dedicated to free education for all, dedicated to freedom to think, dedicated to freedom to assemble and hear, dedicated to the development of a highly technical and mobile world are quite

clear. Such achievements can occur only when the educational system provides for those thought processes and skills in communication which are relevant to such goals.

The Characteristics of Speech

In order to plan curricula for the specific purposes of improving thought and inter-personal communication in a democratic society, it is necessary to have a general overview of the subject matter of speech education. In other words, what attitudes and skills should speech curricula seek to develop and promote? To answer this question, we present the basic elements and characteristics of the oral communication process as it operates in a free society. This guide will seek to show various and flexible approaches in securing these communication skills.

Speech requires proper attitudes. Effective human thought and effective oral communication depend upon the belief that one has the right and the social responsibility to think constructively and, in turn, to communicate those thoughts to others effectively.

Speech is social and purposeful. Oral communication always involves two or more human beings. It is human activity which depends upon cooperative behavior. Oral communication also always implies a purpose. The speaker attempts to arouse feelings or thoughts, the speaker attempts to contribute to the pleasure and relaxation of the listener, the speaker attempts to change the direction of movement of

the listener either toward, or away from, some speaker-determined goal

Speech begins with a thought. Thinking is the seminal force for all types of communicative acts. In speech, the basic purpose is to transmit information, data, thoughts, and/or feelings. The thought is the subject matter of the message and the speaker. Subject matter, thoughts, feelings, and ideas are essential to the oral process.

Speech utilizes a listener feedback. The receiver of the message is the listener. Skill in listening can be taught. Listening is to the receiver what thinking is to the sender. Listening is thinking. The reactions of the listener to the speaker are reflected in what he says, how he looks, and what he does. These reactions are transmitted, via sight and sound, back to the speaker. These returning messages are called "feedback." Feedback messages, in general, report four different things: (a) message not understood, (b) message understood and listeners agree, (c) message understood and listeners do not agree, (d) signals received accompanied by interference, message not received, please repeat. The speaker must be able to receive the feedback messages, interpret them, and adjust his future outgoing messages to reflect his analysis of the received feedback.

Speech depends upon effective transmission: The speaker must be able to transmit his thought to the listener. Effective transmission of thought requires: (a) having adequate energy, (b) having sufficient volume, (c) a suitable voice, (d) effective articulation, and (e) controlled bodily action.

General Objectives

The knowledge, insights, and skills derived from speech education contribute to the individual's self-realization and economic efficiency. Speech education also produces those social and political skills and attitudes which subserve the American ideal of democracy.

Specifically, the values of speech education stem from those attitudes and skills which it seeks to develop. Among these are:

1. Evaluating the importance of effective communication in a democratic society
2. Acquiring basic mastery of the principles involved in preparing, selecting, organizing, outlining, introducing, developing, and concluding
3. Analyzing the audience and occasion related to speaking situations
4. Learning to use clear, accurate, impressive, and compelling language
5. Developing a pleasant, clear, flexible, and easily heard voice
6. Developing and using the physical skills of poise, confidence, sincerity, and self-control
7. Learning to listen to the speaker attentively, critically, and meaningfully
8. Interpreting literature through acting and oral reading with sensitivity to the content and adherence to the author's intent
9. Evaluating the importance of the logical thought process

cesses through participation in discussion, debate, and parliamentary procedure

- 10 Demonstrating ethical standards and social courtesy in all speaking-listening situations

The success or failure of individuals in a free, political, economic and social world depends upon the abilities to think effectively, to speak effectively, and to listen critically. To secure these prime objectives is the purpose of speech education, to have succeeded in obtaining these objectives is the value of speech education.

CHAPTER II

ACHIEVING THE OBJECTIVES

Statements of speech needs and lists of high sounding goals have little value unless these needs and goals are recognized by those whose duty it is to administer the schools of our State. This chapter lists and briefly discusses the concepts necessary to achieve the objectives of speech education set forth in the previous chapter.

Recognize the Value of the Speech Program

School board members, superintendents, principals, and curriculum planners recognize the importance of improving oral communication skills. This recognition goes beyond mere intellectual acceptance; it advances to the point of demanding that something be done to improve the ability of students to think clearly and to share thoughts with one another.

Recognize That Speech Is Learned

The implications of Chapter I point up the premise that speech is learned, and, because it is learned, can be taught. Recognition of this premise will lead school administrators to the realization that speech education should be intentional. Indirect teaching, accomplished by letting the students do considerable speaking in all of their classes and allowing them to participate in poorly directed extracurricular speech activities, will not suffice. If the student does not have a good set of speech habits to begin with, or if he does not know of what good speech consists, no amount of practice will benefit him. Effective speech is best learned through conscious inte-

gration of theory, practice, and criticism under the direction of a person trained in the field.

Incorporate Speech Into the Curriculum

Once administrators and teachers recognize the value of speech training and admit that it is best taught directly, it is their responsibility to incorporate speech into the curriculum.

Speech education will begin in an informal, yet intentional, manner in the early grades.¹ It is an integral part of the total language arts program. Good language arts textbooks for elementary grades have well-developed units on speaking and listening. Administrators will insist that speaking and listening receive their fair share of time in elementary education, knowing that the habits instilled at this time will remain with the student throughout his life.

Formal speech instruction can be introduced at the junior high school level. Instruction at this level should build on what has been done in the elementary school, but should not duplicate work done there. It should concentrate on improving speech habits in informal situations and introduce the student to the problems of formal speaking. Work in creative dramatics is valuable in the junior high school program since it contributes to the development of the child's imagination. Creative dramatics also serves as a foundation for all future dramatic work in the high school.

A good curricular program at the high school level will pro-

¹ *English Language Communication (K-VI)*, Illinois Curriculum Program Bulletin C Six, 1961.

vide for at least one semester of required speech early in the student's career. This required course should be in general speech and should concentrate on those activities with which the student is most likely to come in contact in later life. Local conditions, the needs and abilities of the students, and the training of the teacher all will determine the nature of the beginning course. One word of warning may not be amiss, however. Experience indicates that a superficial handling of many topics is less satisfactory than a more concentrated treatment of fewer areas in the beginning course.

A suggested method of scheduling a required course of speech would be to compress the eight semesters of English into seven and add the basic course of speech. This would have the advantages of being efficient, economical, and easy to implement. It is suggested that the ideal time to offer the basic speech course would be in the freshman year to obtain the maximum sequential advantage. An early semester of basic speech builds a firm foundation for subsequent courses, and, for some students, allows greater time for advanced speech work.

In addition to the basic required course, electives will be offered in those oral communication areas which best meet the needs and abilities of the students involved.

Curricular course work is but one of two phases of the well-balanced speech program. A speech activities program to aid those who are in need of remedial work, and to benefit those who because of their special aptitudes can profit from additional speech activity, is also vital.

A majority of schools concentrate on an elementary school speech correction program, and full-time speech therapists are most often hired in the elementary school. Under the supervision of a competent therapist who does not have too heavy a case load, the large percentage of speech defectives can be properly treated at this time. However, certain students will enter high school still in need of the services of the correctionist, and it is imperative that whatever help they still need be provided.

Probably more important than the speech defective in the high school program is the talented speech student. Good courses in speech will train him to use his talents, but many additional opportunities are needed for him to practice and perfect his new-found skills. Actual performance situations are of the greatest benefit at this time. Thus, it is recommended that the school offer adequate opportunity for him to get further experience outside the classroom. Means of providing this experience are discussed in detail in Chapter IV, pages 45 and 46 of this guide.

An adequate speech program takes both time and money. It must be given proper time allocation on the school calendar and should be so scheduled that it is available to all students. A fair share of the total budget will need to be earmarked for speech. It is quite as important as any other phase of the school's program.

Periodic evaluations by administrators and teachers will determine whether goals are being achieved and where revisions need to be made.

Secure the Best Faculty Possible

Other things being equal, good teachers produce good results, and weak teachers have less chance of being successful. The speech teacher, thus, should have the best possible qualifications for his work. A language arts major whose college training has included only one or two speech courses cannot achieve the goals set forth in this guide. It is desired that the speech teacher be a speech major.

In a school where a single speech course is offered, the administration may have to accept a teacher who has a speech minor, only. A good minor program in college will have introduced the teacher to the main speech activities and should have given him sufficient theory and practice in these activities so that he can teach them adequately.

In those schools where more ambitious programs are undertaken, the teacher should certainly have the major. Most teacher-training programs tend to make the major one in which the teacher has had at least a minimum of work in all aspects of speech. The well-qualified teacher will have provided for depth in the field of his chief interest, i.e., public speaking, debate, dramatics, etc. Thus, he will be equipped to handle specialized courses or activities in those areas in which he has had additional training. The speech teacher, certainly, will be expected to possess all of those personal qualities desirable in any teacher.

There are enough differences among the various speech activities so that one person cannot be expected to handle all of them equally well. If the school is so small that only one

teacher can be employed, it might be best to concentrate on one major activity.

An administrator desiring a strong speech activities program will give the classroom teacher who directs that program either released class time or a stipend for the extra service.

Provide Adequate Facilities

Facilities for carrying on the speech program need not be elaborate, and lack of such facilities should not deter any school from initiating work in speech. However, once work has started, a plan for improving existing facilities should be inaugurated. The really good teacher will not need an oversupply of gadgets in order to have an exciting offering, but he should not be kept from obtaining the best results by lack of equipment.

The speech classroom need not be greatly different from any other classroom. It is to be desired that the seats be movable, that there be a platform at the front of the room, and that a lectern, or speaker's stand, be provided. If the room is to be used for drama classes, a curtain to close off the "stage" area would be very helpful. Models, charts, speech recordings, and other teaching aids peculiar to the speech program will be a part of the classroom. Tape recorders, TV sets, movie and overhead projectors, public address systems, and other mechanical equipment will be available to the speech teacher as needed.

A fine library is surely an asset to the speech teacher and his students. Preparation for speeches, discussions, and de-

bates is greatly enhanced when a variety of materials is available for the student to use in his research. High school speech textbooks other than the one adopted for the classroom, should be available for supplementary reading assignments. Collections of great speeches, plays, and other literature are requisite to both curricular and noncurricular work in public speaking, dramatics, and oral interpretation. Debaters will need daily newspapers, weekly news magazines, and specific reference material on the debate topic. The speech teacher will consult with the personnel responsible for instructional materials to see that all of his needs are met.

An activity program which includes dramatics will require some sort of auditorium. Stage facilities such as lights, scenery, etc., should be provided in relation to the scope of the program.

Foster Integration of Speech With Other Subjects

Integration of speech with other classes will be achieved best by the speech teacher acquainting the other teachers in the system with what has been taught, what can be expected of the student concerning oral performance, and what other teachers can do to continue and reinforce the work of the speech teacher. Time might well be given in faculty meetings for the speech teacher to explain these matters, or he might prepare a brochure to be handed out to all teachers so they may know what to expect and what they can do. The old cliché, 'every teacher a speech teacher,' has value only after some speech has been taught, and then it has every value if

the learning is properly used. If all teachers would make a concerted effort to implement the work of the speech teacher, if they would not be satisfied with mediocre speech performance in their classes, great strides could be made in producing more effective oral communicators.

Another method of fostering integration is to employ a special consultant. It would be the duty of this person to aid teachers in all subjects with the oral aspects of their classes. This might be accomplished by inservice training so that the classroom teacher could handle the work himself, or it might involve team teaching wherein the classroom teacher and the consultant would cooperate on a given project. Team teaching as a method of integrating speech has been successfully used in a number of instances.

Outstanding curricula do not self-develop. They require planning, nurturing, and constant evaluation if they are to achieve maximum potential.

CHAPTER III

ACTIVITY PROGRAMS FOR SPEECH EDUCATION

An important supplement to achievement in communication skills is that of extracurricular speech activities. Involvement in this aspect of speech can also lead a student to an increased awareness and interest in the field. Extracurricular programs are generally divided into competitive and non-competitive activities.

Some schools refuse to offer competitive activities on the premise that over-emphasis upon competition is harmful and that not enough students can be involved. Over-emphasis in any form of competition has its hazards, the major emphasis in speech contests is to provide speaking experiences. Competition, while an important factor, is still secondary. The number of students who may be involved in competitive speech is limited only by the number of coaches, contests, and money available.

Contests are probably the most efficient means of offering speaking experiences. A talented speaker can perform more often in one year of contest work than he could in three years of public performances. It is an educational experience for the beginner, especially, because each round is supervised by a judge who furnishes a critique of the performance, something difficult to achieve in public appearances before a host of strangers.

Functions of Activity Programs

A major function of speech activities is to extend the range of experience of the student speaker. In speech contests, festivals, assembly programs, service programs, radio and

television programs, he is given an opportunity to demonstrate his accomplishments. Further, in such activities, he exposes himself to new audiences and usually more accomplished critics than he would ordinarily meet in the classroom environment. The 'feedback' process is extremely valuable to the communicator. It is something he can see, feel, and use. It is far more valuable than any critique he may receive from the teacher in the classroom situation. Moreover, the criticism may be more valid coming from an audience which is more objective than his classmates. It is, in short, a practical exercise which supplements the formal learning situation of the classroom.

Another function is to provide a valuable educational experience for the student concerned with the world, his immediate surroundings, and the important problems of the day. The teacher will find that the activities program draws students from areas of interest other than speech. Many times the student does not have an interest in speech. He may simply have a keen desire to solve problems, to deliberate basic issues, and to exercise his powers of reasoning. A question that aroused a curious mind in the classroom may remain unanswered unless further activity provides a suitable answer. The student who has not had the time to investigate such questions thoroughly in class needs other outlets for his educational interest. He can turn to a speech activity for educational enrichment. The unique advantage of speech is that it is not tied to any one academic discipline, but is an integral part of all of them. Thus, the interested student has the oppor-

tunity to cover all aspects of a wide variety of problems without being forced to remain within the confines of one academic discipline

Still another function of any speech program is to encourage critical listening and thinking. As indicated in Chapter I, page 5, the school must not fail to recognize its responsibility to stress critical listening in the fast approaching age of a listening-viewing America. The school of today must teach its future citizens to realize that critical listening is a key to their future and an important avenue to world understanding. The activities program can add immeasurably to the student's skill in critical listening. Debate, for example, is almost wholly predicated upon the ability of the participant to hear, analyze, and respond orally to argument. Intelligent decision-making in the areas of discussion, extempore speaking, oratory, and argumentation cannot exist until the speaker learns to listen effectively and critically. Appreciation of literature, as well as understanding of characterization and style, also depends upon effective listening.

Types and Kinds of Speech Activities

The three general areas of extracurricular speech activity are public address, interpretation, and theatre. In Illinois, most interscholastic speech activities are sponsored and supervised by the Illinois High School Association. Debate and individual speech events can be either interscholastic or intramural. It is especially important for schools with competitive programs to offer an intramural program for students

who have an interest in speech, but are not effective enough to be on the various competitive teams. Community service speeches of all types should be considered.

Public Address Activities

Individual Activities

After-dinner speaking is a contest activity. This is much more limiting than extempore speaking or oratory. Whatever the subject, the after-dinner speech is to be entertaining. This does not necessarily mean humorous. Clever ideas and unique phrasings are the secrets of good after-dinner speaking. These are elements of a specialized type of speaking with which the well-rounded speech performer should be familiar.

Extemporaneous speaking is one of the most demanding of the speech contest events. It is closely identified with public speaking exercises of the classroom. It is based upon previous reading and specific research of the student. Extemporaneous speaking employs logic, supporting evidence, causal reasoning, skill in persuasion, ability for quick organization, adaptability, thorough knowledge of subject matter, and facility of language. Such speaking is a real test of the ability of the student since it is not memorized. It is, therefore, attractive to the student who wishes to excel in speaking.

Oratory is historically the classical contest event. It is a formal, persuasive speech that is written by the student about some idea for which he has strong personal convictions. It is

not contrary to many beliefs, a flowery, bombastic exhibition of oratorical splendor as was popular in the days of Bryan, Ingersoll, Douglas, and Phillips. The speaker should never lose the naturalness and communicativeness of the extempore speaker, even though the content of the speech is much more thoroughly planned and executed. It is a good experience when the student is responsible for the entire project. Oratory is an activity that should give the superior student an opportunity to do his best with a difficult speech assignment.

Within this same category one can include oratorical declamation, the oral delivery of an oration originally presented by someone other than the present speaker. Although there is a strong element of interpretation to this event, it still is the presentation of a problem in an expository or persuasive, rather than dramatic or narrative manner. This activity also serves as a pattern for stimulating thought, logical organization, and challenging conclusions in later original speeches.

Radio speaking as a contest activity is a five-minute news summary which contains one minute of commercial material, a number of short news items, rudimentary weather information and possibly some sports items. As a noncontest activity, radio speaking may be an announcers' club which presents school announcements over the intercom, emcees school assemblies, announces football games, presents a noontime closed-circuit program in the cafeteria, produces a school program on a local radio station, or produces audio-documentaries for use by classes in various subject fields. See Chapter

VIII, the Student Activities section, for further information.

Group Activities

Never before has a social order been so directly and continuously confronted with conflicts and differences. We are faced with problems, questions, crises great and small, needs, desires, hopes, fears, and aspirations consistent with the complexity of civilization. Television and other highly developed information media make distant problems our own. The international ideological conflict that once crossed only the desk of the Secretary of State now dwells on the minds of young people in our colleges as well. That this condition is inevitable in human affairs should, by now, be an accepted truth.

Our attempts to adjust to these problems are dramatically imperfect. The tensions that result have far-reaching consequences inasmuch as they directly affect our entire social order. This realization offers education an ideal pretext to act. But how and where?

The rationale for discussion and debate in the activities program arises from the knowledge that there is a necessity for man to face up to the conflicts, differences, and tensions which arise in his affairs. We like to think that our superior intelligence, combined with our heritage of freedom, allows us a special advantage in adapting to the conflicts that arise. The truth of the matter is that we have no special intelligence, no unusual heritage that is not directly related to meaningful educational experiences. One of those educational advantages is the ability or opportunity to concentrate on an activity

which affords the student the opportunity to learn to face and overcome the significant conflicts of his age. It is here that discussion and debate, and primarily the latter, play a most important role. It is here that we answer the 'how' and 'where'. Certainly, there should be a place in general education for an academic experience which includes systematic instruction in the analysis of controversial statements, the accumulation and the testing of evidence, the making of value judgments, the application of ethical standards to decisions, the procedures of intellectual attack and defense, the logical marshalling of ideas, and the effective communication of one's views.

Debate is probably the most popular of the creative, non-memorized speaking activities. The debater must embody all the skills of effective communication. Debate not only teaches logical argument and advocacy, but is equally valuable as an exercise in analysis of critical issues and objectivity in approach. It provides an opportunity for persuasive delivery and effective language usage. On a nontournament basis, debate can be used in local student forums on topics of current student interest.

Discussion, an event of increasing interest, appeals to many students and teachers because it is basically a noncompetitive activity. It is a process of group problem-solving which allows the participants to analyze and investigate a problem. Discussion starts with a problem and ends with a solution, whereas, debate begins with a solution and advocates its

adoption. Discussion is an excellent medium for teaching inductive reasoning.

Two examples of using discussion for extra-class activities are the symposium and round table. A symposium of two or more students can, through their speeches, discuss or argue a topic of immediate interest to the students. A forum afterward would involve the audience which may be a class or school organization. A series of continuous round table discussions can be presented on subjects of local, school, or national importance. These can be daily lunchtime occurrences in the student lounge.

Student Congress is an activity sponsored by the National Forensics League and various regional and state organizations. It involves discussion, problem-solving, and argumentation—all within the framework of the legislative process.

Jury trial debate is another form of argumentation. This form is conducted along the lines of a modified court procedure. Witnesses take the role of well-known authorities. They must confine their uttered opinions to those published by the authorities.

The Group Action Tournament is an interesting activity which originated in 1958 at the University of Kansas. The tournament is in two phases. First, a team of four-to-six persons is given a problem and has twenty-four hours to prepare a written committee report. Second, the team must orally defend its report before three judges. Evaluation is based upon what is produced rather than the procedure used to compose it.

Interpretive Activities

Interpretive events are those in which the speaker assumes the responsibility of transferring from the printed page the intellectual, emotional and aesthetic meaning of literature. Interpretive events, therefore, place the responsibility for literary understanding and the projection of meaning into the hands of the student. Experiences in interpretation help him understand literature better, and improve his voice with respect to shades of meaning, emphasis, and subordination of ideas and key phrases. Much pleasure in later life may be derived also from the ability to interpret good literature well, both as a parent and as an interested participant in cultural activities of the community.

Competitive Activities

Comedy and serious reading combine interpretation and impersonation with a suggestion of acting. The two events are memorized presentations of dramatic literature where the performer portrays all characters by suggestion. The lines between interpretation and acting in these events becomes rather fine and, at times, difficult to establish. Despite such difficulty, the student, while searching for appropriate selections, is enhancing his appreciation of literature, and, in the actual presentation, is developing his voice and his ability to understand and help others understand literature.

As presently set up by the Illinois High School Association prose and poetry reading are probably the most truly interpretive events contests. Scripts are used, acting is frowned

upon, and materials are more narrative than in comedy and serious reading.

Readers Theatre is a new event that is optional in Illinois High School Association sanctioned contests. Because of its popularity and educational value as a group activity, Readers Theatre will probably be added in the near future as a regular event. Each performer may interpret one or several roles. Literature used in this event may be plays, dramatic poetry, fiction or nonfiction such as speeches, essays, letters, etc. A script may consist of a single work, or a compilation of general works on a theme. Characters and situations are suggested by the interpretative abilities of the readers rather than upon a representational action.

Noncompetitive Activities

Choral reading began with ancient Greek dramatic productions. In this activity a group of people interpret a selection in unison. This activity is effective for presentation of selective authors or on special occasions such as Christmas or Lincoln's Birthday.

Storytelling is an event that will help the student integrate voice and action in a natural and relaxed speaking situation. The story may be original or an old favorite. This is a fun activity as can be seen by the actions of students in those schools that have organized 'tall tale' clubs or have performed their craft for local elementary schools.

With comprehensive selection of interpretive activities at their disposal, students of one school might want to exchange

programs between classes or schools. Prose and verse readings, storytelling, comedy and serious readings, or Readers Theatre productions are natural for this type of activity. It is one excellent way to perform one's art and get to know and analyze unfamiliar audiences. The exchange program is becoming quite popular with many neighboring high schools.

Theatrical Activities

Some high schools have been able to put on stage plays of professional quality. The primary advantage of this activity is that it offers the opportunity for participation to more students than most other events. Furthermore, the resultant reactions in preparing and polishing a dramatic performance of artistic and aesthetic value are of great satisfaction to both students and director. Dramatic activity demands precision of execution and sensitivity in interpretation. It can be one of the most memorable speech experiences in the life of the student.

Competitive Activities

The contest play is a one-act play or a cut version of a longer production. The production is forty minutes in length. Actors wear costumes and makeup, and they work with stage settings. Emphasis is upon portability. This event goes far toward generating the feelings and teaching the necessities of the touring troupe.

Duet acting is a relatively new activity and as with Readers Theatre has been added as a supplementary event to many individual events, tournaments, and festivals. Each of two per-

formers portrays one character in a short scene usually from a longer play. Props and furniture are used but kept to an absolute minimum. Pantomime of the use of materials is preferred to the handling of actual objects.

Original monologue is part of the individual events contest schedule, and is the only strongly dramatic, as opposed to interpretive, event in the program. The performer immerses himself in a character caught in a humorous situation. Humor in this event may be supplied by the character, by the situation, by clever lines, or by a combination of all.

Noncompetitive Activities

The class play or drama club production is the most common form of noncompetitive theatrical offering. The production is traditionally either an all-school event or restricted to one class (usually juniors or seniors). However, "open-casting" offers many advantages over the traditional junior or senior play and most Illinois schools have already turned to "open casting" as being more educationally sound. A high school usually performs from one to six productions per year.

Besides the performance aspect, plays offer students of diverse talents a chance to work in the technical areas. An interested student may work in makeup, costumes, properties (collected and built), sets, lights, sound, publicity, programs, tickets, and posters. He may also help manage skits, talent shows, and floor shows.

Chamber Theatre is the presentation of nondramatic prose—normally either a novel or short story—in dramatic form.



Settings and props are used, and actors employ dramatic action. A narrator explores those inner motivations that cannot be portrayed by actors' actions or lines. This activity is an excellent substitute for one of the three-act plays a troupe may customarily do during the year.

Community Service

Schools constantly proclaim the need for closer cooperation and communication with the community served by the school. Unfortunately, as schools become larger and educational pressures more complex, the ties between school and community become more remote. A strong community service program in the speech field will help rectify this situation.

Area organizations are in constant need of programs for their meetings. Activities that the school can provide are modified debates, lecture-forums, interpretative programs, speeches, and dramatic offerings. Another important contribution is for students to offer their talents for programs and drives sponsored by various community action groups. The following organizations are some examples of those that could possibly be found in the community and which might use student services in either of the two ways previously mentioned.

Youth Organizations. American Youth Hostels, Better Boys Foundation, Big Buddies Youth Services, Boy Scouts, Boys Clubs of America, Campfire Girls, Civil Air Patrol, Drum and Bugle Corps, 4-H, Girl Scouts, Junior Achievement, Key Club, Young Dems, Young GOP, YMCA, YWCA, and Youth Action.

Religious Organizations. American Jewish Congress, Cath-

olic Order of Foresters, Knights of Columbus, Knights Templar, National Catholic Society, Salvation Army, Theosophical Society, and various protestant groups.

Ethnic Organizations. B'nai B'rith, Czech-American National Alliance, Czechoslovak Society of America, Free Sons of Israel, Hellenic Brotherhood, N A A C P, Order of Scottish Clans, Polish National Alliance, Russian Independent Mutual Aid Society, Sons of Italy in America, United Polish Women of America.

Fraternal Organizations. American Legion, AMVETS, Disabled Veterans, Elks, Fraternal Order of Eagles, Fraternal Order of Police, Kiwanis International, Lions International, Loyal Order of Moose, Masonic Temple, Odd Fellows, Optomists, Rotary International, Shriners, Veterans of Foreign Wars, Knights of Pythias, Sons of the American Revolution, Daughters of the American Revolution, American Association of University Women, Business and Professional Women, and various fraternities and sororities in medicine, dentistry, education, business, and engineering.

Service and Professional Organizations. Alcoholics Anonymous, American Bar Association, American Cancer Society, American Civil Liberties Union, American Dairy Association, American Heart Association, American Hospital Association, American Red Cross, American Women's Voluntary Services, Association for Retarded Children, Asthma and Allergy Foundation, Crippled Children, Gamblers Anonymous, Job Opportunities, National Multiple Sclerosis Society, National Paraplegia Foundation, National Safety Council, P T A, Recovery,



Inc., Sierra Club, United Fund, and the American Medical Association

Special Interest Organizations Advertising, air travelers, alumni, antique collectors, arts, athletic, auto, beach and tennis, campers, chess, Democratic Party, farmers, flying, fun, health, music, parents, Parents Without Partners, pensioners, press, Republican Party, saddle and cycle, salesmen, ski, social, T O P S, Weight Watchers, and yacht

While planning programs for organizations one should keep in mind the philosophy and objectives of the club. These will determine the type of program that is to be presented.

Organizing an Extracurricular Program

Guidelines for the Teacher

Many schools organize a single activity club whenever the interest arises. Thus, after a few years, a school with interested students may have four or five speech oriented organizations. An unfortunate aspect of this is that it often leads to cliques and little carry-over between clubs.

Instead of many clubs, each with a single activity, one might consider a single performers guild encompassing all aspects of speech-oriented activities. The various speech areas could be divisions within the single organization. Stress should be on students to work in more than one area. This would help eliminate the clique factor and contribute to broader opportunities for the interested student.

The organization needs organization. Too often schools struggle through year after year with an inefficient and generally ineffective organization. First, the needs of the students should be determined, then procedures of operation should be developed, and duties for both students and advisors should be outlined. A handbook should be written detailing the various offices and jobs along with the responsibilities and specific duties of each. In addition, the club constitution and introductory explanations of club processes should be included. This material could be made available in handbook form and given to any student interested in participating in any phase of the program. Many beginners do not realize the extent of offerings in any program. This would help eliminate this problem.

Now that one has organization, what does he do with it? The two most common activities are plays and contests. Producing plays should not be much of a problem for an advisor trained in speech. Oddly enough, the most complex of the speech arts is usually the easiest to bring to fruition.

Contests seem to generate more difficulty for the beginning advisor. In the spring, The Illinois High School Association offers three elimination tournaments on the district, sectional, and State levels. The Illinois Elementary School Association offers similar competition under the heading of literary contests. The National Forensics League offers to its members a district contest in the spring and a national tournament during the summer.



There is an abundance of opportunities in the invitational tournaments. These are contests hosted by individual schools and sanctioned by the Illinois High School Association. The contests may be for debate, individual speech events, or a combination of the two fields. Rules and procedures, although usually following the general format and rules set up by the Illinois High School Association, do vary somewhat in the different tournaments. This modification gives the contestant the challenge of adapting to various formats in addition to competing with other students.

A monthly list of all Illinois High School Association sanctioned contests in debate and individual events is published in *The Illinois Interscholastic*. By reading copies of this magazine from the past year, one can ascertain which schools hosted tournaments, and when. Normally, letters at the beginning of the school year to these host schools will bring more invitations than the sponsor, the students, and the budget can handle in the first year. One Illinois school began its contest program only six years ago; it now has over 400 students involved and attends approximately thirty-five contests in debate and the same number in individual events.

In addition to a contest program, a sponsor must also set up an appealing intramural program. The beginners and students who are not so talented should be actively recruited, these students must not be ignored. A program is not truly educational if an advisor caters only to the needs of the few really talented individuals. The intramural program should be emphasized just as strongly as the contest situation.

Once an organization is established, one should then consider membership in a national honor society for the speech arts. This avenue is an inexpensive way to build pride in the participating students and prestige for the field in the minds of the school and community population. Affiliation in such an organization also promotes goals for further achievement. The International Thespian Society and the National Forensics League both have incentive plans of advanced degrees. Membership for the student is not an end, but a beginning. For further information, one may wish to write:

Mr. Leon C. Millar, Executive Secretary
International Thespian Society
College Hill Station
Cincinnati, Ohio 45224

Mr. Lester Tucker, Executive Secretary
National Forensics League
Ripon College
Ripon, Wisconsin 54971

Guidelines for the Administrator

Employ a well-trained, personable, competent specialist in the field. This person should have a major in speech, theatre, public address or broadcasting, a master's degree would be even better. The same care should be used in choosing a speech arts advisor as one would use in selecting a director of athletics, a band director, or a teacher of math. A strong



speech activities program will have a great educational impact on the student body

As many teachers as are needed for the extracurricular program should be employed and compensated adequately. It is futile for a high school of 1,000 students, with 200 interested in speech activities, to expect one teacher to handle the program. More than one person is needed to coach debate, individual events, and to direct dramatics. In addition to compensation for speech advisors, further support of whatever nature is needed should be readily available. Extracurricular compensation should be more than a token of appreciation, it should reflect the nature of the work and the many hours involved.

The budget for extracurricular and curricular speech should be comparable to that of any other department in relation to the number of students served. Except for theatrical and television equipment, speech has little need for numerous equipment and apparatus expenditures.

Finally, the guidance counselors can and should assist the speech arts advisor to get top-notch talent. The scholastically inefficient student can benefit from the program, may improve in other subjects after acquiring the sweet taste of success in speech. It should not be their special domain, however, just as it should not be limited only to honor students, debaters, or the individual events team. Speech, speech training, and speech activities are for anyone who wants to participate.

CHAPTER IV

SUGGESTED CURRICULUM FOR BASIC SPEECH COURSE

Curriculum patterns in oral communications most frequently fall into three categories: (1) the basic course, (2) integrated units, (3) advanced or specialized courses. This chapter will offer guidelines for a fundamentals course.

Course Organization and Presentation

The two diverse patterns presented as characteristic of the basic course vary in content, presentation, and organization. Dr. Karl F. Robinson has indicated three basic approaches used in the teaching of speech. These are: (1) the elements approach, (2) the activities approach, and (3) the combination approach.

1. The elements approach requires goals, units, and methods to be planned so that fundamentals are taught through drill, talks, oral reading, or any other suitable vehicle, with stress upon the mastery of the fundamental habits to be developed. For all practical purposes, then, the mastery of fundamental processes or skills is the goal of such speech instruction.
2. The activities approach rests upon the selection of an experience (activity) such as conversation, discussion, etc., as a vehicle through which the fundamentals are taught. The emphasis is upon the activity as an end and the fundamentals as a means.
3. The combination approach is described as the most usable in high school speech instruction. Here motivation for development of speech fundamentals is secured through activities, with the elements approach provid-

ing repeated experiences in the use of particular basic skills determined by diagnosis of individual needs.

The Basic Course

Traditionally the basic course has appeared in the school curriculum in two major patterns. First, as the introductory course in a sequence of offerings in oral communication, and second, as the single and terminal course in speech fundamentals.

The Introductory Basic Course

The introductory basic course is designed to provide initial training in fundamental skills and techniques and to enable the student to participate more effectively in future courses of the total speech program. Curriculum planners in such a situation will place the major emphasis upon a selected few of the fundamental skills of oral communication. A teacher or administrator planning such a course will select those skills which, in light of personal and institutional philosophies, seem most appropriate to the needs of his students. For example, the school system located in the midst of an area whose citizenry is characteristically identified by a particular manner of speech, which calls adverse attention to itself, will place the major portion of the emphasis in a basic course upon articulatory skills in voice and diction. Schools located in what might

Robinson, Dr. Karl F. *Teaching Speech in the Secondary Schools*. New York: Longmans, Green and Company, Inc., 1954.

be termed a more sophisticated environment will find it possible to give more attention to language and speech preparation in their basic course. Thus, we find underprivileged schools emphasizing vocal mechanics in their speech programs with therapy and correction and structural bases for speech training while schools in more affluent suburban areas are more likely to utilize a linguistic approach. In either case, the emphasis is placed upon the development of skills, and attention to speech forms are left as the major objectives of succeeding courses in the oral communication sequence.

All schools will want to utilize the students' first curricular experience as a means of developing poise and self-confidence in the field of oral communication.

The Terminal Basic Course

In the terminal basic course the educational objectives take on new dimensions. Since this is the only course where formal attention will be given to his speech education, it is necessary that fundamental preparation in all speech skills and forms be provided for the student. The emphasis still will be placed upon those elements of most value to a particular student population, but the minimum requirements must be met in all other areas of speech fundamentals. In addition, the instructor in the terminal course must motivate his students toward increasing their speech proficiency without direct supervision and help them develop standards of evaluation which will enable them to judge not only their own speaking, but also the speaking of others.

Integrated Units

A further extension of the implementation of formal speech training in English classes is found in a structural pattern which provides for six weeks of specific instruction in oral communication at each English class level. Unfortunately, too often, the scheduling problem involved makes it impractical to provide a specially trained instructor for the speech units, and most English teachers under current educational pressures find it difficult to give their unqualified support to a unit of such length. To be most effective, the fundamental principles taught in the specific speech unit must be integrated into the work of the entire school year. When sufficient emphasis is placed upon the presentation of well-planned units, successfully integrated throughout the full year's work for three or four years, an excellent learning situation results.

One of the most effective formats of integration has emerged in the last few years in the form of "team teaching" situations. Such programs provide an opportunity for successful integration in that they possess not only the possibilities inherent in any class, but also the added advantage of making it possible to have exceptionally well-qualified personnel for the teaching of oral communication. One of the largest schools in the State has an effective program of this nature in operation in its junior and senior English classes. Each group of team teachers contains at least one teacher with a speech major or minor. This individual assumes the responsibility for the presentation and evaluation of any work categorized as an oral communication skill or form. Thus,



when the drama unit is presented, it is taught by the speech-trained instructor

The possibilities for the use of the techniques of discussion, debate, various forms of public speaking, parliamentary procedure, socio-drama, and oral interpretation in the field of social studies are endless. Possible integration combinations between oral communication and other subject matter areas are numerous. Since most classroom activity is dependent upon oral communication, the integration of the subject matter of any one particular class and the fundamental skills and forms of speech simply awaits the initiative of interested and qualified school personnel.

Advanced Courses

Consideration should be given to those subject matter areas identified as advanced and or specialized courses. Such courses include offerings in public speaking, dramatics, radio-television, debate, discussion, and oral interpretation.

In those schools that offer a series of courses in the field of oral communication with a fundamentals course as the initial prerequisite, any succeeding courses can be considered advanced courses.

One will find curricular patterns where a basic course and specialized courses are not offered in sequence. The most frequent example of this has been public speaking and drama courses. The same subject matter may occur in either advanced or specialized courses. Whether these courses are offered in sequence or not, it is desirable that all speech edu-

cation be planned and programmed as a unified effort aimed at developing students who are proficient in speech.

General Objectives

To aid the student to attain a level of performance in all of the areas of speech so that adverse attention will not be called to any one skill.

To assist the student in his ability to identify the communication achievements of man.

To help the student to observe the relationships between effective speaking and listening and success in economic, social, educational, and political activities.

To help the student to recognize the interrelationships between speaking and listening.

To raise the level of skills so that speech should be artistic and aesthetic as well as functional.

Specific Objectives

For students to acquire

A theory of oral communication and its importance in a democratic society.

Skills of critical listening.

Techniques of gathering information.

Techniques of speech organization and composition in an informative speaking situation.

Skills of delivery in an informative speaking situation.

The ability to adapt skills of organization, composition, and delivery to the peculiar demands of persuasive speaking
Awareness and appreciation of the related speech arts

Objective One

To enable students to develop

A theory of oral communication and its importance in a democratic society

Teacher Activities

Show the students an appropriate film on communication
Follow it with a class discussion on the nature and importance of the speaker as a human transmitter

Assign readings from appropriate textbooks in speech on the importance of the speaker's attitude

Assign readings from the United States Constitution related to freedom of speech

Explain the problems of communication, including stage fright

Invite qualified experts to discuss laws of libel, slander, and verbal contracts

Let the students learn the general purposes and forms of public speaking, i.e. to inform, to persuade, to convince, and to entertain

Student Activities

Give speeches on the topic, "The Responsibilities of Citizens as Speakers in a Democracy"

Discuss the question: What is the Responsibility of the Teen-ager When He Speaks on Public Issues?

Make a survey, over a twenty-four hour period, which seeks to determine the type and extent of speech going on around them

Make up a brief message and write it on a slip of paper. Have one person communicate your message to the class without using words. Compare the length of time the non-verbal communication takes with the time it would take to deliver the message through speech

Analyze the varying purposes of the content of newspapers, radio, and television programs

Bring various samples of printed speeches, from *Vital Speeches*, newspapers, and speech anthologies, and analyze them in a class to determine their general purpose, organization, and techniques

Give two-minute speeches to illustrate the responsibility demonstrated by those statesmen discussed in John F. Kennedy's *Profiles in Courage*.

Give impromptu speeches on real and immediate teen-age problems

Find and read articles in which famous actors, speakers, or entertainers discuss their mastery of stage fright

Compete in listing nonverbal messages on the chalkboard (i.e., car honking, traffic light, train whistle, shrugging shoulders, facial grimace, etc.)

Objective Two

To help students to develop
Skills of critical listening

Teacher Activities

Develop a unit on listening. Include explanation of the effect of the listener on the speaker, demonstrations that people tend to hear what they want to hear, films on listening, definition of feedback, the importance of eye contact and the need for the speaker to listen to the listener.

Student Activities

Prepare short objective type quizzes which are to be given immediately after the students finish a speaking assignment. The student giving the test will correct and score the test to see how much was learned by the listener. Raise hands when a speaker cannot easily be heard. Discuss the content and the delivery of speeches to determine how well they listened. Listen to records, tapes, and speakers over the radio, and take immediate tests to check recall abilities, comprehension, and rates of listening improvement. Take standardized tests of listening. React to evaluation by the speaker of their listening behavior as an audience. Evaluate at grading time their listening behavior.

Objective Three

To help students to learn
Techniques in gathering information

Teacher Activities:

Make arrangements for the students as a class to use the instructional materials center. Show a filmstrip on how to use the library, or mimeograph a set of instructions on library research. Demonstrate with a model set of research materials the aspects of recording, filing, and evaluating material. Assign readings in textbooks on research techniques. Explain the necessity of objectivity in research. Explain the various types of information.

Student Activities:

Select a subject and gather information from three different types of sources. Begin a filing system which can be used in the preparation of a subsequent speech. Find an issue upon which two sources say opposite things. Supply information in a question the answer to which requires investigation of several sources. Complete the research necessary for an informative speech.

Objective Four

To help students to learn

Speech organization and composition in an informal speaking situation

Teacher Activities

Explain proper methods of outlining a speech, including the types and purposes of introductions and conclusions. Give each student the organizational procedure preferred for a given type of speech. The following are questions the students should ask in evaluating the speech situation:

What do I want to say?

Why do I want to say it?

Who are the listeners? Their age? Their sex? Their interests, affiliations, and biases? Their number? Their degree of knowledge and motivation?

Where are the listeners?

What is my time limit?

What is the occasion?

Will speakers precede and/or follow me?

Assign readings in textbooks on organization of ideas and materials.

Assign readings in textbooks on speech composition.

Play recordings of famous speeches.

Prepare exercises containing lists of ideas for the students to arrange into a pattern, i.e., topical, chronological, spatial, logical, problem-solution, cause-effect.

Develop the theme that effective language is understood.

unobtrusive, clear, descriptive, and precise.

Present a list of sample topics to be used as a springboard for selection of other topics.

Explain the steps a student may take in choosing a topic, such as general purpose of the speech, time allotted, type of audience, personal interest, resources available.

Student Activities

Outline various samples of printed speeches from *Vital Speeches*, newspapers, and speech anthologies.

Outline your own speeches.

Present speeches to inform using a consistent pattern of organization.

Prepare and deliver only the introduction to a proposed speech.

Rewrite the introduction and conclusion to a previously published speech.

View movies and television performances and report on the significance of the language used.

Keep records of growing vocabularies.

Perform pantomimes, charades, creative dramatics, and impersonations in order to develop effective gestural languages.

Report on the use of imagery in language in the different media, i.e., books, comics, radio, and television.

Compare speeches of information, persuasion, and entertainment for verbal differences in style.

Compare editorials in newspapers with written texts of speeches

Prepare speeches which carefully and deliberately employ audiovisual devices

Prepare an inventory of personal interests, experiences, hobbies, group affiliations, likes and dislikes

Arrive at a specific topic by means of free association with any object or idea at hand

Objective Five

To help students to develop

Skills of delivery in an informative speaking situation

Teacher Activities

Develop a unit in voice and articulation. Include definitions of articulation, pitch, rate, pronunciation, resonance, enunciation, diction, loudness, quality, and projection.

Work on the nature of the operation of the larynx, articulators, resonators, and breathing apparatus

Most students breathe normally and effectively, except when under emotional stress. Students with apparently abnormal breathing should be referred to a speech correctionist

Present a unit on gesture. Include its universality, purpose, types, and the importance of spontaneity

Show some old silent movies to demonstrate changes in styles of bodily action

Compliment all student performances first before pointing out areas for change

Suggest methods to control stage fright

Show video tapes and films of representative examples of effective delivery

Explain the techniques of delivery, i.e., phrasing, emphasis, timing, spontaneity, pauses, eye contact, vocal variety

Stress the dangers of distractions by sounds, body, or dress

Student Activities:

Record own speech performances and analyze what is heard.

Make lists of articulation errors, correct these and practice the corrected forms using a tape recorder

Present speeches using different types of voice, i.e., nasal, loud, soft, etc.

Listen to tapes and recordings of different types of voices and describe and characterize good and poor vocal qualities.

Read short passages with different inflections and pitch patterns

Memorize short selections and present them with vigor. Read different literary passages using different rates, have classmates determine which rate was most effective

Learn to use the pronunciation key found in school or classroom dictionary

Practice proper breathing, articulation, pronunciation rate of speaking and proper pitch and pitch placement
Perform pantomimes, charades, creative dramatics, and impersonations in order to develop effective gestures
Present speeches with effective gestures
Present speeches with hands tied behind back to demonstrate importance of gestures to meaning
Bring to class pictures demonstrating bodily action
Talk about stage fright to classmates
Practice methods of relaxation
Observe delivery techniques in a video tape playback
Give a series of impromptu speeches, each one emphasizing a specific technique of delivery
Participate in heckling speeches

Objective Six

To help students to learn

How to adapt skills of organization, composition, and delivery to the peculiar demands of persuasive speaking

Teacher Activities

Explain the uses and dangers of propaganda devices
Explain the nature of biases, prejudices, and stereotypes
Compare and contrast principles of idea arrangement in informative and persuasive speaking
Compare and contrast the role of introductions and conclusions in informative and persuasive speeches
Illustrate the importance of word connotation in persuasion

Explain differences between logical and emotional thinking
Explain the place of ethics in the persuasive process
Emphasize the critical importance of audience acceptance in persuasion

Student Activities.

Present a persuasive speech
Write a report differentiating between a speech composed primarily of conjecture and opinion as opposed to one using factual data and logical proofs
Discuss the meaning of truth, truth-value, accuracy, good thinking, and reasoning by intuition
Build a model for demonstrating the principle of sorting out similar items of information or data
Listen to a series of messages and criticize them for their logic or lack of logic
Listen to the teacher read a series of short paragraphs which are representative of different types of fallacies of thinking and criticize them
Deliver a speech using propaganda devices.
Deliver a sales talk
Give some examples of positive and negative persuasion

Objective Seven

To help students to develop

An awareness and appreciation of the related speech arts
An overview of related speech arts such as discussion, debate, interpretation, drama, and broadcasting

Suggestions to The Teacher of The Fundamentals Course

The teacher should have clear definitions of the elements or factors of the oral communication process. These elements should be separated sufficiently to provide curriculum development into well defined and well developed units of work.

The fundamentals course will require time for individual student's analysis of the student's speech skills, record keeping, individual practice, and individual motivation. Changing basic habits of voice, body action, listening, and language is not easy and the teacher should be wary about becoming discouraged. Such a reaction would diminish the value of the course to the students. Inasmuch as drill forms a large part of such a course, the teacher will want to emphasize, immediately, positive reinforcement of new patterns of behavior.

The following is an example of a suggested course of study. (This is meant only to be used as a model for the teacher to adapt to his own purposes.)

- Orientation and theory of oral communication
- Listening
- Information gathering
- Speech organization and composition
- Delivery skills
- Persuasion
- Discussion and debate
- Oral interpretation
- Educational drama
- Broadcasting

Hints to The Teacher

For teacher readiness

- Expect more of your students than they expect of themselves
- Select and use a modern textbook in fundamentals
- Use student records and autobiographies

For classroom activity.

- Create an atmosphere of friendliness and permissiveness to speak.
- Get acquainted early and well
- Have students introduce themselves or each other to the class
- Have students sit in different seats each day of the first week and ask students to introduce and talk with classmates before each class begins
- Have students make notes on data given by students' introductions to be used later in making audience analysis for preparing speeches.
- Have students discuss the meaning, role, importance, and value of criticism in the speech class
- Encourage all students to recognize differences, importance, and human value of each class member
- Encourage students to express personal thoughts and feelings without having such expressions evaluated in any way.

Acquaint students with the objectives of the course.

Have community leaders come to class and testify on the importance of speech education

Have students interview citizens to answer the question,

'What are the values of studying public speaking?' Have

students report the results of their interview to the class

Have students cooperate with teacher in working out a mutually satisfactory set of objectives for the course

Begin with comparatively easy speaking assignments

Let students remain in their seats for initial discussions

Use group activity in initial assignments

Encourage students to select topics which are derived from their own fund of experiences

Organize the students speaking assignments carefully

Determine speaking assignments well in advance

Prepare schedules of speaking groups and order of appearance and post these in advance

Do not postpone firm assignments.

Set time limits for the speeches and adhere to them

Always provide time for criticism

Use timocards and timekeepers.

Involve students early and successfully

Get all students to speak about something the first day or two

Invite the more reserved students to help handle classroom routine

Use students as chairmen of student performances.

Invite student evaluation after the first half of the course.

That will allow time for the students to accept and adopt an evaluation pattern from the teacher's remarks about student speeches

Employ criticism for positive reinforcement rather than as a threat system

Immediate reinforcement of student behavior is desirable

All performances should be evaluated during the class period in which they are given

Early in the course the criticism will be conducted by the teacher with student contributions occurring as rapport develops

The positive will be accented first with negative comments following

Criticism will always be of the performance, never of the student.

Utilize the school and community resources.

Have public leaders speak to the class both for content and as exemplars

Have students enter into speech situations in church, club, school, and community activities.

Have students participate in the school's speech activity programs

Utilize local libraries, museums, factories, social institutions, and the facilities of the radio, television, and press.

Suggested Types of Speaking

Impromptu Speaking

Often a person must speak on the spur of the moment. Such speaking is called impromptu speaking. Many of the activities of the public speaking course should be designed to give students experience in this form of speaking. Specific assignments, with students bringing topics to class on slips of paper, are excellent. From these slips each student can draw a topic at random for impromptu speaking.

Extemporaneous Speaking

A common type of speech situation is one in which a person carefully prepares his message but does not read it from manuscript. This is called extemporaneous speaking. Many class assignments will be of this type. In such cases, notes may or may not be used by the speaker as the teacher sees fit.

Manuscript Speaking

Public speaking occasions often call for a carefully prepared statement. Students will have several class assignments in which speeches will be carefully written and read or memorized.

Suggested Classroom Equipment and Materials

Audio, cassette, and video tape recorders
Full-length mirror

Films, filmstrips, slides, and overhead projectors
Visual aid display board
Chalk board
Pointer
Television camera and receiver
Speaker's stand
Stopwatch and time cards
Subscription to daily and weekly news sources, and to *Vital Speeches*
A good public speaking anthology
A set of tuning forks, pitch pipes, and apparatus to demonstrate breathing, preferably a Herring's apparatus
An 8 mm sound movie camera
Full set of practice exercises for articulation, breathing, pitch, and speaking rate
Dictionaries for each student
Polaroid camera
Variety of supplemental books

CHAPTER V

DISCUSSION AND DEBATE

Considerable confusion exists in the minds of many school people about the meaning of the terms discussion and debate. For this reason this chapter begins with a careful definition of these two activities which are central to the effective operation of a democratic form of a social and political way of life.

Definitions¹

Discussion

Discussion, properly understood, is the cooperative deliberation of problems by persons thinking and conversing together in face-to-face or co-acting groups under the direction of a leader for purposes of understanding and action. It is cooperative, it is reflective, it is thought in process, it is an attempt to apply a scientific method to personal and social problems of fact, value, and policy. It is most certainly democratic, indeed the principal strengths and weaknesses are those of democracy. On the positive side it brings our best critical thinking to bear on our common problems. It is a great respecter of the individual and his integrity. Authoritarianism, dictatorship, force, orders and commands have little or no place in discussion.

Debate

But there are weaknesses and shortcomings in discussion. What if people can't agree? What if no consensus can be

reached? If the problem is academic, we agree to disagree and depart with better understanding. If, however, the problem is practical and immediate we must reach a decision, a basis for action. Not all people are reasonable, and time is often limited. When the limits of discussion have been reached, the only reasonable recourse is debate. Debate is a competition between opposing outcomes of thought between positions which are logically incompatible. Legislative debate, by all odds the most important, takes place under some form of parliamentary procedure. Motions are made and debated. Forensic debate takes place under special judicial regulations.

In summary, discussion is the cooperative process of arriving at a solution. Debate is the process of beginning with a solution and attempting to secure its adoption by means of persuasion governed by agreed upon rules of procedure.

General Objectives of Discussion and Debate

- To provide the student with an opportunity to learn how to think effectively and listen critically
- To help him to communicate effectively his thoughts on social, political, and economic problems
- To help him learn to make relative judgments
- To help him find ways to discriminate among values

Specific Objectives of Discussion

To enable students to develop the ability

Definitions from James H. McBurney, "The Role of Discussion and Debate in a Democratic Society," *The Bulletin of the Secondary School Principals*, Volume 3, Number 187, May 1952, 22.

- To describe the nature of discussion and its importance in a democracy
- To select suitable problems for discussion activities
- To use steps of orderly and scientific social problem-solving
- To use techniques of preparation for discussion
- To use concepts and techniques of group leadership in discussion
- To use attitudes which are essential to good discussion

Suggested Learning Activities

Objective One

- To enable students to realize
 - The nature of discussion and its importance in a democracy

Teacher Activities

- Present to the class the film, *Public Opinion*, distributed by Encyclopaedia Britannica
- Lecture on the widespread use of discussion in business, government, labor, and the professions
- Assign readings from appropriate texts concerning the uses of discussion
- Present students with clear definitions of discussion, debate, and conversation

Student Activities

- View television public service shows which are announced as debates, discussions, panels, and forums. Learn to analyze the differences in terms of the definitions presented in class
- Read transcripts of discussions and debates and prepare oral or written analysis designed to distinguish between the two forms
- Read materials on inductive and deductive reasoning and discuss the question, "Which method is more like discussion and which is more like debate?"
- Listen to conversations which are impromptu and casual and have the students characterize them in terms of their similarities and differences regarding discussion.
- Discuss the question, "Is cooperation or competition the more normal mode of human behavior?"
- Discuss the question, "Can there be differences of opinion in a good discussion?"
- Characterize the differences in the speech habits of citizens of totalitarian states from those of citizens in a democracy
- Discuss the meaning of the Bill of Rights as it relates to freedom of the press, speech, and assembly

Objective Two

- To enable students
 - To select suitable problems for discussion activities.

Lecture on the topic. Problems Are Classifiable Include references to problems of policy, value, and fact Indicate problems that are classifiable as social, political, economic, moral, educational, and ethical Indicate problems that are personal, local, national, and international

Teacher Activities

Assign readings from textbooks of discussion
Invite other teachers to the class to speak on the various types of problems they are educated to solve
Lecture on the differences between discussion as a method for securing group action and as a method for improving individual understanding

Student Activities

Prepare lists of problems which are peculiar to school, community, and age group (From these have a master list prepared)
Take a test which consists of lists of various types of problems and which calls for classifying the problems
Interview school and community leaders in order to prepare a list of local problems considered worthy of student discussion
List all the clubs represented by the group, and describe the types of problems which are peculiar to each group
Rank in order these problems as ones most desired to be solved and those least desired to be solved
Develop criteria for selecting a suitable problem

Objective Three

To be able to organize

Steps of orderly and scientific social problem-solving

Teacher Activities

Lecture on the need for orderliness in discussion
Present students with the John Dewey formula for group problem-solving¹
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
Invite a science or mathematics teacher to class to discuss the topic, "What is the Scientific Method?"
Present films on the methods of science

Student Activities

Memorize the Dewey formula for group problem-solving
Read a case study of a problem solved by a group and analyze the process using the Dewey formula
Role-play a social problem by going through the entire process of problem-solving in an abbreviated fashion

Dewey John *How We Think* New York D C Heath and Company 1933

Prepare persuasive speeches using the steps of group problem-solving as the guide for the organization of the speech

Take each of the Dewey steps in order and discuss techniques for recognizing when a group has successfully accomplished each step

Discuss the question. Why is a definition like a fence?

Objective Four

To learn

Techniques of preparing for a discussion

Teacher Activities

Develop a teaching unit on gathering, analyzing, and organizing data

Include

Information on using the library

Gathering data by interviews

Using own personal experiences

Preparing a set of questions to test utility of information

Taking notes and organizing them in a filing system

Student Activities

Prepare a discussion guide which includes a statement of the problem-solving step in which the group is involved, questions for the discussion period, and major items of information considered useful for the discussion

Evaluate each other's degree of preparation for the discussion

Agree before the discussion what the general agenda for discussion will be (This means the chairman will have to prepare a preliminary discussion guide)

Prepare the physical setting of the discussion so as to insure face-to-face seating, a quiet atmosphere, and order in carrying on the discussion

Select a chairman and recording secretary if needed.

Objective Five

To master

Concepts and techniques of group leadership in a discussion

Teacher Activities

Develop a teaching unit on leadership—concepts and techniques

Include:

Assignments on the meanings of the term leadership

History of different types of human leadership

Films related to leadership and its development

Discussions on the differences between leadership in a democracy and a dictatorship

Student Activities

Prepare papers describing the behavior of agreed upon school leaders

Engage in role-playing with each student having a chance to play roles of effective and ineffective leaders
Take turns in being group leaders for classroom activities
Hold analytic sessions in which each student is evaluated by his classmates as to his successes and failures as a leader
Read from textbooks descriptions of the responsibilities of leaders
Have discussion leaders prepare a leadership planning chart which indicates all aspects of the situation which they think need to be structured and how they propose to structure them
Prepare a vocabulary list which includes the words and phrases associated with good leadership and leadership techniques
Observe moderators on radio and TV and report on their leadership behavior
Discuss the question. How do people rise to power positions?
Discuss the question. Are there people who are natural born leaders?

Objective Six

To develop

Attitudes which are essential in good discussion

Teacher Activities

invite a scientist to class to discuss the question. What is the Attitude of Scientific Inquiry?
Present films on the attitudes of scientific inquiry, followed by class discussion
Develop a unit in critical listening (See other sections of this guide for help in units in listening)

Student Activities

Prepare short verbal descriptions of all the favorable and unfavorable attitudes associated with discussion (These may be taken from most textbooks on discussion or developed by student discussions)
Take examples of the verbal descriptions and assign individuals various types of attitudes to be role-played in case studies of discussion problems
Discuss the question. How can we understand another's point of view?
Critically examine the behavior of all participants of a discussion in relationship to their attitudes during a given discussion
During a discussion, keep a log of comments made about their attitudes and prepare a personal profile of changes in the amount and types of comments made during the discussion class period
During a discussion, practice restating other's messages, delaying responses to other's messages, and probing other's messages by well thought out questions

Undertake certain types of attitudinal roles without the knowledge of classmates (Follow this with a discussion on how students handled the instance)

Objective Seven

To master

Techniques for participating in discussion

Teacher Activities

Provide the student opportunities for discussion

Prepare a teaching unit on discussion techniques

Include

Techniques for arranging physical aspects of discussion room

Techniques for listening

Techniques for using visual aids

Techniques for taking notes, analyzing progress, and generalizing group progress

Techniques for introducing participants and making them feel comfortable

Student Activities

Participate in practice discussions using the techniques

Prepare a notebook in which various types of group discussions are described noting the specific techniques associated with each type

Use a tape recorder to make a record of a discussion, using the recording to study techniques of all participants

Act as evaluators who, following the discussion, evaluate the techniques used

View discussion in community situations or on TV and give an evaluative report on the techniques employed

Objective Eight

To learn to use

Types and forms of group organization for discussion

Teacher Activities

Prepare a teaching unit on Types and Forms of Public Discussion

Include

Instructions in panel, forum, symposium, colloquy, roundtable, brainstorming, buzz session, production conference, and interview panel

Assign textbook readings in each

Student Activities

Participate in each type as time permits

View local and TV discussions to report the type of organization used

Use the Dewey formula to determine which of the various types of discussion are most compatible with each of the steps

Take the three types of discussion problems, fact, policy, and value, and determine which of the forms is most compatible with each type



Analyze the various forms to determine which are most compatible with various sizes of listening audience, private discussion, various places, on TV radio, large auditoriums, and school classrooms

Prepare large visual charts to be posted in the classroom showing differences in seating arrangements characterizing each form

To the Teacher of a Discussion Course

Nowhere in the school curriculum is there a course which relies so much upon learning by doing. Individuals learn how to be effective members of problem-solving groups by actually being members of such groups. Participation is the keyword to an effective discussion class.

The teacher should try to keep all problems discussed within the capabilities of the students. Problems drawn from the immediate environment are excellent for action type discussion. Larger national and world problems are better when understanding is the end product of the discussion activity.

The teacher will want to think of the possibility of having the class spend an entire semester or year on a single major student-centered problem, such as, "How can we improve our student government?" or "How can we get a Teen Town constructed?" Students who engage in solving a long-range problem by employing the attitudes and techniques of democratic group problem solving will have had an experience unlike any other in their high school career.

The discussion teacher will plan carefully but will not be a dictator. In the discussion a teacher will be objective, analytical, permissive, firm, and authoritative in subject matter but not in teaching manner, and above all he will be observant of opportunities to make discussion real and vital.

The discussion teacher will use every opportunity to have the students relate their classroom experiences to work in their school and community. Radio and television will be widely used and the library and the interview method of gathering data will be explored and maximized.

Discussion as a skill is one of the most difficult of all communicative arts. Discussion should be introduced into the student's speech curriculum following a good beginning speech course in fundamentals or public speaking. If it is not, then the teacher should remember that much of the individual speaking skill will have to be dealt with at the same time that participation in group activity is being taught.

The discussion teacher will encourage classroom participants to engage in the school's speech festival program, and will help professionally to demand that more extra-school activity be provided for discussants. Each year the nation's high schools participate in a national debate program. This program is designed so that discussion activities can be developed to precede the debate activity of the year. Utilizing the national discussion-debate problem as the content for the discussion course is logical and valuable. Quantities of excellent materials are available for discussion on these topics from



the Illinois High School Association the National University Extension Association and commercial suppliers

Specific Objectives of Debate

To develop the ability to

- Define the meaning and function of debate in a democratic society
- Formulate propositions for debate
- Develop skills of research for case development
- Develop the means of analyzing the debate proposition
- Organize and construct debate cases
- Use the various forms of proof
- Use the skills of refutation
- Use cross-examination techniques in debate
- Understand the nature of style and ethics in persuasive speaking

Suggested Learning Activities

Objective One

To help students to understand

- Meaning and function of debate in a democracy

Teacher Activities

- Assign readings from a variety of textbooks
- Invite a lawyer to class to discuss the topic. The practice of law as it relates to debate
- Present students with a definition of debate relative to

other aspects of critical thinking and communication processes

Student Activities

- Prepare and present a report on the roles of debating in government, advertising law and in school clubs and classes
- Discuss the differences between arriving at a solution and selling a solution to a problem
- Read some of the great debates of British and American history and discuss the topic. Debate in the American Political Process
- Visit a session of a court or legislative body

Objective Two

To help students to learn

- How to formulate propositions for debate

Teacher Activities

- Lecture on the various classification of problems, i.e., problems of fact, value, and policy
- Distinguish between a problem and a proposition
- Give students sets of statements of different types of propositions to analyze until they can distinguish between them
- Stress the characteristics of good debate propositions.
 - They should be debatable
 - They should contain only one assertion

They should be worded in the affirmative
They should be worded without ambiguity
They should advocate a shift from the status quo

Student Activities

Prepare several examples of propositions on current issues
Analyze propositions
Define the terms of a proposition
Take sides on several propositions in impromptu debates

Objective Three

To help students to develop
Skills of research for case development

Teacher Activities

Develop a unit on Investigating the Problem including
How to use the library
How to make interviews
How to reach original sources

Take students to the various college and university sponsored workshops where experts will be available for giving information

Invite experts of the community to lecture on various aspects of debate propositions

Obtain materials from the United States Office of Publications

Help students attend workshops sponsored by the Office

of the Superintendent of Public Instruction
Become affiliated with the National Forensic League and use materials from that body
Arrange for students to attend local conventions sponsored by debate leagues

Student Activities.

In the library, locate assigned items of varying difficulty to test research abilities

Interview the librarian to learn about special sources for use by debaters

Duplicate findings to share with other members of the debate group

Visit nearby research centers such as university libraries and county law libraries

Report on each of the following as a research tool or source:

The Reference Shelf

The Congressional Digest

Current History

Congressional Record

Books in Print

Indexes from the United States Government Printing Office

Facts on File

Deadline Data

Annals of the American Academy of Political and Social Science

Reader's Guide to Periodical Literature
The Statistical Abstract of the United States

Objective Four

To have students comprehend

Means of analyzing a debate proposition

Teacher Activities

Stress the importance of analysis in debating

Assign reading from debate textbooks on analysis of propositions

Consider the solutions available to a specific problem

Determine the major and minor issues to be developed in a debate proposition

Take specific issues, prepare an analysis and present the analysis to classmates who are instructed to criticize

Discuss the distinction between general and specific issues of a proposition

Consider the relative advantages and disadvantages of a proposition

Objective Five

To develop students

To organize and construct debate cases

Teacher Activities

Identify the responsibilities of affirmative and negative positions in a debate

Lecture on and illustrate the basic types of affirmative and negative organizational structures

Stress the importance of language, internal summary, and transition in presenting debate speeches

Assign readings in textbooks on these subjects

Student Activities

Discuss the duties of the affirmative and negative as they apply to a specific proposition

Listen to several taped debates to identify the organizational structure

Read a debate to identify the organizational structure

Listen to a taped debate and discuss the function of transitions and internal summaries

Outline and discuss the affirmative or negative case in a debate

Prepare a brief on the proposition selected for the national high school debate topic.

Prepare traditional and comparative advantage type outlines on the same proposition. Discuss the merits of each

Objective Six

To develop ability

To use the various forms of proof

Teacher Activities

Lecture or assign readings on the proper function of proof in both argumentation and persuasion

Assign readings on the tests of evidence and facilities of reasoning
Use excerpts from contemporary mass media to illustrate the use of proof and tests of evidence
Show films on the use of evidence and the process of reasoning

Student Activities

Prepare and present premises and assertions supported by evidence. Criticize these performances
Read editorials and debates to determine the type, amount, reliability, validity, and fallacies
Present assertions which have pre-arranged fallacies in them to be analyzed by the class
Discuss bias, prejudice, stereotypes, propaganda, ad hominem, non sequitur
Collect evidence and supporting material for the high school topic
Compose syllogisms and present to the class for discussion and testing
Find examples of analogy, present orally, and evaluate
Present a three-minute speech in which a single idea is developed by use of statistical information
Present a three-minute speech using cause-effect relationships for full development

Objective Seven

To employ successfully
The skills of refutation

Teacher Activities

Assign readings on refutation from debate textbooks
Play tape recording of a high school debate demonstrating the role of refutation. If video tape equipment is available, use that
Take students to debate workshops
Have refutation practice

Student Activities

Criticize and evaluate the refutation of fellow members
Tape record, or video tape record, own debates and analyze the refutation techniques.
Select specific issues and present them to classmates who in turn will refute them
Listen to the live debates on TV and write an analysis of the refutation techniques observed
Prepare a notebook of refutation techniques
Bring a newspaper editorial to class, summarize and refute the arguments it presents

Objective Eight

To develop skills in:
Cross-examination techniques in debate

Teacher Activities

Lecture on the function of cross-examination
Assign readings in textbooks

Student Activities

- Present a copy of cross-examination session in a debate and discuss its effectiveness
- Listen to a cross-examination session of a taped debate and evaluate
- Prepare a series of cross-examination questions on an issue of a current debate proposition

Objective Nine

The student will

- Understand the nature of style and the ethic of persuasive speaking in debate

Teacher Activities

- Assign readings from debate textbooks
- Play tape or video tape recordings of debates for students to analyze
- Require debaters to have previous classroom work in public speaking
- Lecture on the matter of ethics in persuasion

Student Activities

- Speak at every possible opportunity with special attention to improving style and observing the ethics in persuasion
- Listen to other good debaters
- Keep records of what is believed to be unethical practices in the debates heard
- Speak before real audiences as much as possible, avoid

debates in empty rooms or before single judges, except when necessary at tournaments

Present debates before local clubs, school assemblies, and for the school's speakers bureau activity

Prepare a debater's code of ethics and good practice which will be posted in the debater's file box. The following is suggested

- Never attack the personality of your opponent
- Never offer emotional appeals as substitutes for evidence
- Never falsify, create, or distort evidence
- Never read a speech prepared by another
- Never knowingly misquote or misinterpret a quotation
- Never use a quotation as your own
- Never, as an affirmative, conceal the definitions from your opponents
- Never, as a negative, conceal that you propose a counter plan
- Never openly disagree with a debate judge or with the decision of an audience
- Never use more than your allotted time
- Never refuse to appear for the debate as scheduled.
- Never knowingly or willfully break any rules of a given tournament

To the Teacher or Director of Debate

There is no speech activity so effective as debate, particularly when preceded by discussion, to teach critical think-

ing impromptu speaking, effective listening, and an acquaintance with the great living issues of our times.

Debate teaching is difficult, but rewarding.

Debate education is often considered as suitable only for the better students. There is much truth in this assertion; however, if debate is taught in a regular class, all students should have the opportunity to be instructed in it.

Good debate instruction requires the utilization of an entire school and community. Cooperation should be the key to the debate teacher's personality. The teacher also should be able to think clearly and to teach clear thinking.

Debating requires and depends upon competition. The debate teacher will want to engage other schools in such competition. Contest debating, however, should not become an end in itself where collecting of trophies becomes more important than the educational objectives of the activity.

Intramural debating, in larger schools, is often as rewarding as inter-school debate contests. The presence of audiences is fundamental to the best type of speech education.

The teacher of debate will want to begin the debate season by preceding with discussion. For beginning debate teachers, the use of a discussion-debate textbook is a necessity. Debaters should have written materials to provide the guidance in achieving all of the objectives set forth in this guide.

The debate teacher should be aware that students often quit debate just before their first competition. This is a normal fear avoidance, and knowing it, the teacher will be able to prevent many students from missing one of the finest experiences of their lives.

Materials and Equipment

A good library

Supplemental books, magazines, pamphlets

Speakers' stands

Tape recorders

A video tape recorder and camera

Note card files

A budget for expendable instructional materials

CHAPTER VI

ORAL INTERPRETATION

The art of oral interpretation is a vital part of the development of a well-rounded speech student. Instruction in the skills of oral reading will therefore be a part of a full program of speech education.

Definition

Oral interpretation is the communication of the thoughts and the feelings of an author's work to an audience without distortion. In oral reading, we are interested primarily in transmitting experience. Reports, the minutes of the last meeting, news broadcast, etc., are read. Oral interpretation involves the sharing of both meaning and feeling with listeners. The voice and body are so used that the listener is aware of both the denotative and connotative values of the literature being read. As an interpreter, the reader does not lose his own identity, although he may suggest character, age, sex, etc., with appropriate covert action and vocal variation. In impersonation, on the other hand, the reader pretends to be someone else. He explicitly suggests the character he is portraying, and he must have the full cooperation of his listeners in his pretense. The person who is acting completely loses his identity. If we see him on stage as himself rather than as the character he is portraying, we say he is a bad actor.

General Objectives of Oral Interpretation

- To increase the student's appreciation of literature
- To improve all types of oral interpretation
- To broaden the student's speech experiences

To provide the student with worthwhile, vicarious experiences to supplement his own life-experiences

Specific Objectives

To help students.

- To understand literature through analysis and evaluation.
- To think creatively and to strengthen their imaginations
- To develop adequate vocal and body techniques for interpreting literature orally
- To read orally in such a way that self-confidence and poise are developed
- To improve the ability to listen

Suggested Learning Activities

Objective One

The students will

- Understand literature through analysis and evaluation

Teacher Activities

- Develop with the students a method of analyzing literature which will insure complete understanding of the material to be read by exploring both its intrinsic and extrinsic aspects
- Discuss ideas found in good literature and what makes some literature better than others
- Define the forms of imaginative literature (prose, poetry, drama) and the major factors which distinguish one form

from another. Go into each genre in as much detail as possible, suggesting a defining problem to be found in each genre (i.e., prose (narrative point of view), poetry (sound and rhythm), drama (character and dialogue).

Begin with a study of literary works which will appeal to the students.

Begin specific analysis with a study of the persona (speaker) and his dramatic situation (who is speaking, to whom, where, when, and why).

Note some of the techniques of literary style and structure (word choice, imagery, symbolism, climax, etc.) using specific examples. Emphasis should be upon how these literary techniques affect the oral interpretation of the work. Give attention to the mechanics of humor (exaggeration, understatement, contrast, surprise, twists in inflections, the pause, etc.).

Stress use of imagination and voice techniques for translating effects to an audience.

Talk about selections in terms of film and television jargon, i.e., long shots, close-ups, pan, etc.

Student Activities

In prose or drama, select a single work (novel, short story, or play) for general study and analysis. Select a portion of the work to read aloud as an individual reading, or divide the class into small groups to present a portion of the work. In prose, make a special study of the narrative point of view

and character. In drama, make a special study of the character, dialogue, and dramatic structure.

In poetry, each student should present a selection from the same author. Present these readings in the form of a panel-recital with readers discussing the life of the author, quoting from critical evaluation, and reading from his representational works. Make a special study of imagery, sound, rhythm, structural balance, and the use of climax.

Write a précis of the selection to be read prior to the cutting of the selection.

Complete a work sheet similar to the one which follows.

Preparation Sheet for Oral Interpretation

Turn in this assignment sheet before reading. The instructor will have a conference regarding the reading if necessary.

- 1 What are you going to read?
 - a Author
 - b Title
 - c Portion you are going to read (describe)
 - d Genre
- 2 Personal reasons for selecting this material
- 3 What is the dramatic situation?
 - a Who is speaking?
 - b To whom?
 - c Where?
 - d When?
 - e Why?

1. What is the speaker's intention in the immediate situation?
2. What is the author's intention in the larger literary unit?
4. From your own personal experience what do you know about the subject matter of this literature?
5. What are the technical problems of this particular selection?
6. What suggestions were given to you last time to help you improve the oral interpretation?
7. What has been done to improve?
8. How long will the reading take?
9. Outline of the introduction

Present panels, classroom discussions, or individual reports on these elements of good literature for oral interpretation

Substance

Universality

Vividness of language

Insight into life

Aesthetic pleasure

Stimulation of the reader and listener

Personal individuality of the author

Make tape recordings of some of the poems studied in English classes. Put these tapes on file in the library for use by English teachers in poetry units

Objective Two

The students will learn

To think creatively and to strengthen their imaginations

Teacher Activities

Utilize various forms of creative activity in the classroom
Discuss with the students the nature of creativity and imagination

Present the Encyclopaedia Britannica film series on the humanities

Invite teachers of fine arts to discuss creativity and imagination in the arts

Student Activities

Extend a character, situation, or theme from a literary work through role-playing

Divide into groups and devise impromptu playlets

Present pantomime impressions of character, situations, and action suggested in literature

Initiate and develop a story line by passing the storytelling from one student to another

Interpret selections in such a way as to communicate a mood or meaning different from that which is ordinarily associated with that piece of literature

Take common items and devise similes and metaphors to describe these items

Characterize real, known people by use of similes and metaphors

Write and read parodies on well-known literature.
Study individual authors and groups of writers to discuss and read together in panels (Example Russian—Tolstoy, Chekhov, Gogol)
Listen to recordings of professionals reading and acting from the works of good writers
Give readings or recitals of selected material from great writers
Produce a taped radio show using a certain theme, writer, group of writers, country, etc

Objective Three

Students will demonstrate

Adequate vocal and body techniques for interpreting literature only

Teacher Activities

Use the tape recorder frequently to give students the opportunity to hear themselves. Point out vocal expression problems, such as shades of meaning, emphasis and subordination, etc

Use pantomimes, exercises, and games

Use choric reading to gain the most from voice types

Group reading often helps students try vocal and body techniques that they will not do by themselves)

Emphasize what works well for one reader will not necessarily work for another, and that each student must discover his own best interpretative method

Student Activities:

Choose a poem or a descriptive paragraph from a story, essay, or favorite book for presentation in which emphasis will be placed upon:

Voice improvement

Body action in reading

Need for practice so that one can communicate whole ideas to the audience

Thinking and talking thoughts from the printed page

Creation of vivid sense images

Techniques of phrasing

Present pantomimes based on a story line or situation

Identify the characters and story

Discuss vocal and body techniques after two or more readers have presented material before the group.

Objective Four

The students will use:

Oral interpretation in such a way as to develop self-confidence and poise

Teacher Activities

Provide adequate opportunity for performance

Supervise the selection of material for each performance in order to assure that the student will have a satisfactory reading experience.

Stress adequate preparation as a means of insuring successful performance. Many short rehearsals are better

than one long one. Give the scene a chance to grow. Follow each performance with critical analyses giving attention first to positive comments.

Student Activities

Participate in student assemblies, speech contests, and for various clubs and organizations in the school and community.
Engage in constructive criticism of fellow students.
Keep a log of progress in those reading factors which have been problematical.

Objective Five

The students will use

Oral interpretation in such a way as to improve ability to listen.

Teacher Activities

Make use of some of the many good speech recordings available.
Give frequent listening tests on readings which the students hear in class.

Student Activities

Listen for enjoyment to discover how a superior reader uses various vocal techniques, or to compare the effectiveness of persons who are trained readers with those who are not.

Evaluate each other, or take turns being 'critical observers' who make oral criticisms and suggestions.
Attend oral interpretative events at local contests and festivals and critically report on what was seen and heard.

Suggested Units of Study

The Purpose and Uses of Oral Interpretation
Oral Interpretation as a Method of Preparation for Acting
Reading of Plays
Group Reading (Chamber Theater, Choral Reading, Readers Theatre)

Suggestions to the Teacher of an Oral Interpretation Course

The suggestions that have been made to the teacher in Chapter VI are applicable to a unit in oral interpretation. Other specific suggestions that apply to oral interpretation are:

Be especially permissive in the choice of literature for oral reading, the teacher should not impose his own likes and dislikes upon the student.
Acquaint the students with the reasons for good oral reading in a modern society. The objectives of the unit should be treated carefully and thoroughly.
Have many anthologies, oral interpretation textbooks, magazines, collections of speeches, and other manuscripts of reading on hand in the classroom.
Make arrangements for maximum use of the school library for books, magazines, movies, and recordings.

Suggestions to English Teachers About Oral Interpretation

Oral Interpretation in the English classroom can enhance the teaching of literature considerably, whether the materials are read aloud by the instructor, by the students, or by many fine recordings available today. Admittedly, the process takes more time than a "let's read silently and discuss" procedure, but students who hear the material read well aloud, or who prepare it for reading aloud, derive additional knowledge and pleasure from the literature, whether it be prose or poetry.

Interpretation is an excellent way of studying literature because it demands that the student perceive. The oralizing process involves active participation in the perception of the selection. Passivity is a completely impossible state for the oral reader.

It is strongly recommended here that the English instructor employ oral interpretation procedures to as much of the study of literature as the classroom time allows.

Suggested Classroom Equipment and Materials

Tape recorders

A record player of good fidelity and a library of good recordings of literature

A collection of oral reading materials

A speaker's stand

Film, filmstrip, slide, and overhead projectors

Adequate space for movement of readers and furniture

Appropriate classroom location so that other classes will not be disturbed

CHAPTER VII

EDUCATIONAL DRAMA

The general public has become quite drama conscious via radio, television, professional and community theaters, motion pictures, and night clubs. An important medium for dissemination of dramatic activity which is often overlooked is the stage of the university, college, high school, or elementary school. Here we find acting, directing, and production techniques taught in the classroom and in the activities program.

Definition

Drama includes that area of interpretation called acting. Acting necessitates an individual's playing a role other than himself in some type of dramatic vehicle, with appropriate costume, makeup, and setting for the primary purpose of presentation before an audience. Educational drama, as opposed to professional drama, is not necessarily determined by a box office, but by the many important and desirable benefits that acting can bring to the student participant.

General Objectives

Educational drama should be produced in keeping with high standards of performance and professional competency. The usual drama course or activity also seeks to

Provide the school and community with a constructive form of recreation.

Provide experiences in curricular and co-curricular activities for the attainment of the general educational goals.

Contribute to the development of the basic skills of oral communication.
Teach cooperative attitudes.
Develop creativity.
Provide for the opportunity of unifying and integrating various departments of the school.
Teach standards and skills of evaluating the varied areas of the modern entertainment field.
Develop a broader cultural and aesthetic background.
Develop a better understanding of one's fellowman and an appreciation for human dignity.

Specific Objectives

To enable students to learn

The skills and techniques of developing and projecting a character.
The technical skills of backstage production which are an integral part of play presentation.
The techniques of directing which combine the skills of acting and technical production.
The values of good business practices that are a part of running a successful box office.
The importance of theatrical history and the cultural and aesthetic values of dramatic literature.
The skills of literary and dramatic criticism.
The elements related to gaining an appreciation of drama.

Objective One

To enable students to learn

The skills and techniques of developing and projecting a character

Teacher Activities

Let dramatic activities grow out of the students' imaginations and experiences by approaching the teaching of drama to beginning students with creative dramatics

Relegate the use of scripts in a semester's course to the last few weeks of the teaching unit

Get the students emotionally identified with characters, and naturalness of expression and appropriate projection of meaning will usually follow

Relax students by showing how shyness or self-consciousness can be minimized by concentrating less on self and more on other people

Invite professional actors or leaders in the community drama to speak or demonstrate

Show films demonstrating excellent performances

Student Activities

Organize, rehearse and present group pantomimes with no more than three or four in a group, followed by presentation of individual pantomimes

Compose a list of good characteristics of pantomime, or whatever activity is being worked on, and use these as criteria for evaluating performances

Pantomime inanimate objects, e.g., nail being driven into a board, to stimulate imagination, effective body action, and facial expression.

Practice numerous acting exercises of action situations that require large, vigorous, and abandoned action for the purpose of eliminating tiny, cramped movements and for releasing physical and emotional inhibitions

Improvise situations with actions and words

Compose original monologues for presentation—extemporized or written

Write and present original skits or short one-acts (Writing may be done individually or in groups)

Perform improvisations

Pantomime a character in a situation similar to, but different from, the locale of the play being acted, and have the class, unfamiliar with the role, describe the character. In the same manner, extemporize a situation outside the play that is to be acted, once again using the same characters, but in a story and setting different from the play, thereby forcing an appraisal in depth of theme, plot, and character

Objective Two

To enable students to learn

The technical skills of backstage production which are an integral part of play presentation

Teacher Activities

Build a classroom library of a number of good technical books of varying degrees of difficulty in scenery, lighting, costuming, makeup, etc.

Install at least minimal equipment in the drama classroom including movable screens or drapes, a cut-down unit set, low platforms and step units, baby spotlights, and standard furniture pieces. If this is not possible, it is suggested the drama class meet in the auditorium where maximum use can be made of stage equipment.

Rent or buy some of the many fine filmstrips on backstage scenery and equipment.

Student Activities

Learn basic theatrical terms and symbols.

Build simplified or skeleton scenery for the drama classroom following research of various texts for best suggestions.

Design perspectives or model sets of plays read or produced.

Participate in designing, building and painting sets for school production as a part of class work.

Investigate and report, as individuals or groups, the various styles of scenery and types of staging, using drawings or models to illustrate the research.

Find pictures in magazines that might illustrate plays read, styles of design, and types of scenery.

Collect pictures of plays to study the different styles of scenery and production.

Visit educational and professional theaters with well-equipped stages.

Bring various colors of materials and grease paints to place under a spotlight with a variety of colored media to demonstrate the effect of light on color.

Compose swatch books of possible costume materials, investigating cost and usability.

Make charts or scrapbooks of pictures and drawings of period costumes from the Greek era to the present.

Demonstrate types of makeup on each other.

Make a complete prompt book of a play or plays presented in class.

Tape or cut records of sound effects most often used in production.

Objective Three

To enable students to learn:

The techniques of directing which combine the skills of acting and technical production.

Teacher Activities

- Supplement the study of acting with instruction in techniques of directing and producing a show
- Assume the role of critic who moves from cast to cast to aid each student with problems as they arise
- Ask some professional or community theater directors to address the class
- Rent some of the excellent films that show directing and production techniques
- Divide the class into groups for the production of scenes or one-acts with students as directors

Student Activities

- Present to the class a discussion of the thesis of the play being worked on, the characters employed to project the thesis, and the attendant mood and style necessary for the proper atmosphere for the purpose of emphasizing complete understanding and familiarity with the script
- Help cast their own plays for classroom production
- Prepare a well-planned director's script with drawings of the stage set before any rehearsal is held
- Disregard script's suggestions for scenery, props, business and movement and use their own originality and creativity in producing the play
- Hold a number of initial rehearsals to read and discuss the play, particularly emphasizing author thesis, motivation, and interrelationship of characters
- Allow a number of rehearsals for movement, pantomime,

improvisation, calisthenics, voice exercises, projection, etc., before even touching the script. Such activity is especially valuable with beginners or before beginning a period of stylized production.

Prepare a complete schedule of rehearsals listing dates, scenes, and desired accomplishments before the rehearsal period begins to enable the director and cast to measure progress.

Set definite dates for memorization of lines and then strictly adhere to them, thereby stressing that excellence of character building and tempo cannot be achieved until books are discarded.

Write, or present orally to the class, character sketches of parts played. Present an occasional two- or three-minute portion of the play for critical group evaluation of progress during the rehearsal period.

Set up backstage committees at the same time casting is done in order to emphasize the importance of the backstage worker. Present a program of competitive student-directed one-acts with trophies for best director, actor, crew worker, etc.

Objective Four

To enable students to learn.

Values of good business practices that are a part of running a successful box office.

Teacher Activities

The adult director or sponsor of educational drama should organize box office workers, train and instruct them well, check them periodically, and then let them do the job if they are to obtain lasting values from the experience

Student Activities

Handle all jobs but, with adult supervision, if deemed necessary

Plan and organize ticket sales, providing a system of keeping track of tickets and money similar to the following receipt system *Receipt number one* is a double ticket with identical halves. Both halves are filled out by the ticket chairman. They are then cut into two parts and one is kept for the files and the other is given to the seller. Receipt number two is completed later by the ticket chairman and placed in the permanent records. A simplification of these tickets can be devised to meet local situations

Sample Receipt System

Drama Receipt No 1 (For Files)	
Name	.....
Tickets Issued	.....
Tickets Returned	.....
Money Turned In	.....
Treas Initials	.....
Receipt No	.....
----- (Cut Here)	
Drama Receipt No 1 (For Seller)	
Name	.....
Tickets Issued	.....
Tickets Returned	.....
Money Turned In	.....
Treas Initials	.....
Receipt No	.....

Drama Receipt No 2 (For Files)			
TICKETS ISSUED		TICKETS RETURNED	
No of Tickets	Receipt No	No of Tickets	Receipt No
MONEY RETURNED		FINAL REPORT	
Amount	Receipt No	Total Tickets Issued	Total Tickets Returned
		Total Accountable	Total Money Returned
		Short	Over
		OK	
NAME			

Design and display posters advertising the play Prizes of free tickets for best posters may be given
 Compose complete schedules of advertising showing media and dates
 Contact all advertising media and work out complete plans for advertising the show
 Help in drawing up in advance an estimated budget for the show, and aid in keeping within that budget
 Design and compose the play program

Objective Five

To enable students to learn

The importance of theatrical history and the cultural and aesthetic values of dramatic literature

Teacher Activities

Present group discussions on theater history after a co-operative investigation of various periods
 Present oral and written reports to class concerning social characteristics of the periods, methods and styles of presentation, playhouse, authors, etc

Student Activities

Read and report on representative plays of each era, emphasizing types, structure, and dramatic composition
 Present a classical play as it might have been performed in a number of dramatic periods

Attend classical as well as modern plays at college or university theaters

Prepare model stages, costume drawings, sketches of theatre buildings, etc. of various eras

Present a program built around short excerpts from plays of each period with a commentator to provide transitions

Objective Six

To enable students to learn

Skills of literary and artistic criticism

Teacher Activities

Through class discussion, draw up criteria for evaluating a good dramatic performance

Student Activities

Attend amateur and professional plays using the criteria for judgment and write a review of the production

Read reviews of the same play by professional critics as they appear in newspapers, magazines, etc., to note differences and similarities of opinion

Compare favorable and unfavorable reviews of the same play

Discuss the differences in standards and styles of writing of movie, television, and theater criticism

Study the style of outstanding professional reviewers

Objective Seven

To enable students to

Develop high standards of appreciation of drama and maintain interest in current theatrical developments

Teacher Activities

Develop a unit in which the students discuss ways they can improve and sharpen their aesthetic sensibilities, determine criteria for judging dramatic productions, and share their increasing ability to discriminate between the good and the bad in theater. The teacher should always carefully avoid forcing his own special interests on his students, but should give them every opportunity to discover and develop their own tastes for what is good in legitimate theater, motion pictures, and TV drama

Suggested Units of Study

Play Analysis and Dramatic Criticism

Acting

Directing

Technical Production and Theatre Organization

History of the Theater (including investigation of current theatrical scene)

To the Director of Drama

Evaluation of every performance is a necessary function in the development of an actor. The length of critiques will vary, of course, depending on the activity. The establishment of

criteria by teachers and students before each unit is time-consuming but essential for it will point the way toward better performance and will give a basis for group evaluation following the performance. Evaluation of individual effort by the group is a good technique but the approach to criticism must be marked by tact and good judgment. The group must be led to feel that a duty of each member is to help in the development of every other member. Emphasis should be placed on good points but constructive suggestions for improving weaknesses should also be mentioned.

High school dramatics should be organized and integrated as a full credit course which requires class work done that will justify credit rating. This should be a class to learn about a variety of theatrical activities, a place where the nondramatic student as well as the talented can grow and develop. Most directors in the educational theater feel the class should not be a rehearsal period for extracurricular plays.

A course organized on a year's basis proves greatly beneficial. It sometimes takes a semester to break down native shyness and reserve and establish the self-confidence and physical relaxation needed to do a good job.

Drama teachers and the administrative staff should agree on the aims and objectives of the drama program. School plays should be presented for the advancement of dramatic activity and not to make money for equipment that should be bought by the board of education or to pay for class gifts, trips, or banquets.

The teacher should not be afraid to experiment, but should

do something different each year. Some arena staging, chamber theater, dance drama, or presentation of abstract or stylized plays should be attempted.

If the drama program consists chiefly of a class play or plays, the teacher and administrator should re-evaluate the program. Many educators believe that the benefits of speech and dramatic activity should be extended to all students. If the chief value of the presentation of a class play is to give prestige value to graduating seniors, then real discrimination exists against students who might need or enjoy four years of speech and drama training. The confinement of the drama program to a single class is no more logical than restricting musical activities or an athletic program to one segment of the student body.

The drama teacher usually expects to present or supervise such events as school assemblies or civic club programs, but administrators should see that adequate time is allotted for their preparation. In fact, the total drama program for the year, including events and dates, should be agreed upon by the teacher and the administrator in the spring of the previous year so that proper planning may be made and overloading of the teacher's program will not ensue.

Educational Drama Materials

Audiovisual Tape recorder, record player, film, and slide projector and screen, camera equipment, bulletin board, and assorted recordings (e.g., famous actresses and actors)
Physical Properties of Classroom Chairs, tables, simple

props, makeup box, full-length mirror, simple lighting, and platform with curtain

Written Materials Subscriptions to New York Times (Sunday Edition), theater magazines, collections of plays, classroom library of theater arts books, and play catalogues

CHAPTER VIII

RADIO AND TELEVISION IN SPEECH EDUCATION

In speech education radio and television have been generally regarded as co-curricular activities. As such, students have been afforded opportunities to exercise and further develop skills acquired in the curricular speech program. Recent developments in video tape recorders and vidicon cameras have now made the use of television easily accessible to most schools for their curricular programs. Thus, it now becomes easier to integrate television into the overall curriculum as an important audiovisual device.

Limitations

In general, one will find that most schools do not have complete radio and television broadcasting facilities. There are instances usually found in city-wide educational systems where low-powered radio and/or open or closed circuit television stations are operated. When such facilities exist, the educational administration will provide qualified professional educators to handle this type of equipment. More often than not, however, the teacher will have use of school-wide inter-communication systems, portable amplifiers, speakers, microphones, and tape recorders. Development of dependable, low-cost audio mixers have made training in radio studio techniques possible in most schools. The same holds true for the newer, portable closed circuit television equipment and video switching devices.

General Objectives

Educational radio and television are means of general edu-

cational motivation. Educational radio and television will prepare students

- To utilize and/or work intelligently in the media of mass communications
- To express themselves via these media
- To reinforce speech skills
- To appreciate the contributions of each medium and its unique techniques of communication

Specific Objectives

Students will be able

- To understand and appreciate the communicative roles of radio and television
- To listen critically
- To speak and perform effectively
- To understand and operate broadcast-oriented equipment effectively
- To program for radio and television

Suggested Learning Activities

Objective One

To help students

- To understand and appreciate the communicative roles of radio and television

Teacher Activities

Develop a teaching unit on The Communicative Roles of

Radio and TV

Include

- The public service and defense role
- The commercial role
- The public information role
- The entertainment role

Invite social studies teachers to lecture on the above topics

Show films related to the various roles of radio and television

Assign students library research on the history and development of various government approaches to the control of radio and television

Student Activities

Secure copies of the regulations of the Federal Communications Commission related to responsibilities of the media

Report on the meaning and function of *Conecrad*

Analyze the program notes in the newspapers to determine the number of public service shows broadcast daily

Make a study of the number of commercials appearing in a given period of broadcast time on both radio and television

Do research to determine the amount of national income spent on commercial broadcasting yearly

Make a study of the volume of sales of certain items introduced over radio and television for the first time

Read *The Hidden Persuaders* by Vance Packard

Make a study of children between the ages of 4-5 years to

see what cereals they prefer, and then correlate the data with the cereal-sponsored shows they view

Analyze radio and television programming to determine the amount of time devoted to newscasting

Watch an assigned program which intends to give information (Give a pretest and posttest to demonstrate the amount of information learned from such programs)

Read news reports following major elections to discover what observers say were the influences of the persuasive speaking via these media

Discuss the question. How our attitudes are influenced by such programs as *Face the Nation: The 21st Century*; *60 minutes*, *First Tuesday*, *Issues and Answers*; *Kup's Show*, and the *NBC White Papers*

Listen to the record and then read the literature related to the radio show, *War of the Worlds*, produced by Orson Welles in 1938

Prepare a debate to be broadcast using the proposition.

Resolved that radio programming should be improved

Discuss the question. How has broadcasting influenced the American culture and its tastes in entertainment?

Prepare a set of criteria for judging qualities of good entertainment to be applied to radio and television programming

Gather materials that will permit one to study for the FCC third-class, broadcast endorsed, radio-telephone operator's permit

Analyze the types of commercials presented during a given

time period Also decide whether they mirror the program in progress

Make a class survey to see how many classmates are playing the 'Top Ten' records

Objective Two

To help students

To listen critically

Teacher Activities

Develop a teaching unit in Critical Listening

Include

Definition of hearing

Definition of listening

The nature of noise

The absence of feedback in radio and television

The power of the mass media in political persuasion

The influence of the media on emotional behavior

The teacher should refer to units and suggestions in this guide on critical listening and thinking

Student Activities

Listen to an assigned program and prepare a list of discussion questions to be considered in class

Form committees and analyze the nature, value, and weaknesses of broadcast commercials

Listen to shortwave recordings of Radio Moscow or Radio Cuba and compare these with AP, UPI, NBC *Monitor*, and

CBS Dimension

Listen to a series of commercials and decide what traits make some commercials better than others

Discuss the question, "Why are commercials frequently more creative and better entertainment than most programs in broadcasting today?"

Observe a psychedelic "light show" or "sound show" and list stimuli perceived Discuss the variety of responses and why people see or hear the same phenomena, yet interpret them differently.

Take a comprehension test immediately following a listening experience in which three simultaneous broadcasts of three different types were heard in order to demonstrate that "people hear what they want to hear"

Compare the comprehension of a speech when one-half of the class can see and hear the speaker, and the remaining half can only hear the speaker.

Objective Three

To help students:

To speak effectively

Teacher Activities.

Provide a library of recordings representing effective radio speaking

Invite local professional announcers to class to lecture on radio speaking

Record the presentation of a superior speech student who

has had no microphone training to demonstrate that rules for good speech are applicable to good announcing

Record students to demonstrate importance of proper breathing, good enunciation, correct pronunciation, proper reading rate, naturalness, vitality, and friendliness

Secure cooperation of English and foreign language departments to assist in preparing tapes of pronunciation drills and basic rules for pronunciation in each language
Stress the growing importance of the ad-lib program on radio and television

Emphasize, throughout the year, the development of radio-television vocabulary, eliminating slang, cliches, and carelessness in repetition of adjectives

Impress students with the idea that mispronunciation is inexcusable in radio-TV announcing

Stress the importance of timing even to the second, in broadcasting

Student Activities

Play a tape of a professional announcer reading from a script and compare with a student reading from the same script

Turn off the television audio and describe the video portion of the program and compare with tape of the professional announcer narrating the same event (The same may be accomplished by having students use a movie projector without sound)

Keep a log book for recording all newly learned words and

constantly used expressions to use as a check against all scripts to be read

Record scripts cold, then record again after practice
Read and record orally five minutes per day with special attention to enunciation, pronunciation, phrasing, and emphasis

Ad-lib a description of an automobile and compare with a well-read, written description

Record descriptions of parades, games, school dances, etc., and criticize their recordings

Prepare a vocabulary bulletin board on which all new and current words associated with science, politics, world events, and economics are posted.

Take standardized vocabulary tests regularly

Serve as narrators and announcers for programs sponsored by other school departments

Be available for announcing for community group activities

Work on drill passages which will increase their vocal variety

Practice and observe the difference between the "ad-lib" approach of the M C and sportscaster and the scripted approach of the news, weather, and sports commentator.

Practice reading a dramatic selection before a microphone so as to develop believable and realistic sounding dialogue

Objective Four

To help students master

The skills of utilizing broadcasting equipment.

Teacher Activities

- Establish an apprenticeship system for teaching beginning students how to handle equipment
- Develop a graduated training program for radio that starts with simple audio control board exercises and progresses to complete one-man shows
- Develop a training schedule for television that permits the student to learn about each item of equipment, to acquire skills in its operation and to be able to understand and operate the equipment in the various emceeing operations possible in television
- Prepare a series of demonstrations on the care and handling of equipment
- Have schematics available detailing the nature, care, and handling of equipment
- Invite local repairmen and commercial radio engineers to come and discuss handling and repair of equipment
- Arrange tours of area broadcasting facilities

Student Activities

- Form crews whose responsibilities are to store, handle and repair equipment
- Take periodic examinations on handling equipment
- Maintain an inventory of equipment
- Set up rigorous checkout systems for using equipment
- Acquire as much practice as possible using equipment at assemblies and school projects in other classes

Objective Five

To enable students

To program for radio and television

Teacher Activities

- Provide students with textbooks and other materials on production techniques
- Play examples of the various program formats. Use both professional programs and examples performed by other high school students
- Lecture on the various program formats for radio and television
- Invite professional station program directors and writers to class to lecture on the art and skills of good programming.

Student Activities

- Write scripts for programs based on the criteria presented in class lectures
- Build complete programs using a variety of scripts which reflect their understanding of good format
- Write openings and closings for radio and television shows of all types
- Write commercials for all school events
- Write original dramatic shows for both media
- Study the nature of programming of commercial stations
- Arrange productions for local stations, i.e., shows based on units of work in speech or other classes

Introduction of teachers to the community through interviews

Junior Town Meeting of the Air
Teenagers Want To Know

As individuals, produce one-man newscasts and disc-jockey programs

As a team, plan, perform, and produce a radio drama complete with musical bridges and sound effects

As a team, using a round-robin rotation basis, produce the following television program formats (commercials, straight, and production), newscasts, variety show skits, talk shows, and documentaries

Individually, plan, write, and produce a special audio project that will use the properties unique to this medium in order to project a theme, mood, or message

To The Speech Teacher Utilizing Radio and/or TV

The first consideration of the radio and/or television teacher is to determine the objectives to which such activities or courses will be directed. There is considerable difference between having and using a complete and professionally built radio and/or television facility and having and using the typical public address, amplifier, and tape recording equipment found in most schools.

In this guide, we have considered radio and television as vehicles for helping the speech teacher turn out students with effective skills and attitudes of speaking and listening.

With this limitation in mind, the speech teacher will not

attempt to make radio and television production an end in itself. Such facilities will be used to augment the curricular speech program, to provide a public relations facility, and to stimulate students' vocational interests in radio and television.

Television is increasing its role in secondary education. The speech teacher will 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. In the near future, most schools will need personnel in charge of developing such programs. Evidence indicates that such personnel are often speech teachers.

The speech teacher, interested in using radio and television as a vehicle for speech education, will do well to join the various professional speech organizations and use them to explore the relationships between radio and television and general speech education.

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.

Many students in today's schools, who are scientifically or mechanically skilled, are often excluded from the speech activities program. Radio and television, like technical theater, offer tremendous opportunities for such students. Further, students, who are oriented toward athletics, can be encouraged to participate in tape recording of athletic activities, thus

welding their interests in athletics with their need to become effective speakers

The speech teacher utilizing radio and television will have large amounts of portable, expensive, and breakable equipment. The care and handling of the equipment alone often burdens the speech teacher so that the real end product of speech education is lost. The speech teacher will try to avoid this error.

The speech teacher especially equipped to handle radio and television will seek to offer his services to all teachers in the school. Such leadership provides motivational and instructional activities otherwise not available to students.

CHAPTER IX

AN EVALUATIVE DESIGN

What is an Effective Program of Speech Education in the Secondary School?

There are many ways by which this question might be answered

- 1 Upon invitation by an administrator, the Supervisor of Speech and Drama from the Office of the Superintendent of Public Instruction will visit any school for consultation
- 2 A team of speech educators from a reputable university speech department might be called in to make a study
- 3 A faculty-community committee might be established to design and execute an evaluation of community needs and resources as related to speech programs
- 4 A carefully-detailed program of an active area high school might be used as a basis for evaluating any speech curriculum

However, one of the most convenient ways utilizes an inventory (to be found at the end of this chapter) of the qualities which characterize the programs in schools which have consistently produced results. Such an inventory is not new. In 1945, Karl F. Robinson of Northwestern University and Franklin H. Knowler of Ohio State University, published an early form of this type of inventory.¹

This kind of inventory may be used for at least three different evaluative tasks

- 1 The teacher may check his own program by completing the inventory and perhaps thus derive suggestions from it
- 2 Teachers and school administrators may check the program and offer suggestions for its development
- 3 The administrator or research scholar who wishes an objective quantitative rating of a program of speech education should secure the service of an expert who will find the scale a guide to his evaluation and the means of recording his findings

The ratings on the individual items of the inventory may be added to provide the rating score for the program as a whole. If the largest percentage of the items is checked in the 2 column the program may be considered an A Program. If most of the items are checked in the 1 column, the program may be considered a B Program. If most of the checks are in the 0 column, the program should be considered a C Program. Obviously, the validity of these ratings will depend upon the qualifications of the rater and upon how familiar he is with the program evaluated.

Two forms of the scale are presented. Form A is primarily for school systems of moderate to large size and includes *all* items in the scale. First-class speech programs in small school systems also can be evaluated on Form A. However, most small schools *may be* better evaluated on Form B, consisting only of starred items. The inventory, revised to fit 1971 speech programs, follows:

Journal of the National Association of Secondary School Principals, No. 131, November, 1945.

A GENERAL SPEECH PROGRAM INVENTORY FOR SECONDARY SCHOOLS

Form A

Form B consists of the items with starred numbers

- 1 School size
- 2 School type: public, vocational, general, three-year, senior, etc.
- 3 Courses, individual or clinic programs offered (underline any required and follow all by numbers of students in each last year)
- 4 Number of students in co-curriculum activity programs: oral reading, dramatics, public speaking, other activities
- 5 Do you follow a curriculum prepared by your state, your city systems, your own planning, other as explained
- 6 Indicate the background and training in speech education of the person checking this inventory

This inventory is designed as a check test regarding speech programs in secondary schools. Read the following list of items and check the key for each item to indicate the extent to which your program meets the criterion suggested.

- 0 Encircle the number 0 if your school program meets the criterion very inadequately or not at all
- 1 Encircle the number 1 if your school program meets the criterion moderately well
- 2 Encircle the number 2 if your school program meets the criterion very successfully

I. Goals and Objectives

- 1* Is your program based upon a clearly stated, sound philosophy or broad goals for speech education in a modern age? ... 0-1-2
- 2* Are these goals understood and followed by the administration, the teachers, and the students in the program? ... 0-1-2
- 3* Are specific goals for speech training in individual courses made clear to students enrolled? 0-1-2
- 4* Are specific goals for speech training in co-curricular activities and contests made clear to students taking part in these events? 0-1-2
- 5* Are your objectives validated in terms of the achievement of a good program of speech education? 0-1-2
- 6* Is your instructional program set up with the view of helping students in the reformulation of educational goals and continued growth in speech achievement in post-school years? 0-1-2

II. Nature and Scope of Program

- 7* Is speech instruction made conveniently available to all students? 0-1-2

- 8* Is speech instruction adapted to individual needs and abilities in various courses and activities? 0-1-2
- 9* Does your school have a graduated and continuous program of instruction available to students in all grades? 0-1-2
- 10* Does your speech program co-ordinate the work done in high school with the work which has been done in the grades and which may be done by those who go to college? 0-1-2
- 11 Do you have a speech correction program available for students who stutter lisp and are maladjusted or who speak with a dialect or accent? 0-1-2
- 12 Do you have a well-balanced program of course instruction in speech education beginning with correction and fundamentals and advancing to more specialized objectives and interests? 0-1-2
- 13* Do you attempt to guide students to appreciate and develop high standards for speech achievement by observation and study of the best models from speakers of the past outstanding living speakers performers in the theater radio television film etc? 0-1-2
- 14* Is your instructional work in speech courses given sufficient academic credit and recognition to make it comparable in motivation and dignity with other courses? 0-1-2
- 15* Is your program organized with adequate course time to achieve results in course objectives? 0-1-2

III. Content of Program

A Curricular

- 16* Do you teach basic theory and principles of speech and oral communication in your courses? 0-1-2
- 17 Do you have sizeable units devoted to the improvement of clearness and acceptability or articulation and pronunciation at various levels of instruction? 0-1-2
- 18* Do you have units devoted to the improvement of clearness, of the quality and of the use of the voice for various types of speaking? 0-1-2
- 19* Do you have units devoted to clearness acceptability and effectiveness in the use of oral language at various levels of instruction? 0-1-2
- 20* Do you have units devoted to the selection and evaluation of subjects and materials to talk about for various levels of learning? 0-1-2
- 21* Do you help students enrich their background and knowledge for use in speaking as they mature intellectually? 0-1-2
- 22* Do you instruct students in organization and arrangement of materials for speaking for various purposes and situations? 0-1-2
- 23* Do you give instruction in the development of poise, directness, and expressive action in speaking? 0-1-2
- 24* Do you have units of instruction of the development of confidence, convictions, social sensitivity and consideration, and social responsibilities in speech for students of various aptitudes? 0-1-2
- 25* Do you give instruction on the development of discrimination in speaking for various purposes? 0-1-2

- 44 Do you participate in other speech leagues or organizations within your region or locality? 0-1-2
- 45 Do you have a chapter of the National Forensic League? 0-1-2
- 46 Do you belong to National Thespian Society? 0-1
- 47 Do you belong to Masque and Gavel Society? 0-1-

IV Relationships to Community and Other Departments

- 48 Is your program in speech instruction well-supported by and co-ordinated with other programs of instruction in your school such as social studies English and art? 0-1-2
- 49 Is your speech program directed toward making a contribution to education for life in a democratic society through community activities? 0-1-2
- 50 Do you make a speakers bureau available to the community organizations? 0-1-2
- 51 Is the community aware of the availability of students who might perform for them? 0-1-2
- 52 Do you have visiting teachers in your school system and skilled and professional people from your community that you make use of in speech instruction? 0-1-2

V Testing, Evaluation, Pupil Records, etc

- 53 Do you have a systematic speech examination program in your school by which you diagnose needs and abilities and evaluate achievements in speaking of all students? 0-1-2
- 54 Do you give diagnostic and achievement tests in speech as a regular part of course instruction? 0-1-2

- 55 Do you keep an accumulative record of the speech needs and achievements of all students in your school system? 0-1-2
- 56 Do you keep an accumulative record of speech achievement in regular instruction? 0-1-2

VI. Materials and Equipment

- 57 Do you make use of modern speech textbooks reference books and magazines in your speech instruction? 0-1-2
- 58 Do you have extensive source material, such as magazines pamphlets and books for speech making in a school library which you use in your speech instruction? 0-1-2
- 59 Do you have appropriate classrooms which can be used effectively for speech instruction? 0-1-2
- 60 Do you have and use an efficient voice recording and playback instrument in your school system? 0-1-2
- 61 Do you have and use speech charts models tapes records cassettes video tapes kinescopes educational films filmstrips and other laboratory instruments for speech instruction? 0-1-2
- 62 Do you have a stage with scenery sound and lighting equipment for dramatic productions? 0-1-2
- 63 Do you have an FM radio station? 0-1-2
- 64 Do you have access to a commercial radio station? 0-1-2
- 65 Do you have an installation for closed circuit television? 0-1-2
- 66 Do you have access to a commercial television station? 0-1-2
- 67 Do you have an equipment and instructional budget adequate for your needs? 0-1-2

VII Certification and Preparation of Teachers

- 68 Have your teachers been educated and certified to conduct the kinds of speech activities and programs for which they are responsible in your school? 0-1-2
- 69 Do your teachers have adequate speech education to achieve results in a well-developed program? 0-1-2
- 70 Do your teachers keep up to date in speech education by participating in professional speech conferences reading and writing for a speech journal going to summer schools for further work etc? 0-1-2
- 71 Are your teachers enthusiastic about the type of service in speech education which they are giving? 0-1-2
- 72 Are your teachers given relief in class instructional load when they carry late afternoon and evening co-curriculum instructional programs in order that they may function reasonably free from undue strain and fatigue? 0-1-2
- 73 Are your teachers paid for outside-of-class load beyond regular classroom teaching assignments? 0-1-2
- 74 Are your teachers physically healthy and energetic in their work? 0-1-2

VIII Administrative Attitude

- 75 Do teachers and administrative staff work together in a spirit of harmony and co-operative inspiration? 0-1-2

Conclusion

In a rapidly changing world where communication needs are being met with new technical advances the curricula of our educational institutions must constantly change. Evaluation is the process for observing and characterizing the effectiveness of a program. Evaluation

must be a continuous process one in which parents teachers and administrators have challenging responsibilities

CHAPTER X

BIBLIOGRAPHY

General Speech Philosophy

- Bois Samuel J. EXPLORATIONS IN AWARENESS New York Harper and Row Publishers 1952
- Brown Roger WORDS AND THINGS Glencoe Illinois The Free Press 1958
- Chase Stuart GUIDES TO STRAIGHT THINKING New York Harper and Row Publishers 1956
- Frazier Alexander (ed.) LEARNING MORE ABOUT LEARNING Washington D C The Association for Supervision and Curriculum Development National Education Association 1959
- Hayakawa S I LANGUAGE MEANING AND MATURITY New York Harper and Row Publishers 1954
- Johnson Wendell PEOPLE IN QUANDARIES New York Harper and Row Publishers 1946
- Lee Irving LANGUAGES IN HUMAN AFFAIRS New York Harper and Row Publishers 1941
- Lewis M M HOW CHILDREN LEARN TO SPEAK New York Basic Books Inc 1957
- MASS COMMUNICATION AND EDUCATION Washington D C The Educational Policies National Education Association 1958
- Pei Mario THE STORY OF LANGUAGE New York J B Lippincott Co 1949
- Robb Mary Margaret ORAL INTERPRETATION OF LITERATURE IN AMERICAN COLLEGES AND UNIVERSITIES New York H W Wilson Co 1941
- Ruesch J And Bateson C COMMUNICATION New York Norton Press 1951
- Thayer Lee COMMUNICATION THEORY AND RESEARCH Springfield Illinois Charles S Thomas 1969
- Wallace Karl editor HISTORY OF SPEECH EDUCATION IN AMERICA New York Appleton-Century-Crofts 1954

Methods and Resource Materials

General References

- A Speech Program for the Secondary School THE BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY-SCHOOL PRINCIPALS, XXXIII (January, 1954) 5-234
- A SUGGESTED OUTLINE FOR A COURSE OF STUDY IN DRAMATIC ARTS IN THE SECONDARY SCHOOL Committee on Secondary Schools, AETA, Stanford, California Speech and Drama Dept., Stanford University
- Braden Waldo W (ed.) SPEECH METHODS AND RESOURCES New York Harper and Row Publishers, 1961
- Dale Edgar AUDIO-VISUAL METHODS IN TEACHING, rev ed., New York Holt, Rinehart, and Winston, Inc., 1957
- Dramatics in the Secondary School, THE BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY-SCHOOL PRINCIPALS, XXXIII (December, 1949), 1-182
- Ewbank H L Speech Contests as Educational Technics, QUARTERLY JOURNAL OF SPEECH, XXII (April, 1936) 189-197
- Frederich Willard J, and Wilcox, Ruth TEACHING SPEECH IN HIGH SCHOOLS New York The Macmillan Company, 1953
- Frederich, Willard THE HIGH SCHOOL DRAMA COURSE Cincinnati Ohio National Thespian Society College Hill Station
- Leslie, Louis A TAPE RECORDING Minnesota Mining and Manufacturing Co., St. Paul, Minnesota, 1953
- Mower O Hobart LEARNING THEORY AND THE SYMBOLIC PROCESS New York John Wiley and Sons, Inc., 1960
- Ogilvie Mardel TEACHING SPEECH IN THE HIGH SCHOOL New York Appleton-Century-Crofts, Inc 1961
- Public Address in the Secondary School THE BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY-SCHOOL PRINCIPALS, XXXVI, May, 1952 7-192
- Reid, Loren TEACHING SPEECH (rev ed.) Columbia, Missouri The Artcraft Press, 1960

Robinson Karl F TEACHING SPEECH IN THE SECONDARY SCHOOL New York Longmans Green & Co Inc 1954

Speech Education for All American Youth THE BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY-SCHOOL PRINCIPALS XXXIV November, 1950 1-139

Weaver A T et al THE TEACHING OF SPEECH New York Prentice-Hall, 1952

Wheeler Hubert A GUIDE FOR SPEECH DRAMATICS, RADIO AND TELEVISION Publication Number 118-G Jefferson City Missouri Commissioner of Education

Speech Fundamentals

Abernathy Elton FUNDAMENTALS OF SPEECH Dubuque Iowa William C Brown Co 1964

Auer J Jeffery BRIGANCE S SPEECH COMMUNICATION (3rd ed) New York Appleton-Century-Crofts 1967

Barrt A Craig and Knowler, Franklin H ESSENTIALS OF GENERAL SPEECH (3rd ed) New York McGraw-Hill Co 1963

Bradley Bert E SPEECH PERFORMANCE Dubuque Iowa William C Brown Co 1967

Brown Charles T INTRODUCTION TO SPEECH Boston Houghton Mifflin Co . 1955

Bryant Donald C and Wallace Karl R FUNDAMENTALS OF PUBLIC SPEAKING (4th ed) New York Appleton-Century-Crofts, 1969

Bryant Donald C and Wallace Karl R ORAL COMMUNICATION 3rd ed ; New York Appleton-Century-Crofts, 1969

Culp Ralph B BASIC TYPES OF SPEECH Dubuque Iowa William C Brown Co 1968

Eisensohn Jon BASIC SPEECH A COLLEGE TEXT New York The Macmillan Co . 1950

Fessenden Seth A Johnson Roy Ivan Larson P Merville, and Good Kaye M SPEECH AND THE CREATIVE TEACHER Dubuque Iowa William C Brown Co 1968

Garner, Dwight L. and Beckett, Ralph L SPEECH DYNAMICS Dubuque Iowa William C Brown Co . 1967

Gillman, Wilbur E et al FUNDAMENTALS OF SPEAKING New York The Macmillan Co . 1951

Gray Giles W and Wise, C M THE BASES OF SPEECH (3rd ed) New York Harper and Row Publishers, 1959

Henning James Harold IMPROVING ORAL COMMUNICATION New York McGraw-Hill Co . Inc . 1966

Kelley, Win THE ART OF PUBLIC ADDRESS Dubuque, Iowa William C Brown Co . 1965

Kennedy, Belle Cumming and Challengren, Patricia THE BUSY SPEAKERS POKKFT-PRACTICE BOOK, New York Samuel French, Inc . 1965

Larusso, Dominic A BASIC SKILLS OF ORAL COMMUNICATION Dubuque, Iowa William C Brown Co . 1967

Mayer Lyle V FUNDAMENTALS OF VOICE AND DICTION (3rd ed) Dubuque, Iowa William C Brown Co . 1968

McAuley SPEECH THE ESSENTIAL ELEMENTS Minneapolis, Minnesota Burgess Publishing Co . 1968

McBurney James H and Wrage, Ernest J THE ART OF GOOD SPEECH Englewood Cliffs, New Jersey Prentice-Hall, Inc . 1953

Mulgrave, Dorothy SPEECH A HANDBOOK OF VOICE TRAINING, DICTION, AND PUBLIC SPEAKING New York Barnes & Noble, Inc

Oliver, Robert T CULTURE AND COMMUNICATION Springfield, Illinois Charles C Thomas Publisher

Samovar, Larry A and Mills, Jack ORAL COMMUNICATION MESSAGE AND RESPONSE Dubuque, Iowa William C Brown Co . 1968

Sandford, William P and Yeager, W Hayes PRINCIPLES OF EFFECTIVE SPEAKING (5th ed) New York The Ronald Press Co . 1950

Sarett, Lew, et al BASIC PRINCIPLES OF SPEECH Boston Houghton Mifflin Co . 1958

Tepper and Roman THE ORAL COMMUNICATOR HIS ROLE AND FUNCTION Minneapolis Minnesota Burgess Publishing Co 1968

Terris Walter F CONTENT AND ORGANIZATION OF SPEECHES Dubuque Iowa William C Brown Co 1968

Thompson Wayne N and Fessenden, Seth A BASIC EXPERIENCES IN SPEECH (2nd ed) Englewood Cliffs, New Jersey Prentice-Hall Inc 1958

Weaver Andrew T et al SPEAKING AND LISTENING Englewood Cliffs New Jersey Prentice-Hall Inc 1956

Public Speaking and Rhetoric

Auer J Jeffery THE RHETORIC OF OUR TIMES New York Appleton-Century-Crofts 1969

Bois J Samuel THE ART OF AWARENESS Dubuque Iowa William C Brown Co 1966

Braden Waldo W and Gehring, Mary Louise SPEECH PRACTICES A RESOURCE BOOK FOR THE STUDENT OF PUBLIC SPEAKING New York Harper and Row Publishers, 1958

Brigance William Norwood SPEECH COMPOSITION (2nd ed) New York Appleton-Century-Crofts Inc 1953

Brigance William Norwood A HISTORY AND CRITICISM OF AMERICAN PUBLIC ADDRESS I and II New York The McGraw-Hill Book Co 1941

Gray Giles Wilkeson and Braden Waldo W PUBLIC SPEAKING PRINCIPLES AND PRACTICE New York Harper and Row Publishers 1951

Hochmuth Marie et al A HISTORY AND CRITICISM OF AMERICAN PUBLIC ADDRESS, III New York Longmans, Green & Co Inc 1955

Lee Irving J HOW TO TALK TO PEOPLE New York Harper and Row Publishers 1952

Minnick, Wayne C THE ART OF PERSUASION Glenview, Illinois Houghton Mifflin Co 1968

Monroe, Alan H PRINCIPLES AND TYPES OF SPEECH (4th ed) Chicago Scott, Foresman and Company, 1955

Sondel, Bess EVERYDAY SPEECH New York Barnes and Noble, Inc

Thonssen, Lester SELECTED READINGS IN RHETORIC AND PUBLIC SPEAKING New York The H W Wilson Co 1942

Collections of Speeches for Rhetorical Study

Arnold, Carroll C, et al THE SPEAKER'S RESOURCE BOOK Chicago Scott, Foresman and Co 1961

Baird, A Craig AMERICAN PUBLIC ADDRESSES, 1740-1952 New York McGraw-Hill Book Co, Inc 1956

Brandt, Carl G and Shafter, Edward M SELECTED AMERICAN SPEECHES ON BASIC ISSUES Boston Houghton Mifflin Co 1960

Harding, Harold (ed) AGE OF DANGER New York Random House, 1952

Parrish, Wayland M and Hochmuth, Marie AMERICAN SPEECHES New York Longmans, Green and Co 1954

Thonssen, Lester REPRESENTATIVE AMERICAN SPEECHES (Annual Collection) New York The H W Wilson Co

VITAL SPEECHES OF THE DAY New York City News Publishing Co (24 Issues Annually)

Wrage, Ernest J and Baskerville, Bernet AMERICAN FORUM, SPEECHES ON HISTORIC ISSUES, 1788-1952 New York Harper and Row Publishers, 1960

Debate and Discussion

Auer, J Jeffery and Ewbank, Henry Lee HANDBOOK FOR DISCUSSION LEADERS (rev ed) New York Harper and Row Publishers, 1954

Baird, A Craig ARGUMENTATION, DISCUSSION AND DEBATE New York McGraw-Hill Co, Inc 1950

- Baird A Craig DISCUSSION New York McGraw-Hill Book Co. Inc 1943
- Bauer Ott FUNDAMENTALS OF DEBATE THEORY AND PRACTICE Glenview Illinois Scott, Foresman and Co 1966
- Braden, Waldo W and Brandenburg, Ernest ORAL DECISION MAKING PRINCIPLES OF DISCUSSION AND DEBATE New York Harper and Row Publishers, 1955
- Brilhart John K EFFECTIVE GROUP DISCUSSION Dubuque, Iowa William C Brown Co., 1967
- Buyls William E et al DISCUSSION AND DEBATE (rev ed) Skokie, Illinois The National Textbook, Inc. 1961
- Chenoweth Eugene C DISCUSSION AND DEBATE Dubuque, Iowa William C Brown Co., 1951
- Crocker Lionel ARGUMENTATION AND DEBATE New York American Book Co 1944
- Crocker Lionel and Carmack Paul A READINGS IN RHETORIC Springfield, Illinois Charles C Thomas, Publisher
- Ehninger Douglas DECISION BY DEBATE New York Dodd Mead Co 1963
- Ehninger Douglas Six Earmarks of a Sound Forensics Program, SPEECH TEACHER I November, 1952 237-241
- Ewbank Henry Lee and Auer, J Jeffery DISCUSSION AND DEBATE (2nd ed) New York Appleton-Century-Crofts, Inc 1951
- Freeley, Austin AUGMENTATION AND DEBATE Belmont, California Wadsworth Publishing Co., 1966
- Haiman Franklyn S GROUP LEADERSHIP AND DEMOCRATIC ACTION Boston Houghton Mifflin Co., 1951
- Hoogestraat and Sikkink MODERN PARLIAMENTARY PRACTICES Minneapolis Minnesota Burgess Publishing Co., 1966
- Howell William S and Smith, Donald K DISCUSSION New York The Macmillan Co 1956
- Kruger, Arthur MODERN DEBATE New York McGraw-Hill Book Co 1960
- McBurney, James H and Hance, Kenneth DISCUSSION IN HUMAN AFFAIRS New York Harper and Row Publishers, 1950
- McBurney, James H et al ARGUMENTATION AND DEBATE TECHNIQUES OF A FREE SOCIETY New York The Macmillan Co., 1951
- Minnick, Wayne C THE ART OF PERSUASION Glenview, Illinois Houghton Mifflin Co., 1968
- Potter, David (ed) ARGUMENTATION AND DEBATE New York Holt, Rinehart and Winston, Inc 1954
- Sattler, William M and Miller N Ed DISCUSSION AND CONFERENCE Englewood Cliffs, New Jersey Prentice-Hall, Inc., 1954
- Shepard and Cashman A HANDBOOK FOR BEGINNING DEBATERS Minneapolis, Minnesota Burgess Publishing Co., 1966
- Utterback, William E GROUP THINKING AND CONFERENCE LEADERSHIP New York Holt, Rinehart and Winston, Inc 1950
- Oral Interpretation
- Aggert, Otis J and Bowen, Elbert R COMMUNICATIVE READING New York The Macmillan Co., 1956
- Armstrong ORAL INTERPRETATION OF BIBLICAL LITERATURE Minneapolis, Minnesota Burgess Publishing Co., 1968
- Armstrong, Chloë and Brandes, Paul D THE ORAL INTERPRETATION OF LITERATURE New York McGraw-Hill Book Co., Inc., 1963
- Bacon, Wallace A THE ART OF INTERPRETATION New York Holt, Rinehart and Winston, Inc., 1966
- Bacon, Wallace A and E-been, Robert S LITERATURE AS EXPERIENCE New York McGraw-Hill Book Co., Inc., 1959
- Brook, Keith et al THE COMMUNICATIVE ART OF ORAL INTERPRETATION Boston Allyn and Bacon, Inc., 1967
- Cobin, Martin THEORY AND TECHNIQUE OF INTERPRETATION Englewood Cliffs, New Jersey Prentice-Hall, Inc., 1959

- Coger, Leslie Irene and White, Melvin R. READERS THEATRE HANDBOOK—A DRAMATIC APPROACH TO LITERATURE. Glenview Illinois Scott Foresman and Co. 1967
- Compere, Moiree. LIVING LIFE/FATURE FOR ORAL INTERPRETATION. New York. Appleton-Century-Crofts Inc. 1949
- Crocker, Lionel G. and Eich, Louis M. ORAL READING. New Jersey. Prentice-Hall Inc. 1947
- Dolman, John, Jr. THE ART OF READING ALOUD. New York. Harper and Row Publishers. 1956
- Geeting, Baxler M., INTERPRETATION FOR OUR TIME. Dubuque, Iowa. William C. Brown Co., 1966
- Geiger, Don. THE SOUND SENSE AND PERFORMANCE OF LITERATURE. Glenview Illinois. Scott, Foresman and Co., 1963
- Gray, PERSPECTIVES ON ORAL INTERPRETATION. Minneapolis, Minnesota. Burgess Publishing Co., 1968
- Grimes, Wilma H. and Mattingly, Alethea Smith. INTERPRETATION WRITER, READER AND AUDIENCE. San Francisco. Wadsworth Publishing Co., Inc. 1961
- Hunsinger, Paul. COMMUNICATIVE INTERPRETATION. Dubuque, Iowa. William C. Brown Co., 1967
- Hodgson, John and Richards, Ernest. IMPROVISATION DISCOVERY AND CREATIVITY IN DRAMA. New York. Barnes and Noble, Inc.
- Klopf and Rives. INDIVIDUAL SPEAKING CONTESTS. Minneapolis, Minnesota. Burgess Publishing Co., 1967
- Laughton, Charles. TELL ME A STORY. New York. McGraw-Hill Book Co. Inc., 1959
- Lee, Charlotte I. ORAL INTERPRETATION (3rd ed.) New York. Houghton Mifflin Co., 1956
- Lowrey, Sara and Johnson, Gertrude E. INTERPRETATIVE READING. New York. Appleton-Century-Crofts, Inc., 1942
- Lynch, Gladys E. and Crain, Harold C. PROJECTS IN ORAL INTERPRETATION. New York. Holt, Rinehart and Winston, Inc., 1959
- Parrish, Wayland M. READING ALOUD (2nd ed.) New York. The Ronald Press. 1941
- Thompson and Fredricks. ORAL INTERPRETATION OF FICTION. Minneapolis, Minnesota. Burgess Publishing Co., 1967
- Woolbert, Charles H. and Nelson, Severine E. ART OF INTERPRETATIVE SPEECH (4th ed.) New York. Appleton-Century-Crofts, Inc., 1956
- Special Readings in Multiple Interpretative Forms
- Brooks, Keith. Readers Theatre. Some Questions and Answers, DRAMATICS, XXXIV, No. 3 December, 1962. 14-27
- Coger, Leslie Irene. Interpreters Theatre, Theatre of the Mind, QUARTERLY JOURNAL OF SPEECH, XLIX, No. 2 April, 1963. 157-164
- Kleinau, Marjori L. and Kleinau, Marvin D. Scene Location in Readers Theatre. Static or Dynamic? THE SPEECH TEACHER, XIV, No. 3 September, 1965. 193-199
- Moorhead, Agnes. Staging Don Juan in Hell, WESTERN SPEECH JOURNAL, XVIII, May, 1954. 163-166
- Robertson, Roderick. Producing Playreading, EDUCATIONAL THEATRE JOURNAL, XII, March 1960. 20-23
- Sandloe, James. A Note or Two About Playreadings, WESTERN SPEECH XVII, October, 1953. 225-229
- White, Melvin R. Multiple Readings of Dialogue-Type Poetry, FROM THE PRINTED PAGE (Interpretation Assignment Handbook) Brooklyn, New York. S & F Press, 1964. 13-17
- Drama
- A. Acting and Directing
- Barnes, Grace and Sutcliffe, Mary Jean. ON STAGE, EVERYONE (rev. ed.) New York. The Macmillan Co., 1961
- Burger, Isabel. CREATIVE PLAYACTING. New York. A. S. Barnes and Co., 1950
- Chekov, Michael. TO THE ACTOR. New York. Harper and Row Publishers, 1953

- Cole Toby ACTING A HANDBOOK OF THE STANISLAVSKI METHOD (rev. ed.) New York Crown Publishers 1955
- Dolman John Jr THE ART OF ACTING New York Harper and Row Publishers 1949
- Dolman John Jr THE ART OF PLAY PRODUCTION New York Harper and Row Publishers 1949
- Franklin Miriam REHEARSAL (rev. ed.) New Jersey Prentice-Hall, Inc. 1950
- Gassner John PRODUCING THE PLAY New York Holt Rinehart and Winston Inc. 1953
- Loes C Lowell A PRIMER OF ACTING Englewood Cliffs New Jersey Prentice-Hall Inc. 1940
- McGraw Charles ACTING IS BELIEVING (rev. ed.) New York Holt Rinehart and Winston, Inc. 1966
- Nelms Henning PLAY PRODUCTION New York Barnes and Noble Inc.
- Ormanney Katherine THE STAGE AND THE SCHOOL (rev. ed.) New York Harper and Row Publishers. 1959
- Ross Lillian and Ross Helen THE PLAYER A PROFILE OF AN ART New York Simon Schuster 1962
- Stevens W David DIRECTING FOR THE THEATRE (2nd ed.) Duple Iowa William C Brown 1965
- Smith Milton THE BOOK OF PLAY PRODUCTION (rev. ed.) New York Appleton-Century-Crofts Inc. 1948
- Stanislavski Constantine AN ACTOR PREPARES New York Theatre Arts 1936
- Strickland F Cowles THE TECHNIQUE OF ACTING New York McGraw-Hill Book Co. Inc. 1956
- Ward Winifred PLAYMAKING WITH CHILDREN (rev. ed.) New York Appleton-Century-Crofts Inc. 1957
- Whiting Frank AN INTRODUCTION TO THE THEATRE New York Harper and Row Publishers. 1954
- B Technical
- Barton Lucy HISTORIC COSTUME FOR THE STAGE Boston Walter H Baker Co. 1935
- Bowman Wayne MODERN THEATRE LIGHTING New York Harper and Row Publishers. 1957
- Curris-Meyer Harold and Cole Edward SCENERY FOR THE THEATRE New York Little Brown and Co. 1941
- Corson, Richard STAGE MAKE-UP (3rd ed.) New York Appleton-Century-Crofts, Inc. 1960
- Hake Herbert V HERES HOW! Evanston Illinois Row, Peterson and Co. 1958
- McCandless, Stanley R A SYLLABUS OF STAGE LIGHTING (rev. ed.) New Haven Connecticut Yale University Press 1953
- Phillippi, Herbert STAGECRAFT AND SCENE DESIGN New York Houghton Mifflin 1953
- Seldon, Samuel and Sellman, Hunton D STAGE SCENERY AND LIGHTING (rev. ed.) New York Appleton-Century-Crofts, Inc. 1958
- Walkup, Fairfax P DRESSING THE PART A HISTORY OF COSTUME FOR THE THEATRE (rev. ed.) New York Appleton-Century-Crofts, Inc. 1958
- Wilcox R Turner THE MODE IN COSTUME New York Charles Scribner's Sons 1944
- C History
- Cheney, Sheldon THE THEATRE 3000 YEARS OF DRAMA, ACTING AND STAGE CRAFT New York Longmans, Green & Co., Inc. 1935
- Freedley, George and Reeves, J L A HISTORY OF THE THEATRE, New York Crown Publishers, Inc. 1941
- Nicholl, Allardyce THE DEVELOPMENT OF THE THEATRE New York Harcourt, Brace and Co. 1946

Radio-Television-Films

Abbott, Waldo and Rider, Richard L. HANDBOOK OF BROADCASTING 4th ed. New York: McGraw-Hill Book Co., Inc. 1957

Allied Electronics for Everyone. Chicago: Allied Radio Corp. yearly catalog

Baughley, W. Hugh THE TECHNIQUE OF DOCUMENTARY FILM PRODUCTION, rev. ed. New York: Hastings House

Barnow, Erik MASS COMMUNICATION. New York: Holt, Rinehart and Winston, Inc. 1956

Billboard. The International Music-Record Newsweekly. New York: Billboard Publications, Inc.

Britz, Rudy. Techniques of Television Production. New York: McGraw-Hill Book Co., Inc. 1962

Broadcasting. The Businessweekly of Television and Radio. Washington, D.C.: Broadcasting Publications, Inc.

Burder, John. THE TECHNIQUE OF EDITING 16MM FILMS. New York: Hastings House, 1968

Chamber, Girard and Garrison, Garnet R. and Willis, Edgar E. Television and Radio. New York: Appleton-Century-Crofts, Inc. 1963

Darrin, E. Jean. Radio and Television Acting. New York: Holt, Rinehart and Winston, Inc. 1960

Ennes, Harold. THE AM-FM Broadcast Operations. Indianapolis: Harold W. Sams and Co., Inc. 1967

Felding, Raymond. THE TECHNIQUE OF SPECIAL EFFECTS CINEMATOGRAPHY, rev. ed. New York: Hastings House, 1966

Fisher, Hal. The Man Behind the Mike. Blue Ridge Summit, Pennsylvania: Tab Books, 1967

Hallas, John and Manvell, Roger. THE TECHNIQUE OF FILM ANIMATION, rev. ed. New York: Hastings House, 1968

Henneke, Ben G. and Dumit, Edward S. THE RADIO ANNOUNCERS HANDBOOK, 2nd ed. New York: Holt, Rinehart and Winston, Inc. 1959

Hyde, Stuart W. Television and Radio Announcing. Boston: Houghton Mifflin Co., 1959

Jack Benny Presents the Treasury of Golden Memories of Radio. Larchmont, New York: Longine Symphonette Society, (record set)

Jones, Peter. THE TECHNIQUE OF THE TELEVISION CAMERMAN. New York: Hastings House, 1968

Julien, Daniel and Mead, James and White, Clifford. Radio and Television in the Secondary School. Skokie, Illinois: National Textbook Corp., 1968

Kaufman, William I. How to Direct for Television. New York: Harper and Row Publishers, 1961

Kehoe, Vincent J. R. THE TECHNIQUE OF FILM AND TELEVISION MAKE-UP, (rev. ed.) New York: Hastings House, 1968

Lawton, Sherman P. Introduction to Modern Broadcasting. A Manual for Students. New York: Harper and Row Publishers, 1961

Lawton, Sherman P. THE MODERN BROADCASTER. New York: Harper and Row Publishers, 1961

Lewis, Bruce. THE TECHNIQUE OF TELEVISION ANNOUNCING. New York: Hastings House

Lynch, James E. On the Air or Closed Circuit? SPEECH TEACHER, VII January 1959 27-30

Manvell, Roger and Huntley, John. THE TECHNIQUE OF FILM MUSIC. New York: Hastings House

Milerson, Gerald. THE TECHNIQUE OF TELEVISION PRODUCTION, (Ltd. ed.) New York: Hastings House, 1968

Nisbett, Alec. THE TECHNIQUE OF THE SOUND STUDIO. New York: Hastings House, 1962

Olfson, Lewy. Radio Plays from Shakespeare. Boston: Plays, Inc., 1958

Olfson, Lewy. Radio Plays of Famous Stories. Boston: Plays, Inc., 1958

Radio and Television—A SELECTED BIBLIOGRAPHY. Washington, D.C.: U.S. Department of Health, Education and Welfare, 1960

Radio and Television in the Secondary School. The Bulletin of the N.A.S.S.P. Washington, D.C.: National Association of Secondary School Principals, October 1966

- Reisz, Karel and Millar, Gavin. **THE TECHNIQUE OF FILM EDITING** (rev. ed.) New York: Hastings House, 1968.
- Ross, Wallace A. **Best TV & Radio Commercials**. New York: Hastings House, 1968.
- Siller, Bob and White, Ted and Terkel, Hal. **Television and Radio News**. New York: The Macmillan Co., 1960.
- Stasheff, Edward et al. **Radio and TV Speech: A Curriculum Guide for High Schools**. *NAEB JOURNAL* XVIII, Jan-May 1958.
- Taylor, Loren E. **Radio Drama: Children's Dramatic Series**. Minneapolis: Burgess Publishing Co., 1965.
- Turnball, Robert T. **RADIO AND TELEVISION SOUND EFFECTS**. New York: Holt, Rinehart and Winston, Inc., 1951.
- Vidal, Gore et al. **Best Television Plays**. New York: Ballantine Books, 1967.
- Wainwright, Charles Anthony. **The Television Copywriter**. New York: Hastings House, 1966.
- Waller, Judith E. **RADIO: THE FIFTH ESTATE** (rev. ed.). New York: Houghton Mifflin Co., 1950.
- Walter, Ernest. **THE TECHNIQUE OF THE FILM CUTTING ROOM**. New York: Hastings House, 1969.
- Willis, Edgar E. **Writing Television and Radio Programs**. New York: Holt, Rinehart and Winston, Inc., 1967.
- Wortman, Leon A. **Closed-Circuit Television Handbook**. Indianapolis: Harold W. Sams and Co., Inc., 1964.
- Zetti, Herbert. **Television Production Handbook**. Belmont, California: Wadsworth Publishing Co., Inc., 1961.
- Zetti, Herbert. **Television Production Workbook**. Belmont, California: Wadsworth Publishing Co., Inc., 1961.

Testing and Evaluation

- Barr, A. Craig and Knowler, Franklin H. **TEACHERS MANUAL TO ACCOMPANY GENERAL SPEECH AND ESSENTIALS OF GENERAL SPEECH**. New York: McGraw-Hill Book Co., Inc., 1957.

- Barr, A. S. et al. **The Measurement and Predication of Teacher Efficiency**. *REVIEW OF EDUCATIONAL RESEARCH*, XXV, June 1955, 261-271.
- Craden, Waldo (ed.). **SPEECH METHODS AND RESOURCES**. New York: Harper and Row Publishers, 1961.
- Brooks, Keith. **The Construction and Testing of a Forced Choice Scale for Measuring Speaking Achievement**. *SPEECH MONOGRAPHS*, XXIV, March 1957.
- Brooks, Keith. **Some Basic Considerations in Rating Scale Development: A Descriptive Bibliography**. *CENTRAL STATES SPEECH JOURNAL*, IX, Fall 1957, 27-31.
- Douglas, Jack. **The Measurement of Speech in the Classroom**. *SPEECH TEACHER* VII, November 1958, 309-319.
- Ehrensberger, Ray and Pagel, Elaine. **NOTEBOOK FOR PUBLIC SPEAKING**. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956.
- Reid, Loren D. **TEACHING SPEECH IN THE HIGH SCHOOL**. Columbia, Missouri: The Artcraft Press, 1952.
- Robinson, Karl F. **TEACHING SPEECH IN THE SECONDARY SCHOOLS**. New York: Longmans Green & Co., Inc., 1954.
- Weaver, Andrew T. et al. **THE TEACHING OF SPEECH**. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1952.

High School Textbooks

- Adams, Harlan Martin and Pollack, Thomas Carl. **SPEAK UP!** (rev. ed.). New York: The Macmillan Co., 1964.
- Allen, R. R., Anderson, Sharol and Hough, Jere. **SPEECH IN AMERICAN SOCIETY**. Columbus, Ohio: Charles E. Merrill Publishing Co., 1968.
- Andersch, Elizabeth G., Staats, Lorin C. and Bostrom, Robert N. **COMMUNICATION IN EVERYDAY USE**. New York: Holt, Rinehart and Winston, Inc., 1969.
- Buy's, William E. **SPEAKING BY DOING** (2nd ed.). Skokie, Illinois: National Textbook Co., 1963.

Elson E F and Peck Alberta THE ART OF SPEAKING Boston Ginn and Co 1966

Fort Lyman M SPEECH FOR ALL rev ed Boston Allyn and Bacon Inc 1966

Griffith Francis et al YOUR SPEECH New York Harcourt Brace and Co 1960

Hedde Wilhemena and Brigance W Norwood THE NEW AMERICAN SPEECH 3rd ed Philadelphia J B Lippincott Co 1968

Hibbs Paul et al SPEECH FOR TODAY Manchester Missouri McGraw-Hill Book Co Inc Webster Division 1965

Irwin John and Rosenberger Marjorie MODERN SPEECH rev ed New York Holt Rinehart and Winston Inc 1961

Irwin John and Rosenberger Marjorie PREPARING AND PRESENTING A SPEECH rev ed New York Holt Rinehart and Winston Inc 1966

Lamers William M and Staudacher Joseph M THE SPEECH ARTS Chicago Lyons and Carnahan 1966

Mastern Charles and Pflaum George SPEECH FOR YOU Evanston Illinois Harper and Row Publishers 1955

Nichols Ralph G and Lewis Thomas R LISTENING AND SPEAKING Dubuque Iowa William C Brown Co 1965

Ommannery Katherine Anne THE STAGE AND SCHOOL New York Harper and Row Publishing Co 1959

Painter Margaret EASE IN SPEECH Boston D C Heath and Co 1954

Robinson Karl F and Lee Charlotte I SPEECH IN ACTION Glenview Illinois Scott Foresman and Co 1965

Sarett Lew et al SPEECH A HIGH SCHOOL COURSE New York Houghton Mifflin Co 1956

Weaver Andrew F et al SPEAKING AND LISTENING Englewood Cliffs, New Jersey Prentice-Hall Inc 1956

College Texts for Reference

Baird A Craig and Knowler Franklin H GENERAL SPEECH 3rd ed New York McGraw-Hill Book Co Inc 1963

McBurney James H and Wrage Ernest J GUIDE TO GOOD SPEECH 3rd ed Englewood Cliffs New Jersey Prentice-Hall 1965

Monroe Alan H PRINCIPLES AND TYPES OF DELIVERY Chicago Scott Foresman and Co 1967

Oliver Robert T and Cortwright Rupert L EFFECTIVE SPEECH 4th ed New York Holt Rinehart and Winston Inc 1961

Sarett Alma Johnson et al BASIC PRINCIPLES OF SPEECH 4th ed Boston Houghton Mifflin Co 1966

Sources of Speech Education Materials and Equipment

Audiovisual

Allied Radio Corporation 100 North Western Ave Chicago Illinois

Ampro Corporation 2835 North Western Ave Chicago Illinois

Bell and Howell Co 7100 McCormick Road, Chicago Illinois

Caedmon Records 461 Eighth Ave New York New York 10001

Children's Reading Service 1078 St John's Place Brooklyn New York

Columbia Records Education Department 799 Seventh Ave New York New York 10019

Coronet Instructional Films 65 East Water Street Chicago Illinois

Da-Lite Screen Co 2711 North Pulaski Road Chicago Illinois

Denoyer-Geppert Co 5235 Ravenswood Ave Chicago Illinois

DeVry Corp 1111 Armitage Ave Chicago Illinois

Eastman Kodak Co Rochester New York

Educational Records Sales 153 Chambers Street New York New York

Educational Services 1730 Eye Street N W Washington, D C

Encyclopaedia Britannica Films 1150 Wilmette Ave. Wilmette,
Illinois

General Biological Supply House, Inc. 8200 Hoyne Ave. Chicago
Illinois

International Film Bureau 57 East Jackson Blvd. Chicago Illinois

Libraphone Corp. Long Branch New Jersey recordings

N E A Department of Audio-Visual Instruction 1201 16th Street
N W Washington D C

A J Nystrom and Co 333 Elston Ave. Chicago Illinois

Radiant Manufacturing Corp 2627 West Roosevelt Road Chicago
Illinois

RCA Victor Division Radio Corporation of America Camden New
Jersey

Radio Shack Corp Boston Massachusetts

Revere Camera Co 320 East 21st Street Chicago Illinois

Southern Illinois University Audio-Visual Aids Service Carbon-
dale Illinois

Spoken Arts Inc 95 Valley Road New Rochelle New York

University of Illinois Visual Aids Service 713 1/2 South Wright
Street Champaign Illinois

Young America Films 18 East 41st Street New York New York

Costumes

Brooks Costume Co 3 West 61st Street New York New York

Leos Limited 30 West Washington Street Chicago Illinois

Publishers of Play

Dramatic Play Co 179 North Michigan Ave Chicago Illinois

Dramatist Play Service 14 East 38th Street New York New York
10016

Plays Inc 8 Arlington Street Boston Massachusetts 02116

Samuel French Inc 25 West 45th Street New York New York
10019