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Improvement of oral reading skills for accelerated children: grade six

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Boston University
School of Education

Thesis

Improvement of Oral Reading Skills for Accelerated Children: Grade Six

Submitted by

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(B.S.Ed., Westfield State Teacher's College, 1956)

In Partial Fulfillment of Requirements for the Degree of Master of Education

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First Reader:  Donald D. Durrell  
Professor of Education

Second Reader:  Helen A. Murphy  
Professor of Education
ACKNOWLEDGEMENTS

I wish to express my appreciation to Dr. Donald D. Durrell, Professor of Education, Boston University, for his help in planning and carrying out this study.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. INTRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>Statement of Purpose</td>
<td>1</td>
</tr>
<tr>
<td>Review of the Literature</td>
<td>2</td>
</tr>
<tr>
<td><strong>II. PLAN OF THE EXPERIMENT</strong></td>
<td></td>
</tr>
<tr>
<td>Test Selections</td>
<td>8</td>
</tr>
<tr>
<td>Initial Evaluation</td>
<td>10</td>
</tr>
<tr>
<td>Teaching Procedure</td>
<td>12</td>
</tr>
<tr>
<td>Program</td>
<td>12</td>
</tr>
<tr>
<td><strong>III. ANALYSIS OF THE DATA</strong></td>
<td></td>
</tr>
<tr>
<td>Population</td>
<td>25</td>
</tr>
<tr>
<td>Summary and Conclusions</td>
<td>25</td>
</tr>
<tr>
<td><strong>IV. SUGGESTED FURTHER STUDY</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>27</td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
</tr>
<tr>
<td><strong>APPENDIX</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>31</td>
</tr>
</tbody>
</table>
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>The distribution of the students' averages on a three point interval scale after the initial reading</td>
<td>12</td>
</tr>
<tr>
<td>II.</td>
<td>The chronological age, mental age, and intelligence quotient according to the Otis quick Scoring Mental Ability Test; Beta Em</td>
<td>16</td>
</tr>
<tr>
<td>III.</td>
<td>The scores of the three evaluators at the end of the first reading</td>
<td>17</td>
</tr>
<tr>
<td>IV.</td>
<td>The computed averages of the three evaluators for the thirty two students on the first reading</td>
<td>19</td>
</tr>
<tr>
<td>V.</td>
<td>The computed averages of the three evaluators, on the second oral reading</td>
<td>19</td>
</tr>
<tr>
<td>VI.</td>
<td>A comparison of the first and second evaluation for each student as well as the per cent of improvement in each of the thirty two cases</td>
<td>21</td>
</tr>
<tr>
<td>VII.</td>
<td>The results of the three evaluators scoring the combination of the first and second tapes. This was a sum of sixty four scores</td>
<td>22</td>
</tr>
<tr>
<td>VIII.</td>
<td>The reliability of the evaluators scoring on the initial test and again five weeks later</td>
<td>23</td>
</tr>
<tr>
<td>IX.</td>
<td>The reliability of the evaluators scoring on the second reading and again one week later</td>
<td>24</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

Statement of purpose.—The purpose of this study is to improve the oral reading skills of accelerated children. This was attempted through twenty lessons, with a strong emphasis upon dramatization.

It was felt that as it is the chief function of the public schools to prepare our children for the future we should do something to improve the skill of oral reading for this type of child who will have a greater need than many of his chronological brethren.

Hildreth (1) attests to the importance of oral reading: "Reading expressively without hesitation or embarrassment before an audience is a skill most people need in greater or lesser degree throughout their school days and mature years."

The purpose of this study is an attempt to:

1. Evaluate the effect of colorful oral reading practice upon the oral reading technique of accelerated students.

2. Discover whether the lower students can improve their oral reading skill through dramatization.

3. Discover whether the advanced oral reader of an accelerated class can improve his oral reading technique by aiding a weaker student.

4. Discover the reliability of an evaluator's judgment of oral reading.

Review of the literature.— There is not much agreement in research, among authors, as to the value of oral reading in the elementary school curriculum. There is, however, a unanimous feeling that the accelerated students of our classes represent one of our nation's richest resources; that we dare not neglect to inspire and help these children to develop to the utmost of their potential.

Recognition of the value of the individual is a fundamental tenet of our democracy, and it is our duty within the schools to help these children reach the highest possible level of personal achievement and develop as citizens who contribute worthily to society. This means we as educators must be aware of the need, at every level, of school organization for vital and increasing emphasis on the problem of reading improvement for the mentally advanced. We must also devote time and research to aid these children in arriving at their maximum potential.

The controversy over the value of oral reading can be traced back to its beginning when in colonial days the major reason for the teaching of reading was to enable children to read from the Bible. This performance usually called for the reader to do so orally, and therefore this was the predominant type of instruction. Dolch \(^1\) claims, "Reading meant oral reading to most everyone." This is the time when reading and elocution became synonymous terms. These early books discussed the rise and fall of the voice, the methods of expression, and the correct breathing exercises.

In a Monograph \(^2\) as late as 1918, one finds the statement, "The

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greatest emphasis at present is laid on oral reading instruction." According to Witty it was just after World War I that rapid silent reading was generally conceded to be the primary objective of instruction and that some exponents of silent reading went so far as to advocate the complete abandonment of oral reading instructions.

Harris notes, "Silent reading became the fashion when research began to show that children taught under such an oral program tended to be slow, laborious readers."

He further goes on to say that the pendulum swung so far in some schools that oral reading was almost completely neglected above the first grade and that the results were: "inaccurate word recognition, poor spelling, and lack of opportunity to give desirable training in speech and diction."

Educators like Superintendent McDade of Chicago attempted to discover the value of an all silent reading program. This feeling, however, was not confined to one section of the country, for one finds the literature carrying such statements as those by:

Kendall and Mirick

"If thought getting is then the vital element in reading, those methods must be used that lay the most emphasis and stress on it and that are devised to develop skill in it. Because teachers realize this, they are giving silent reading much more attention."

1/Paul Witty, Reading in Modern Education, D. C. Heath Company, Boston, 1946, p. 6.

2/Albert J. Harris, How to Increase Reading Ability, Longmans, Green and Company, New York, 1953, p. 85.

3/Kendall and Mirick, How to Teach the Fundamental Subjects, Houghton Mifflin Co., Boston, 1911, p. 36.
"The open and most inviting field in education today seems to be that of silent reading."

"Fifth grade reading should no longer consist of an oral reading exercise in which each pupil holds his book and waits for an opportunity to read."

The program in all the schools was not as radical as it may seem since most authorities recommended judicious use of both oral and silent reading techniques. These authorities recommended many activities and a diversity of purposes showing that reading instruction must be broad in scope if it is to prepare a pupil for all kinds of reading activities.

Many adults find difficulty in reading aloud and are likely to be tense, nervous, and easily embarrassed because oral reading subjects one to a variety of difficulties and tensions similar to those which occur when one makes a public appearance.

In oral reading, as Gates points out, "One is required to do all that is demanded in silent reading and several other things in addition."

He further states:

"In oral reading the pupil must recognize the words, work out the unfamiliar ones, get the thought, and in addition, he must pronounce the words, give them, if possible, some form of expression, as well as pay attention to the way he stands, holds the book, faces the audience, and in general the way he conducts himself before a group of observers."

The values of oral reading for children at the primary level and for

1/Briggs and Coffman, Reading in the Public Schools, Row Peterson Company, White Plains, 1911, p. 259.


children who are having reading difficulties are pointed up by Durrell who states,

"Oral reading has in addition many other important values for reading instruction. It motivates reading as evidences by the desire of primary grade children to read aloud to the group. With a true audience situation it induces exchange of ideas and a feeling of group unity. It is essential to instruction based on pupil reports and discussions of library materials as in the content subjects. When carefully directed it widens the speaking vocabulary and tends to improve speech and conversation. Full enjoyment of poetry and drama is impossible without effective oral reading. It has important uses in both vocational, and leisure-time activities. Parents with imagination and initiative find that oral reading serves a variety of useful purposes in their family life."

The traditional oral reading activity calls for the group of children to "keep the place" and suffer through the stumbling and mumbling of the slower readers. At best this activity is a testing device; at worst it is teaching faulty silent reading habits, to the faster reader who must learn either to mark time or to regress to the "place".

Harris gives a partial list of oral reading lessons which he believes have real worth. In addition to the small group work he lists audience reading in which each child selects and prepares a selection to read to the class. He suggests the use of an imitation microphone and in typical radio fashion pupils read their selections, having been introduced by an announcer. He recommends occasional choral readings by the class.

About reading parts and radio scripts he has this to say:

"There is no type of oral reading that is more interesting to children or that helps them more to read with natural expression than reading a part in a play. The influence of the radio is helping to break down the tradition that plays must be given from memory. When children are allowed to read their parts from the scripts, plays can


2/Harris, *op. cit.*, p. 87.
be prepared and presented in a fraction of the time formerly required, and a great many more informal dramatizations can be introduced into the classroom than were formerly possible."

In regard to the improvement of expression Durrell recommends the use of poetry and plays in an audience situation since it helps to overcome monotonous tones, as attention is given to interpretation and since the fun of reading a play comes from careful interpretation of the lines.

The attitude toward oral reading has varied over the years. One can see how it has gone from a place of primary importance in the beginning of our educational instruction to one of secondary importance during a later period. Hyatt confirms this opinion in her study on the History of Oral Reading in American Public Schools. In this study Hyatt traced the oral reading movement, in this country, from 1880 to 1941. In her conclusions she states:

"The idea that oral reading has a place in the school program is now generally accepted although time and attention devoted to it vary greatly at different times and in different schools. The information collected in this study leads to the conclusion that at the present time oral reading is not given as much attention as is justified when its importance in child development is considered."

Good oral reading today is one of the skills that the professional person finds he needs quite often. Henneke notes:

"Today more and more people are reading from manuscripts in their public utterances. These people fall into well defined professional categories, the doctor, the teacher, the preacher, the army officer, the radio and television announcers, the newscasters and the parent."

Other authors feel that by denying oral reading practice in school we


are denying students the opportunity which they should have to overcome audience shyness and emotional tensions and blockings which result in making the oral reading exercise an especially nerve-racking ordeal.

Bond and Wagner 1/ say:

"While it is true that but a small portion of the reading a person does is devoted to oral reading, this reading is usually done in a situation which is highly important to the reader. Studies showing the frequency of the use of oral reading as compared with silent reading tend to deny the value of oral reading since oral reading is used infrequently in contrast to silent reading. The fact that oral reading is used infrequently does not mean that it merits no attention. If a person reads to a large group but once in his life, the time spent in school learning to do oral reading will not have been wasted."

Thus oral reading is a valuable means of instruction in a part of the public school curriculum. Witty, Lindahl, and Koch 2/ sum this up when they say:

"The growing importance of oral speech and communication makes it necessary for children to be able to interpret written materials correctly and effectively in oral reading. The reading program should provide, as often as possible, opportunities for reproducing every-day situations that require the skill. This kind of reading activity entails the need of the reader to acquire poise and self-confidence, to develop certain habits of speech and enunciation, to interpret beauty and meaning through the written text."


CHAPTER II

PLAN OF THE EXPERIMENT

Test selections.— The following selections of description, directions, dialogue were chosen as the initial and final test in this study.

1/ Description.— Golf originated in Holland as a game played on ice. The game in its present form first appeared in Scotland. It became unusually popular and kings found it so enjoyable that it became known as "the royal game." James IV, however, thought that people neglected their work to indulge in this fascinating sport so that it was forbidden in 1475. James relented when he found how attractive the game was, and it immediately regained its former popularity. Golf spread gradually to other countries, being introduced in America in 1890. It has grown in favor until there is hardly a town that does not boast of a private or public course.

2/ Directions.—

A Cookless Fondant

1/3 cup of soft butter or margarine
1/3 cup of light corn syrup
1/2 teaspoon of salt
1 teaspoon vanilla extract
4 1/2 cups of sifted confectioners sugar

Blend butter, light corn syrup, salt and vanilla in a large mixing bowl. Add sifted confectioner's sugar all at once. Mix all together with


spoon, then with hands. Turn out onto a board and knead until the mixture is smooth. Divide the mixture and color pink, red, green or as you wish. Extract of peppermint could be added to some for mint patties. Add gum drops etc. Cut like cookies or roll into balls.

1/ Dialogue — The Milkmaid and Her Pail

Patty, the Milkmaid, was going to market, carrying her milk in a pail on her head. As she went along she began to think what she would do with her money.

"I'll buy some fowls from Farmer Brown," she schemed, "and they will lay eggs each morning, which I will sell to the parson's wife. With the money that I get from the sale of these eggs, I'll buy myself a new dress and a smart hat. And when I go to market won't all the young men come up and speak to me! Polly Shaw will be that jealous! But I won't care; I shall just look at her and toss my head like this."

As she spoke she tossed her head; the pail fell off and all the milk was spilt. So she had to go home and tell her mother what she had done.

"Ah, my child!" said her mother. "Do not count your chickens before they hatch."

Each child was given a mimeographed copy of the text, mentioned above. They were given ample time to study and analyze the complete selection.

Two children left the room at the same time. One student entered another room where a tape recorder had been placed. At this time he recorded his voice. When he finished the second student entered and recorded in the same manner. When he finished there was a third student waiting. This

continued until all thirty-two voices had been recorded.

**Initial Evaluation.**—At a time after the children’s voices had been recorded, three people of varied background, a remedial reading teacher, a speech therapist, and a principal evaluated each child’s reading performance against this check list.

I. **Voice Quality**
   1. (Insufficient volume causing difficulty in hearing)
   2. High-pitched delivery
   3. Nasal Delivery (Emission of vocal tone through nasal orifice)
   4. Husky Delivery (A vocal hoarseness)

II. **Variety of Word and Phrase Duration**
   5. Break with a re-start (A stop with a re-utterance of the previously expressed word)
   6. Improper Phrasing (A poor grouping of words, or word by word reading)
   7. Awkward Pauses (Long Hesitations without justifications)
   8. Rapid Speed (A speed that hampers good delivery)
   9. Slow Speed (Considerably slower than the normal reading rate)
   10. Stuttering (Uttering or speaking with spasmodic hesitations or repetitions)
III. Phrasing and Smoothness of Sentence Structure

11. Clearing Throat
   (Nervousness rather than physical discomfort)

12. Breathiness
   (Excessive breath emission sounding like a stage whisper)

13. Breathlessness
   (Gasping for breath to sustain delivery)

14. Word Insertion
   (Unnecessary insertion of sounds such as a-er-ah-etc.)

IV. Adequate Volume

15. Enunciation
   (Failure to articulate clearly)

16. Erroneous Pronunciation
   (Failure to utter the words according to accepted pronunciation)

17. Lack of Proper Stress
   (Incorrect emphasis on important elements of the sentence)

18. Improper Inflection
   (Invariance with the standard which is most desirable)

19. Sameness of Pitch
   (Monotonous repetition of speech tone)

20. Over Expressive Reading
   (Too much coloring of voice inflection)

The scale which the evaluator used on the above check list was as follows:

1. Skill obviously lacking calling for immediate attention.

2. Skill needs attention in order to attain mastery.

3. Skill appears to be well mastered.
4. Skill needs little or no attention.

Once the three individual scores were completed an average was computed and a range from 51 to 78 was discovered.

The following table was constructed for a grouping device.

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<td>51-53</td>
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It was decided that those people with an average of 51-59 would constitute one group. Those students within points 60-71 would make up a second group.

Teaching procedure. — The program for the improvement of oral reading skills was as follows:

First Week ................. Choral Speaking

Second Week ................. Dramatic Presentations

Third Week .................. Puppet Shows

Fourth Week ................ Reading Directions

The selections for the first week of this four week study were:

The Pirate Don Durk of Dowdee

1/Louise Abney, Choral Arrangements for the Junior High, Expression Company, Boston, 1940, p. 153.
No Sir!  

Dem Bones Gonna Rise Again  

The Mysterious Cat  

The Lord's Prayer

The daily selection was taught with correct emphasis on accent, breathing, articulation and variation of pitch. A short practice followed and then the class broke into little groups. Each of the students from the second group worked with a student from the first. The latter would read the selection with enthusiasm, proper intonation, and good voice modulation. The other student would then read the selection back in much the same manner. At the end of this brief practice session the class then read the selection as a whole.

The approach to the daily lesson was continually changed in order to avoid the attachment of any stigma to a certain group. On Friday the question was asked as to group preference for the coming week, and no predominant choice was evident.

The second week the children were given a mimeographed copy of one of the following plays:  

The Straw Ox

1/Ibid., p. 139.


3/Louise Ahney, op. cit., p. 85.


Benjamin West
Jose San Martin; South American Hero
Johnny Appleseed
Son of Liberty

One of the more scientifically advanced students brought a transmitter and a radio to school. He used a vacant room as a studio and wired the radio to an unused frequency. From this studio the children had a daily broadcast over their station.

Those students who scored low on the first evaluation were given the parts which called for greater voice intonation.

The third week of this four part experiment the students prepared a daily puppet show. Each child in the room was given a part in one of the following productions.

Jack and the Beanstalk
Snow White
The Youth Bolivar

2/Bernard D. Schoenfeld, "Jose San Martin, South American Hero", Plays, April, 1944, p. 73.
3/Mildred Hark and Noel McQueen, "Visit of Johnny Appleseed", Plays, March, 1949, p. 35.
4/Esther Lipnick, "Son of Liberty", Plays, April, 1944, p. 34.
Rumplestilsken 1
Hansel and Gretel 2

Once the parts had been assigned to the students they were given the opportunity to construct a puppet of the character which they were portraying.

As previously, the students worked in pairs and rehearsed with each other. Each child selected his partner to manipulate his puppet while he read from behind the stage.

The final week the students again worked in pairs. This time the student with the stronger oral reading skill worked manually while the other member read a set of directions. The results of their work were five electrical units. They were a telegraph sender, a buzzer, a doorbell, a flashing light and an electromagnet.

When this four week program was over the children recorded their voices in the same manner as described in the initial test.

The same evaluators listened to the second recording and evaluated the student against the check list mentioned above.

Once the three individual scores were computed, an average was obtained. This was compared to the average found at the end of the first rating.

One week later the three evaluators again judged the readings, this time however the tape was a combination of the two previous tapes imposed to make this third tape. The purpose of this third tape was to check the reliability of the evaluators, for he was judging the same reading but under different circumstances. An average was taken from this third tape and compared to the first two evaluations and a correlation was reached.


CHAPTER III
ANALYSIS OF THE DATA

It was attempted during this study to discover the following:

1. Discover the effect of colorful oral reading practice upon the oral reading technique of accelerated students.

2. Discover whether the lower students within an accelerated class can improve their oral reading skill through dramatization.

3. Discover whether the advanced oral reader in an accelerated class can improve his oral reading technique by aiding a weaker student.

4. Discover the reliability of an evaluator's judgment of oral reading.

At the beginning of this study these children were given the Otis Quick Scoring Mental Ability Test: Beta Em:

The following table indicates the results of the test.

Table II

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<td>12-5</td>
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</tbody>
</table>

Median: 11-8 13-5 113

Once the children had recorded the initial tape, the evaluators used the check list on pages 10 and 11 and arrived at the following data:

Table III

<table>
<thead>
<tr>
<th>Student</th>
<th>First Evaluator</th>
<th>Second Evaluator</th>
<th>Third Evaluator</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50</td>
<td>53</td>
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</table>
Table III (Continued)

<table>
<thead>
<tr>
<th>Student</th>
<th>First Evaluator</th>
<th>Second Evaluator</th>
<th>Third Evaluator</th>
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</thead>
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<td>68</td>
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</tbody>
</table>

Median: 47.5 61 66

When all of the students had been evaluated their scores were placed onto Table I page 12, those people who were within the intervals of 51-59 would constitute one group. Those students within the intervals of 60-71 would make up a second group.

It was felt that by just a quick survey of Table IV one could see that there was little agreement amongst the evaluators. It was felt if an average of the three scores was taken, then a more reliable point could be reached.
The following shows the averages from the first reading.

**Table IV**

<table>
<thead>
<tr>
<th>Student</th>
<th>Average</th>
<th>Student</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<tr>
<td>16</td>
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<td>59</td>
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</tbody>
</table>

After a month of intensified oral practice, the students once again recorded the initial test. The evaluators again used the check list on pages 10 and 11. The following table shows the averages of the three individual scores.

**Table V**

<table>
<thead>
<tr>
<th>Student</th>
<th>Average</th>
<th>Student</th>
<th>Average</th>
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</thead>
<tbody>
<tr>
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</tbody>
</table>
As it was one of the purposes to determine the effect of colorful
oral practice through dramatization on the daily reading habits, the
following table shows both the individual per cent of improvement as well
as the improvement based on the average.

This table is so constructed as to show the first evaluation of
each evaluator followed by the same evaluator's score for the second
reading.

At the right hand side of the table is found the average marks of
Table IV and the marks of Table VI, with the per cent of improvement in
each case.
During a week's interval, the first and second tapes were combined to make a third tape.

Once again the evaluators listened to the oral reading.

This time, however, they were listening to 64 students. Thirty-two were of the first reading and thirty-two were of the second reading. The evaluator did not know to which performance he was listening. These were the results showing the percent of improvement in each case. This table also shows the individual evaluator's score at the end of the four week period.

Table VII

<table>
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<th>Student</th>
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<th>Per Cent of Improvement</th>
<th>Second Evaluator (2)</th>
<th>Per Cent of Improvement</th>
<th>Original</th>
<th>Third Evaluator (1)</th>
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<th>Original</th>
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</tbody>
</table>
It was a purpose within this study to test the reliability of an evaluator's score of an oral reading. The following table measures the reliability between the score on the first reading and the score on the same reading when it was heard five weeks later.

Table VIII

| X  | 51  | 52  | 53  | 54  | 55  | 56  | 57  | 58  | 59  | 60  | 61  | 62  | 63  | 64  | 65  | 66  | 67  | 68  | 69  | 70  | 71  | 72  | 73  | 74  | 75  | 76  | 77  | 78  | 79  | 80  | r  | y^1 | f^1 | y^1 | f^1 | y^1 | f^1 | y^1 | f^1 |
|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Y  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 78-80|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 75-77|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 72-74|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 69-71|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 66-68|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 63-65|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 60-62|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 57-59|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 54-56|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 51-53|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| f   | 1   | 4   | 5   | 5   | 7   | 5   | 5   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| x^1 | -4  | -3  | -2  | -1  | 0   | 1   | 2   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| f x^1| -4  | -12 | -10 | -5  | 0   | 5   | 10  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| f x^12| 16  | 3.36| 20  | 5   | 0   | 5   | 20  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

\[ \delta = \frac{\sum x^1 y^1}{N} - \left( \frac{\sum x^1 \cdot \sum y^1}{N} \right) \]

\[ scattering = 68 \]
This table measures the reliability of the evaluator's score of the second reading against the score when it was heard one week later.

### Table IX

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\[
\rho = \frac{\sum x'y' - (\sum x \cdot \sum y')}{\sqrt{n \sum x^1 \cdot \sum y^1}} = 0.68
\]
Population.-- The thirty-two students listed in the previous tables are from an accelerated sixth grade class at the United States Air Force Base located at Westover, Massachusetts.

These children are of a transient type background who have traveled widely with their parents from base to base.

Summary and Conclusions.-- The purpose of this study was to attempt to improve the oral reading skill of the accelerated child.

This was done by intensive dramatization, various choral readings and oral instructions.

A review of the literature furthered the belief that instruction in oral reading should be continued beyond the primary grades even for the most fluent readers, that this more difficult process has social as well as educational importance, and that oral reading must be done in a true audience situation.

Each child's oral reading was recorded and evaluated according to a 20 point check list.

After the evaluation an average was taken and two groups were formed.

When four weeks of intensive oral reading practice had followed, the testing and evaluating program was repeated.

A week later the evaluators again judged the combined individual readings and evaluated their reactions against the check list.

The average per cent of growth of the individual was determined along with the per cent of improvement of the lower group in comparison to the higher.

A coefficient correlation of reliability for each of the three evaluators was determined by the Pearson Moment Product Correlation.
The following conclusions were drawn from the data presented:

1. In the opinion of the three evaluators all but three people made gains in their second performance over their first oral reading.

2. When an average was taken for the students from their first oral reading and compared to their average on their second oral reading, a gain was evident in each individual case.

3. The average per cent of improvement for this accelerated class was 15.3.

4. This 15.3% of improvement ranged individually from 5% to 25%.

5. The original group which fell in the 51-59 category indicated a growth which ranged from 6% to 25%, with an average of 17.9%.

6. The original group which fell in the 60-71 category indicated a growth which ranged from 5% to 21% with an average per cent of improvement of 12.8.

7. The difference in improvement of the lower group over the higher group was 5.1%.

8. According to the Pearson Moment Product Correlation the reliability of the evaluator's score on the first reading was .68 indicating a marked or substantial coefficient of correlation.

9. According to the Pearson Moment Product Correlation the reliability of the evaluator's score on the second reading was .68 indicating a marked or substantial coefficient of correlation.
CHAPTER IV
SUGGESTED FURTHER STUDY

1. Conduct the same or similar study in an area other than an air force installation.

2. Conduct the same project after the chosen evaluators have been trained to listen for faulty oral reading habits.

3. Conduct a similar study with a larger number of evaluators.

4. Develop an objective instrument for measuring growth in oral reading.

5. Conduct a similar experiment to find the effect such a program would have on the improvement of daily speech habits.

6. Conduct a similar study using only one of the four media chosen in this study to determine which contributes most satisfactorily to growth in the mastery of oral reading.
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Harris, Albert J., How to Increase Reading Ability. Longmans, Green and Company, New York, 1953.


Lipnick, Esther, "Son of Liberty", *Plays*. Boston, April, 1944.

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The following four selections are samples, one from each medium, in this study of the Improvement of Oral Reading Skills for Accelerated Children: Grade Six.

They are chosen to illustrate choral speaking, puppetry, dramatic presentations, and reading of directions.
**Pirate Don Durk of Dowdee**

Unison: Ho, for the Pirate Don Durk of Dowdee!

Boys: He was as wicked as wicked could be,

Girls: But oh, he was perfectly gorgeous to see!

Unison: The Pirate Don Durk of Dowdee.

Boys: His conscience, of course, was as black as a bat,

Girls: But he had a floppety plume on his hat and when he went walking it jiggled like that!

Unison: The plume of the Pirate Dowdee.

Girls: His coat it was crimson and cut with a slash,

Boys: And often as ever he twirled his mustache,

Girls: Deep down in the ocean the mermaids went splash,

Unison: Because of Don Durk of Dowdee.

Girls: Moreover Dowdee had a purple tattoo,

Boys: And stuck in his belt where he buckled it through were a dagger, a dirk, and a quizzamango

Unison: For fierce was the Pirate Dowdee.

Girls: So fearful he was he would shoot at a puff,

Boys: And always at sea when the weather grew rough He drank from a bottle and wrote on his cuff,

Unison: Did Pirate Don Durk of Dowdee.

\[1\] Abney, Louise, Choral Arrangements for the Junior High, Expression Company, Boston, 1940, p. 153.
Boys: Oh, he had a cutlass that swung at his thigh,
Girls: And he had a parrot called Pepperskin Pye,
Boys: And a zigzaggy scar at the end of his eye
Unison: Had Pirate Don Durk of Dowdee.

Boys: He kept in a cavern, this buccaneer bold,
     A curious chest that was covered with mould
Girls: And all of his pockets were jingly with gold!
Unison: Oh, jing went the gold of the pirate Dowdee.

Boys: His conscience, of course, it was crook'd like a squash,
Girls: But both of his boots made a slickery slosh,
Boys: And he went through the world with a wonderful swash,
Unison: Did Pirate Don Durk of Dowdee.

- Mildred Plew Merryman -
SON OF LIBERTY

By Esther Lipnick

Characters

SARAH ORNE

PAUL REVERE

RACHAEL REVERE, his wife

SAMUEL ADAMS

DR. JOSEPH WARREN

PAUL REVERE, JR.

PAUL REVERE III

SCENE 1

TIME: Late Spring 1757

SETTING: Room in Paul Revere's home

BEFORE RISE: Horses' hoffs can be heard on the cobblestone walk, and
distant drums accompany the cries of men selling their wares; then
comes the ringing of four bells and the street crier announcing:
"Four o'clock and all is well."

AT RISE: SARAH ORNE, breathless, runs in through center door, carrying
a straw basket of Mayflowers. She is pursued by breathless and laughing
Paul Revere. Sarah seats herself on settee.

SARAH: (Laughing and still out of breath, as PAUL stands looking down
at her)

Oh, Paul, that's not fair—making a lady look so undignified—

1/Lipnick, Esther, "Son of Liberty", Plays. Boston, April, 1944.
and I'm sure that Reverend Ebenezer saw us.

PAUL: (Laughing heartily)

And next Sunday the sermon will run as follows: My good people, take heed that your daughters do not fall into the pit of the devil. You must watch that their actions befit their sex. Last week in the streets of Boston in broad daylight, mind you I said in Boston and in broad daylight, I saw a young woman pursued by a young swain. Shall we allow such undignified conduct to continue?

SARAH: (Laughing)

Oh, stop that, Paul. It's not right, imitating a clergyman and besides you asked me here because you had a surprise for me.

PAUL: Surprise? (Pretends to be puzzled) Surprise? Oh, yes so I have.

SARAH: Oh, Paul stop teasing-----I must know.

PAUL: Hmmmm------well you're forgetting something, too. (Points to flowers.)

SARAH: Oh the flowers! I nearly forgot. Fetch some water, quickly, Paul.

PAUL: Well, you stay here a moment and try to guess what I have for you, while I run out to the barrel for some water. (SARAH gets up and starts picking out the flowers as PAUL exits.)

SARAH: (To herself)

I wonder what it is---can it be---oh, how I hope it is. I love him so. Oh, would that he asks me today. (Paul comes in pretending not to have heard the last remark.)
SARAH: (Startled, turns and blushes):

Oh, thank you, Paul. (Sarah starts to arrange flowers. Paul seats himself in a rocker and watches her work.)

PAUL: Well, have you guessed what I have for you?

SARAH: (Shyly)

A copperplate? (Paul shakes his head.) Your mother must have roast goose for dinner and wants me to stay.

PAUL: No, but you may stay for dinner.

SARAH: Then is it the locket you promised me?

PAUL: No, all wrong. (He goes to the cabinet and takes a large silver spoon and give it to SARAH, watching her face.)

SARAH: (Trying to hide her disappointment)

A spoon! Oh, Paul, how lovely. I'll treasure it—always.

PAUL: Perhaps you will, Sary, when you know its story. My father gave it to me before he died. He told me to give it to my wife, because he hoped she would always cook good meals for me. Father was French, you know, and had a French sense of humor as well as love of good food.

SARAH: (Looks at him wistfully, holding the spoon closer, a tear in her eye.)

Oh, Paul I'll treasure it always.

PAUL: Then, Sarah, you will be my wife?

SARAH: Oh, yes, Paul. (Smiling) But I'll have to learn to be a good cook.

PAUL: (Smiles)

I'm sure you will—and I'll make you proud. I'll become
the best silversmith in the country.

SARAH: Oh, I know you will.

PAUL: (Rather pensively)

But there are other things I must do, too.

SARAH: (With anxiety)

Paul, you're not going to fight the French and Indians again?

PAUL: No, not that, this time. But I'm going to fight for the same thing I fought for before---so many things have to be fought for.

SARAH: (Completely perplexed, wrinkles her brow)

Paul, sometimes I don't understand you.

PAUL: (Walks over and takes her hand):

Perhaps there are a few things you should know about your future husband. It's starts way back in a sunny village in France, Riaucaud, near the great city of Bordeaux. My family, The Revoires, were good people who cultivated their vineyards and tended to their own affairs, but Louis XIV would not let them be. That tyrant denied them the right to worship as they wanted. All the Huguenots were persecuted---and so my father came to Boston to seek freedom.

SARAH: Oh, I'm so glad he did. Just think---I might never have known you.

PAUL: (Smiles at her)

Thank you, Sary. Perhaps now you'll understand why I was so eager to fight the French, to suffer cold and hunger on Lake Champlain.
SARAH: I never knew, before.

PAUL: And that's what I'm going to fight for all my life. I hate tyrants. A man must have liberty—Sary——Liberty.

SARAH: (Goes to stand beside him and echoes softly)

Liberty—-(In the distance bells ring, and the town crier is heard, "Five o'clock and all's well.")

CURTAIN

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SCENE 2

TIME: Late afternoon, December 16, 1773

SETTING: Paul Revere's workshop

BEFORE RISE: SAM ADAMS' voice can be heard crying, "Down with the tyrants" and then comes the shouting of the mob, "Down with the tyrants." ADAMS again. "It must be liberty or death." Then the clanging of bells and the sound of horses' hoofs.

AT RISE: PAUL REVERE seated at his bench writing in his ledger. An unfinished teapot stands beside him. RACHAEL is seated opposite him knitting. The room shows signs of increasing prosperity. REVERE'S engravings hang on the wall, and the display case shows a diversity of objects: teeth, jewelry, copperplates, silverware.

PAUL: (Talking as he writes)

To Mr. Josiah Gray, artificial fore teeth——to Miss Mary Jane Harmon, silver earrings——to Mr. John Abram, silver teapot——

hmmmm——(Taps his fingers as he gazes at what he has written)
RACHAEL: (Looking up from her knitting and smiling at him as she shakes her head.
I marvel at you, Paul Revere. On such a day you sit calmly writing in your ledger, taking orders, fixing umbrellas——

PAUL: (Gazes up at her)
Umbrellas, did you say, my dear? Will you look out and see if it's raining.

RACHAEL: (Goes up and goes to the door, talking as she goes)
That reminds me of little Paul. You shouldn't have sent him out in the rain to look after your horse. He should be here by now.

PAUL: Don't fret, Rachael, he'll be here soon. And you're an angel, dear to be so good to my children.

RACHAEL: Our children, now, Paul. I vowed when I married you that I'd never feel any differently towards them than if they were my own and not Sarah Orne's.

PAUL: Sary Orne——may she rest in peace. She'd be happy if she knew what a mother you are to her children.

RACHAEL: (Back to her knitting)
And I must be thankful, too, for such a family and such a husband.

PAUL: (Smiles and goes back to his work)
Tut, tut, my dear girl......To Mr. Benjamin Stafford, copper-plate for engraving——to Miss Hannah Snow, book plate.

RACHAEL: You're impossible, Paul. Where do you get the patience to sit and calmly go about your work, when right now under Liberty
Tree, Sam Adams is rousing an angry mob, and your heart, you
know is really there and not in that colorless ledger.

PAUL: (Looks up at her and there is both admiration and earnestness
his voice.)
I am a fortunate man, my dear, to be married to you—you are
the first woman ever to understand me. But, remember,
Rachael, while my heart is feeding the fires of patriotism,
my hands must feed my beloved family.

RACHAEL: (Rises and goes over to him and kisses his brow)
You are a good man, Paul Revere. (At these words, the center
doors open, and two rather rain-soaked characters step in,
the shorter one, SAM ADAMS first, followed by Dr. Joseph Warren.)

ADAMS: (In his rather gruff voice)
Such domesticity! Nero fiddles while Rome burns. (Sam goes
over and pats Paul on the shoulder and all laugh good-
naturedly.)

PAUL: Be seated, friends. My wife, was just saying something of the
sort, too. (Looks fondly at RACHAEL.)

WARREN: Et tu, Brute.

PAUL: You will excuse me for my lack of knowledge concerning the
tongue of Latin, but your meaning is clear. What news
friend?

RACHAEL: Excuse me, Paul, but your coats, gentlemen/ and surely you'd
like a drink. (Men take off their coats, which RACHAEL takes
and puts aside.)
WARREN: Thank you—and a drink will be welcome.

ADAMS: A drink—tonight, perchance, there will be no need for it.
(They all laugh.) But for the present—a drink, yes, if you please. RACHAEL exits, right.

PAUL: Any news from Hutchinson?

ADAMS: That dog—no, not yet, but what news can we expect except that "The ship will land." (Imitates the quivering voice of GOVERNOR HUTCHINSON.)

WARREN: Poor devil! I wonder what he would do if he knew what consequences such a decision would bring.

PAUL: He probably guesses, and therefore has taken flight from Boston.

ADAMS: (Facing floor)
Wretched coward—he'll learn he can't tamper with us.
Parliament can't tamper with us—with our trade, our lives, our spirits. This is the beginning. They'll all learn.

WARREN: Seems to me they've had a little learning already. Do you not recall the repealing of the Stamp Act and the result of the Quartering Act and the bloody massacre three years ago? And, now, Paul, it looks as though you'll have a subject of another engraving—what will you call it?

ADAMS: The Boston Tea Party.

PAUL: Thank you, gentlemen. You have my work all planned for me.
You have left me nothing to do except make an engraving.

ADAMS: Man alive—listen to use jest. Frenzied as I am, I nearly forgot to tell him. (Looking at Dr. Warren.)
WARREN: Paul, you have been elected to ride to New York and Philadelphia on the morrow to carry dispatches for the Committee of Correspondence, telling of tonight's work.

PAUL: I am ready, men. My son is at present attending to my horse.

ADAMS: (Pacing the floor, rubbing his hands) This waiting, waiting—all everything must go off as planned.

WARREN: (Opening a little book and reading) Patience is a virtue.

ADAMS: Patience—bah! (For a moment DR. WARREN is reading to himself from his book. PAUL is turning the pages of his ledger, and SAM ADAMS paces the floor. Then the door bursts open, and a breathless PAUL REVERE, JR. enters.)

PAUL JR.: Father! Oh, hello, Mr. Adams, Dr. Warren——

PAUL: What is it, son? Speak!

PAUL JR.: Word had come. Hutchinson has ordered the tea to be landed. They are clamoring on the streets. (Dr. Warren and Paul Revere stand, excited. Sam Adams is aroused, his face beaming with satisfaction. The men take their coats.)

ADAMS: Griffin's Wharf tonight.

WARREN: Griffin's Wharf tonight!

PAUL: Griffin's Wharf. (Rachael enters with a tray and cups.)

WARREN: Thank you, Mrs. Revere, but we cannot drink now.

ADAMS: Boston Harbor will be a teapot tonight, my good woman. (Exit Adams and Warren. Paul turns to his wife.)

PAUL: I must go now, Rachael. It has come. Paul is my horse ready?

PAUL JR.: Yes, father, and I wish I were going with you.
PAUL: Now you are talking like a true son, but you must stay home and take care of mother and the children.

RACHAEL: Oh, Paul, you will be careful.

PAUL: I'll be careful, for there must be other nights like this, and other rides. But, remember, Rachael, no matter what happens, it's Liberty or Death. (Paul Jr. goes to stand near RACHAEL, who puts her arms around the boy's shoulders.)

PAUL JR.: Not death, father, but Liberty!

PAUL: Yes, son, Liberty. (In the distance the crowd can be heard yelling "Boston Harbor a teapot tonight," and there is the sound of steps and people running.)

CURTAIN

***************

SCENE 3

TIME: A spring evening, 1810.

BEFORE RISE: Horses' hoffs can be heard and the cries, "To arms, the British are coming." Hoofs again, the cry, "Don't fire until you see the whites of their eyes," then a shot is heard and all is silence.

SETTING: Same as Scene 1.

AT RISE: A white-haired PAUL REVERE is sitting in a rocker, napping, his chin nodding gently on his chest and his mouth slightly opened. His grandson, PAUL REVERE III, sits at his feet reading his grandfather's account of his famous ride, and his grandmother; RACHAEL, sits opposite knitting.
PAUL III: "It was a moonlit night..." (His voice drops as he reads to himself and then it rises again) "when we had got about half way from Lexington to Concord the other two..." who were the other two, grandfather? He's sleeping.

RACHAEL: Sh, child. Let him sleep. The other two were William Dawes and Dr. Preston.

PAUL III: (Reads again)

"I kept along, when I had gone about 200 yards ahead of them, I saw two officers under a tree. (Voice drops again and then it rises)...I saw four officers, who rode up to me with their pistols in their hands and said..." (Breaking off) Did all the redcoats do was curse, Grandma?

RACHAEL: (Smiling)

I'm afraid not, Paul. Some of them were very good soldiers, and even married our girls, and some were not so very good.

PAUL III: But not as good as George Washington's soldiers.

RACHAEL: (Smiling)

Not as good as George Washington's soldiers.

PAUL III: "Blank, blank, stop, if you go an inch further you are a dead man...."

PAUL: (Wakes)

What's this? Who's a dead man?

PAUL III: Grandfather, your story is too hard to read, and besides Grandmother doesn't like to hear me curse, and the British soldiers curse in your story........
PAUL: (Laughing his hearty laugh)
Well, Paul, my man, put the story down and listen to your old grandfather. It was about two o'clock on the Tuesday of April 18, 1775, when my dear friend, Dr. Warren, called for me to set off immediately for Lexington by way of Charlestown. He had already sent William Dawes by way of Roxbury. It wasn't a surprise to me and I was ready.

RACHAEL: Ready! Such a mild word. For weeks, Paul, your grandfather had been practically living in the saddle. Why, the Sunday before that midnight ride, he had gone to Lexington to warn his friends Sam Adams and John Hancock that the British were preparing for an attack. Why, it was then that your grandfather arranged with Colonel Conant and some other gentlemen that if the British went by water, the signal would be two lanterns in the North Church Steeple and if by land, one lantern.

PAUL: Your grandmother could tell the story better than I, son. Yes, she is right, and before I left that Tuesday night, I arranged with my friend, Robert Newman, to hand the signal lights.

PAUL III: And your crossing to Charlestown—was it difficult?

PAUL: It was then flood time, and the ship was winding and the moon rising...

RACHAEL: And your grandfather took one of your aunt's new woolen petticoats to muffle the sound of the oars.

PAUL: (Chuckling)
And a very good muffler it proved to be—for Tom Richardson
and Josh Bailey rowed me across the river under the very nose of the Somerset, Man-of-War.

PAUL III: Gosh, grandfather, you were brave.

PAUL: No, not brave, just doing my duty. In Charlestown I borrowed Deacon John Larkin's horse and it was about eleven when I set off. At Charlestown Common the road forked, and I took the Cambridge Road.

PAUL III: And when did you see the British soldiers?

PAUL: I had gone about a half mile when I saw two British soldiers lying in wait...Quickly I turned and went back to the fork to take the Medford Road. One of the soldiers tried to cut me off by crossing the fields, but fortunately the clay mired his horse, and I escaped.

RACHAEL: And it was a very dark and lonely ride with only woods and low stone walls, and a farmhouse here and there. Remember, child, it was your grandfather who awoke his countrymen to the coming danger. It took courage to do that.

PAUL III: Then you are a hero, grandfather.

PAUL: Paul, when you grow up and get ready to marry, I hope you'll find someone who will be as loving and fine as your grandmother and then you'll be a hero in her eyes, too, no matter what you do.

PAUL III: Will I grandmother?

RACHAEL: (Smiles, gently)

Your grandfather says it's so.
PAUL: Now your grandmother is teasing me, but I was telling you a story and I must finish it. In Lexington I went to the Clarke house, where Hancock and Adams were staying. There I was met by William Dawes and a little after midnight we set off towards Concord. Dr. Samuel Prescott chanced to meet us and offered to help us spread the alarm. We were halfway to Concord when a party of four Redcoats stopped us. Dawes escaped and so did Prescott, but I was unsuccessful. I was forced back to Lexington and there the sound of shots frightened the British and they took my horse and fled.

PAUL III: And you never got to Concord that night?

PAUL: No, but Dr. Prescott did.

PAUL III: And that's the end?

RACHAEL: Hardly. That was little more than a beginning.

PAUL: Then there was much to do after that. Rides for the Committee of Safety, printing paper money for the soldiers, supplying the Continental Army with gunpowder, fixing the cannon at Castle William for General Washington....

RACHAEL: And sleepless nights, and anxiety, worry, and hard times, Paul.

PAUL: And great jubilation when it was over and were free.

RACHAEL: Free, yes, but your grandfather, Paul, became the busiest free man in the country. I was left dazed just trying to keep up with him.

PAUL III: What did you do, grandfather?

PAUL: Oh, I opened a hardware store opposite the Liberty Tree, then a foundry for the casting of bells and cannon, and in 1801
your Uncle Joseph and I erected copper rolling mills at Canton
....We were first to do it.......  

PAUL III: I wish I were older and could work with you, grandfather.
When I grow up there won't be anything for me to do.

RACHAEL: Bless you, child, there'll always be problems to solve in
this world of ours. And you just follow in your grandfather's
footsteps and I dare say you'll be a very busy man.

PAUL: Why, son, there's so much for you to do. This is a new
country and you must work to make it greatest in the world;
a country free of tyrants. You must work to win the respect
of the rest of the world and show them by our government our
industries, and our very lives that we really had something
to fight for.

PAUL III: And that was, grandfather?

PAUL: And that was Liberty, son.

PAUL III: And will we get to be the greatest country in the world
because we have Liberty?

PAUL: Yes, son, Some day great foundries and mills, and industries
will crop up all over this great country, past the Appalachians
and the Louisiana Purchase. And our ships will sail the seven
seas. And England, and France, and Spain will talk of that
great country, The United States of America, where people are
all free—

PAUL III: Free, grandfather, is just like having Liberty?

PAUL: Yes, son. Liberty, the sweetest word that man has ever breathed,
Liberty! (In the distance bells ring and again the sound of
distant hoofs.)

THE END
THE YOUTH, BOLIVAR

Characters

SIMON BOLIVAR.
SIMON'S MOTHER.
UNCLE CARLOS.
DONA JUISA.
RICARDO, her son

ANNOUNCER: Out of South America's wars of independence emerged many heroes. One patriot, one leader, towers above all others—Simon Bolivar, the Liberator, who brought into being not one, but five of South America's republics.

When did the vision, the dream, of a South America freed of Spanish tyranny, of a continent of republics, first take hold of the Venezuelan? It is hard to say. Perhaps, as our play attempts to relate, Simon Bolivar's hostility towards Spanish rule, with its injustices and evils, began when he was a lad of but eight, when his widowed mother one day told him, with great elation, that visitors from Spain were arriving in Venezuela, visitors, who were to be honored guests of the Bolivar family. (The announcer leaves.)

Time: 1891

Place: Caracas, Venezuela.

Setting: An elaborately furnished parlor.

At Rise: Young SIMON and his MOTHER are standing at center. She is straightening out the lace on his shirt-front and sleeves, and is tidying his clothes.

SIMON: But why all this excitement, Mother? The servants and workers in holiday clothes.....a new coach and team of horses—the left wing decorated.....

MOTHER: Our mark of appreciation of Dona Luisa's visit to the Bolivar household.

SIMON: Dona Luisa?

MOTHER (Sitting): She comes from Spain, my boy, from Madrid, the capital. We do not often receive visitors from the mother country.

SIMON: Is Dona Luisa a great lady, Mother, the wife of a general or a governor?

MOTHER: No. Dona Luisa is a friend of the family. (She rises and walks to the side.) But she comes from the center of culture and civilization, European civilization. (Walking to SIMON) You do not understand, Simon.

SIMON: We have many visitors.

MOTHER: But not from Spain.

SIMON: Are Spaniards better than other people? Are they better than we are?

MOTHER: Of course not, Simon. But in Spain they live as we in America can never hope to. They enjoy the finer, the better things of life——education, magnificent estates, beautiful cathedrals, the theater, the court....(She places her hands on his shoulders.) But you shall have all these when you are older, Simon. You shall go to
Spain, attend the finest universities there, perhaps become an officer. And, who knows, some day you may return to Venezuela with a "Don" in front of your name. (Clasping her hands in front of her, looking upward) Don Simon Bolivar....How wonderful it sounds!

SIMON: I don't want to go to Spain, Mother. I like it here in Venezuela. I like my teacher, Father Pedro. He knows everything. You said so yourself, Mother.

MOTHER: Father Pedro is a learned man, but the sons of the first families of America must go to Spain for their education and training. But let's not worry about that now, Simon. It will be years before you are of age. And now, a little surprise for you.

SIMON: A surprise? Tell me, Mother.

MOTHER: (Sitting) You're going to have a little playmate from Spain. Dona Luisa's son, Ricardo, is coming with her. He is a little older than you. You two will have much in common. He is the son of one of the finest families in Spain, and you of Venezuela. (She adjusts the lace on his cuffs.) You do look handsome in this suit.

SIMON: But I don't like it. Mother (Pointing), with all this lace on it. I like my old suits better. I feel like a girl in this.

MOTHER: Lace is part of a Spanish gentleman's dress. You will see that when Ricardo arrives. You will wear this suit while our visitors are with us—to please me?

SIMON: Yes, Mother.

MOTHER: Thank you, dear. I know it's hard to get used to new styles of clothing. You see, we're not so careful of dress or manners as people in the mother country are. Uncle Carlos says many people in
Spain look upon Americans as—well, as savages.

SIMON: (Angrily): Savages? They think we're savages?

MOTHER (Rising and taking his hand): Simon, it is no time to be angry. Our guests will soon be here.

SIMON: But, Mother, why should they feel that way about us?

MOTHER: Never mind what they say or think or feel. We'll show our visitors that the Bolivars live in the proudest traditions of the best Spanish families. And while Ricardo is here, I do hope you will observe his language and his manners, and try to profit from his stay with us. Indeed, we both can learn much from our guests. (Uncle Carlos enters from left.) Ah, here is Uncle Carlos.

UNCLE: (Coming forward): Good morning.

SIMON: Good morning, Uncle Carlos.

UNCLE (Walking around SIMON): Bless me if for a moment I didn't think you were Dona Luisa's son. You don't look at all like the rough-and-tumble Simon Bolivar in that suit. Remarkable what some lace can do to a little savage.

SIMON: That's what the Spaniards think we are.

UNCLE: What's that about the Spaniards?

MOTHER: (To UNCLE): Simon is upset. Will you excuse me while I see that everything is made ready for Dona Luisa's arrival? (The MOTHER leaves. The UNCLE sits down. SIMON remains standing.)

UNCLE: Not in good spirits today. You shan't make a genial host to Dona Luisa and—what's the boy's name?

SIMON: Ricardo.

UNCLE: Yes, Ricardo. Simon, come here. (SIMON moves closer to him.)
What's troubling you? You can tell Uncle Carlos.

SIMON: (After a period of silence); Uncle Carlos, you spent many years in Spain.

UNCLE: Too many.

SIMON: Is it true, Uncle, that Spaniards think we're savages?

UNCLE: Savages? Now where did you hear that?

SIMON: From Mother. You told it to her. Did they treat you badly when you were in Spain?

UNCLE: (Rising and placing his hand's on SIMON'S shoulders): Is that what is troubling you, Simon?

SIMON: Mother says I'm going to Spain for my education when I grow up. I don't like the Spaniards. They think they're better than we are.

Do you think they are, Uncle?

UNCLE: Compose yourself, my boy. Of course they're not. We're every bit as good as the Spaniards. And now, Simon, put this matter out of your mind. (He sits and points to a chair for SIMON) Here, sit down. (SIMON remains standing.) Tell me, how are you getting on with your Latin poetry? I haven't seen Father Pedro in almost two weeks.

SIMON: Father Pedro says I'm doing well. (He walks to the table and picks up one of the swords.) Uncle, while we're waiting for Mother, can't I have another fencing lesson?

UNCLE: Fencing....

SIMON: Well, just a little practice. That last stroke you were teaching me——

UNCLE: Don't you have anything on your mind but fencing?

SIMON: (He makes a few thrusts with the sword): I'd rather fence than eat.
UNCLE: Well, I'll tell you a secret. I felt the same way about it when I was your age. But no fencing now, not with guests arriving so soon. You might spoil your fine suit. Perhaps this evening—-(He rises. The door opens. SIMON'S mother enters.)
MOTHER (Pointing): This way, Dona Luisa. (Enter DONA LUISA and RICARDO. He is a bit taller than Simon and is somewhat stout. Simon returns the sword to the table.) May I present my brother, Senor Carlos Palacios, and my son, Simon? Dona Luisa of Madrid. (SIMON and the UNCLE bow.)
UNCLE: We have awaited your arrival with great pleasure, Dona Luisa.
(Dona Luisa nods, smiling.)
DONA LUISA (pointing to RICARDO): My son, Ricardo. (UNCLE CARLOS and SIMON bow.)
RICARDO: (Bowing rather coldly): I am happy to make your acquaintance.
MOTHER: May I show you to your quarters, Dona Luisa? The left wing of the house has been set aside for you and Ricardo. I hope you will find to your satisfaction.
RICARDO: My bedroom windows must not face the east.
DONA LUISA: Ricardo is disturbed by the early morning sun. A southern exposure would be more desirable.
RICARDO: And two pillows, please.
MOTHER: I will instruct the servants about the pillows and the southern exposure. Ricardo will have every comfort our household can offer. And now, may I escort you to your quarters, Dona Luisa?
DONA LUISA: Thank you. Ricardo, will you stay here with Simon? You two should become better acquainted. Tell him about Spain. I understand
some day he'll go to the mother country for his education.

RICARDO: Very well, Mother. I'll try to amuse myself.

DONA LUISA: Will you excuse us? (UNCLE CARLOS goes to door and holds it open. The two women move to exit.)

MOTHER: I'm so glad Ricardo has come with you. Simon has been so anxious to meet him. (The UNCLE and the two women leave. For a moment RICARDO looks about the room, oblivious of SIMON. He walks about, looking disdainfully at some of the objects.)

RICARDO: (Handing SIMON his hat): Will you take my hat? (SIMON takes the hat, looks at it, then at RICARDO.) Don't hold it all day. Put it down somewhere. (SIMON places the hat on the table. For a moment or two there is silence. RICARDO draws himself up haughtily.)

Haven't you anything to say?

SIMON (Surprised): Uh.....yes.....

RICARDO: I know our arrival simply dazzles you. But never mind. Mother says I mustn't speak of this. What shall we do?

SIMON: Well---would you like to---say, would you like to see my collection of fish?

RICARDO: Fish?

SIMON (Pointing to left): They're in the pond outside. Uncle Carlos taught me how to raise them.

RICARDO: (Scornfully): Fish?.....Fish?.....Do you think I care about fish? (Walking away.) Oh, I see I'm going to have such a dull time here. (Notices the swords on the table.) Ah, here is something. You have swords. (He picks them up and examines them.)

SIMON: They're just for practicing.
RICARDO: Do you fence? (He brandishes a sword a number of times.)

SIMON: Uncle Carlos has been giving me lessons.

RICARDO: You have no fencing master?

SIMON: Just Uncle Carlos. (RICARDO tests the second sword.)

RICARDO: My fencing master, Diego Castellon Morillo, is one of the best swordsman in Spain. Nobody picks a quarrel with him. (Putting down the sword) And my swords——they're beautiful.

SIMON: Uncle Carlos is getting me a new pair of swords for my birthday.

...You must be a very good fencer.

RICARDO: I'm considered pretty good. Senor Morillo thinks I'll be ready for exhibitions in six months.

SIMON: Exhibitions?

RICARDO: (Handing SIMON a sword): Come let me show you a few strokes. (He takes the other sword.) You know, if I get to like you, I'll help you with your fencing. (He assumes a fencing position.) Are you ready? (SIMON takes his position.) On guard. (They go through some movements——thrusting, parrying, lunging.) For a beginner, you're not bad. (moment later SIMON succeeds in knocking the sword out of RICARDO'S hand. RICARDO quickly picks it up. He is angry.) I say..... how did that happen?

SIMON: It's a stroke Uncle Carlos taught me.

RICARDO: It's no stroke. You must have done something wrong.

SIMON: No. Uncle Carlos taught it to me.

RICARDO: It was against the rules of fencing. You took advantage of me.

SIMON: It couldn't be against the rules if Uncle Carlos......
RICARDO: (Walking away, then returning): Uncle Carlos....Everything is Uncle Carlos.

SIMON: I'll be glad to show you the stroke if you want me to.

RICARDO: All right. (Then, with his former arrogance) NO! How dare you think you can teach me anything about fencing------you, a colonial? Didn't I tell you I have the best fencing master in Spain?

SIMON: But I just wanted to show you......

RICARDO: Show me? You show a Spaniard? Up with your sword! (He assumes a fencing position.)

SIMON: Let's not fence. You're angry.

RICARDO: I'll show you a few strokes you'll remember a long time. (He starts to strike at SIMON, who, raising his sword merely to defend himself, begins to retreat.)

SIMON: Ouch! You hurt me.

RICARDO: Teach that one to your Uncle Carlos. (SIMON, angry now, strikes back at RICARDO. Again he succeeds in knocking the sword out of the latter's hand.)

SIMON: Teach that to your fencing master.

RICARDO: You cheated. You cheated again.

SIMON: I didn't cheat.

RICARDO: You took advantage of me again.

SIMON: I was fencing fairly.

RICARDO: I suppose you think you're a better fencer than I am.

SIMON: I didn't say that.

RICARDO: Well, you're not. I'm better than you in everything. Do you hear me? In everything. I am a Spaniard.
SIMON: I am a Venezuelan, and as good as you are.
RICARDO: You are a cheat.
SIMON: You say that again? (He throws his sword to the side, clenches his fists, and advances upon RICARDO.)
RICARDO (Moving back, afraid): What....what are you going to do?
What are you------
SIMON: I'll show you-----you fat pig of a Spaniard. I'll show you whether I'm a cheat. (Simon begins pummelling RICARDO who covers his face, but makes no other resistance.)
RICARDO: Stop! Stop him! (He falls. SIMON sits astride him.)
Somebody stop him! Mother! Mother!
SIMON: Do you still say I cheated?
RICARDO: No, no-----you didn't. You're crushing me!
SIMON: Do you think you're better than I am?
RICARDO: No, I'm not! Mother, Mother! (Enter from left UNCLE CARLOS, DONA LUISA, and SIMON'S MOTHER.)
UNCLE(Rushing over to the boys.): Simon! (He lifts SIMON to his feet. DONA LUISA helps RICARDO up.)
DONA LUISA: My poor boy!
MOTHER: Simon, I am shocked. We are disgraced.
DONA LUISA (Tidying and brushing off RICARDO'S clothing): My poor Ricardo, my poor Ricardo! I should have listened to your father and not brought you to this uncivilized land. It's my fault. But we'll not stay another day, not another hour, in this house. Senora Bolivar------
UNCLE: Dona Luisa, I am sure all can be made right again.
MOTHER: Please.....
DONA LUISA: We will leave. We will stay with the Majero family in Caracas until the next boat sails for Spain. Senora Bolivar, will you ask your servants to pack our belongings? Come, Ricardo.

MOTHER: Dona Luisa, won't you change your mind about leaving? It's just a misunderstanding. I know Simon is already sorry.

DONA LUISA: Stay? Ricardo here not an hour and beaten almost to death. Tomorrow we may be murdered in our beds. Stay? We value our lives too well. Come, Ricardo. (She takes RICARDO'S hand, and the two accompanied by SIMON'S MOTHER, move to the exit. The UNCLE holds the door open for them and they leave. The UNCLE picks up the swords, places them on the table, and comes forward.)

SIMON: You don't believe I cheated, do you, Uncle?

UNCLE: I know you didn't. (He sits.)

SIMON: I couldn't stand it, Uncle, the way he kept teasing me and calling me a cheat, and saying he was better than I am. I knocked the sword out of his hand—twice I did it, with the stroke you showed me. I did it fairly. I tried to show him how the stroke is done, but still he called me a cheat.

UNCLE: Then you pounced on him?

SIMON: Yes. First, I called him "a fat pig of a Spaniard."

UNCLE: You did? (Applauding) Bravo for you, my boy.

SIMON: Then you're not angry with me, Uncle?

UNCLE: I'm proud of you, and so would your father be if he were alive. Angry? You defended your rights like a man. You refused to be bullied. You let this little overstuffed Spanish pumpkin know that (Rising) we Venezuelans are every bit as good as Spaniards.
SIMON: But Mother says I disgraced her.

UNCLE: Mother does not understand what we men in Venezuela and throughout South America know.

SIMON: What, Uncle?

UNCLE: The day will soon be here when Spanish-Americans will put an end to the evils and injustices we suffer under European rule.

SIMON (Puzzled): Put an end to evils and injustices? I do not understand.

UNCLE (Sitting down): Sit down beside me, Simon. (Simon sits.) You have heard of the United States, have you not?

SIMON: It is in North America. Father Pedro says it is ruled not by a king but --- I don't know what he's called --- but the ruler's name is George Washington.

UNCLE: He is called the president of the country.

SIMON: President?

UNCLE: He is not the ruler. You might call him the leader of the people, for he is chosen by them to be their head. The people of the United States are free to choose their leader, free to pass their own laws and decide what taxes they should pay.

SIMON: Venezuela is not free to do these things.

UNCLE: No. Nor was the United States always free. Not many years ago the country was a possession of Great Britain, just as Venezuela and other South American provinces are possessions of Spain. When Great Britain tried to force unjust laws and taxes upon her American colonists, do you know what they did? They formed a patriot army under General George Washington and fought the mother country, and won their
independence. And today.....

SIMON: I understand, Uncle.

UNCLE: You understand what?

SIMON: (Rising): Some day our people will do the same.

UNCLE: (Rising): Yes, it will happen here too, throughout all of Spanish America. Armies of patriots will arise. I can see them. Yes, I can hear the clash of their arms, Simon, and Spain will some day be driven forever from this continent. It may not come in my time, but it surely will be in yours. Leaders will be needed, young, brave leaders, for the cause of freedom. Perhaps you, my boy, will be one of them.

SIMON: I'll join any army to fight the Spaniards. I don't like them.

UNCLE, Do you think I might become a general?

UNCLE: A general! Take that sword, Simon, and put it at your side.

(SIMON puts the sword under his belt.) Attention! (SIMON obeys. The UNCLE walks around him, studying him.) A general in the army of freedom. General Simon Bolivar! Perhaps, Simon.....perhaps.

SIMON: I'll need more lessons in fencing, Uncle, if I'm going to be a general. We'll have to be good fencers to beat the Spaniards.

UNCLE: Quite right, my boy. (He goes to the table and takes a sword) To defeat the Spaniards—to crush them. (He assumes a fencing position.

SIMON draws his sword.) Now I am a Spaniard.

SIMON: (Assuming a fencing position): I don't like Spaniards, Uncle.

UNCLE: You hate Spaniards! On guard, General Bolivar. (They start to fence.)

THE END
EXPERIMENT IV

Materials:
Magnet wire, 4 cells in series, switch, bell wire, 16 d nail, iron filings. Paper

Procedure:
Measure off 20 feet of enameled wire. Wrap the 16 d nail with paper.

Find the center of the length of wire. Starting in the middle, very carefully wrap 2 layers of wire on the nail. (Use only half of the wire.)

Scrape the enamel from the ends of the magnet wire and connect one end of the power pack terminal. Connect the other wire to one switch terminal. Fasten one wire to the other switch terminal and to the other terminal.

Put down a sheet of paper. Dip the nail into the iron filings. Press down the switch and lift the nail. Release the switch and drop the filings in a pile on the paper.

Now double the number of turns on the nail. Now repeat this experiment with the iron filings.

Record your findings in the space below.