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The function of expression in education

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Thesis

THE FUNCTION OF EXPRESSION IN EDUCATION

Submitted by

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INTRODUCTION

It was Bacon who said that "Knowledge is power". Many people desiring to have power, feel that they must acquire knowledge. Knowledge is valuable in its place, but is it true that in and of itself, knowledge is power? Suppose it were possible for a man to become possessed of all knowledge, could it be guaranteed that just because he had this knowledge, he would have power? Indeed might not a man know everything (if this feat were humanly possible) and yet be absolutely powerless in spite of his knowledge?

Edison has knowledge, but he also has power. Why? The Standard Dictionary gives the following as its first definition of the word power: "The property of a substance or being that is manifested in effort or action." Edison manifests, reveals, makes known his knowledge by and through his inventions, and thus has power. It is not the mere possession of knowledge that gives him power, but it is knowledge plus the manifestation of knowledge. Then it is not true as an unqualified statement that "Knowledge is power", for not until it is made manifest, not until it is expressed in some way, has it power. Knowledge then gains power through expression. What is meant by Expression?

WHAT DOES THE TERM EXPRESSION MEAN?

Searson1 says: "Expression in its largest sense is

the evidence of life."

Anna Morgan\(^1\) says: "Expression is materialized thought, anything having shape, form, color or sound due to human effort or interpretation."

Francis Warner\(^2\) says: "Expression is the outward indication of some inherent property or function."

S. S. Curry\(^3\) says: "Expression represents all the means which consciously or unconsciously show simultaneously what man thinks, feels and is to his fellow-man. It covers all forms of revelation conscious or unconscious, voluntary as well as involuntary, belonging to men or animals... The term Expression is employed to cover all the languages of man which he uses in speaking to his fellow men, the term language applying to every means of communication between one man and another. Expression however, is not a form of language, but it is really the aim of all language, the aim of all art, the aim of all modes of communicating the thoughts and feelings of man."

In other words, any means by which man makes known his thoughts, feelings, ideas, knowledge, et cetera, is a means of Expression. As Oken has said: "Even the cry of an animal, is an expression of its innermost."

In the broader sense, all of our schools are to an extent engaged in teaching Expression, for reading the printed

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1. Morgan, Anna. *Art Of Speech And Deportment*, p. 3
2. Warner, Francis. *Physical Expression, Its Modes And Principles*, p. 188
3. Curry, S. S. *Province of Expression*, p. 29
page is a means of expression, writing is a means of expression, the solution of mathematical problems is a means of expression, etc. etc.

It cannot therefore be truthfully said that the schools have altogether neglected the teaching of expression. But do they give adequate attention to the development of those means of expression which are closest to us, which belong to every human being, and which he must constantly use, be he scholar or artisan, savage or civilized? I speak of the voice and body.

And yet is it not true as Fowler says, that "What men say carries with it a power, a strength and an influence, with which the written or printed word has as yet been unable successfully to compete?" Why then should not the pupils in our schools be trained how to say things in a forcible manner, as well as to write them thus?

Tart says: "The living voice has a witchery all its own. No matter how rich and flexible the language, or how skilled the writer, there will always remain a subtle something which the living voice alone can express. The comparatively scant attention given to the speaking voice is one of the most surprising defects of modern education."

Jewell Everts declares that "The strongest impulse

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2. Tart, Thomas How To Train The Speaking Voice, p. xiii
3. Everts, Katherine Jewell Vocal Expression, p. 1
of the human heart is for self expression. The simplest form of expression is speech. Speech is the instinctive use of a natural instrument, the voice. The failure to deal justly with this simple and natural means of expression, is one of the serious failures of our educational system.

"Whether the student is to wait on another's table, or be host at his own; whether he is to sell goods at one side of a counter or buy them from the other; whether he is to enter one of the three great professions of law, medicine or theology; go upon the stage or platform; become a foreign minister or President of the United States, it remains precisely true that to speak effectively will be essential to his success.

"If instructors give heed at all to the question of voice and speech, it is their last not their first consideration. We still look upon the mind as a store-house instead of a clearing house. We continue to concern ourselves with its ability to take in, not its capacity to give out. Voice and speech are still left to shift for themselves during the period of school life when they should be guided and guarded as a most essential equipment for life after school days are over."

In line with this S. S. Curry¹ says: "A lawyer rec-

¹Curry, Samuel Silas, The Smile, p. 12
ognizes the fact that he must know every phase of the law thoroughly, but he rarely thinks of his own voice and body, the tools he must use in pleading every case. Even the minister regards his voice and body as of little importance compared with a knowledge of Arabic or Egyptology. Here are the instinctive languages which are born with us all. Why do we despise them? Here is a mirror in which we may behold the very heart of man, yet how very few think of it."

Rogers\(^1\) has similar ideas thus expressed: "There can be no doubt that in our schools a proper training in the use of the voice, distinct and correct speech, should form the basis of education. But unhappily in the majority of our schools, little or no attention is paid to the most important of all important requirements. English grammar is taught, English literature has likewise its place in school curriculums, but the way English should sound when it is spoken, is as a rule not even hinted at.

"More than one strong plea can be addressed to readers for making the study of English diction a fundamental part of education. There surely can be no better training of the perceptive faculties than that involved in the oral instruction of our mother tongue. It is in itself a liberal education in that it brings into play at every turn the analytical faculty, excited almost un-

\(^1\) Rogers, Clara K. _English Diction_, p. 19
consciously by the ear. It also helps to establish the much needed habit of paying close attention. The constant appeal to the ear in dissecting words and resolving them into phonetics quickens and develops the musical sense, opening up thereby a new world of aesthetic enjoyment which must add to the refining and beautifying of life. As it is an undeniable fact that we get our strongest impressions of a person from the way he speaks, it is evident that a serious responsibility rests with the teacher in this connection."

Stratford1 too feels that Expression should be cultivated: "No one is wholly incapable of self expression and the instinct should be deliberately cultivated."

This is what Ford2 has to say about it: "The faculty of Expression should be cultivated side by side with the faculty of thought. All our powers, whether of mind or body, are given us in a state of imperfection. It is only in action that they have power to grow. The purpose therefore, of all training, is that growth or development toward ultimate perfection. Even so it is with the power of Expression.

"It is often argued that if a man has something to say it will find expression. Experience does not justify such a statement. If it were true how comes it that men of capacious intellect and extensive knowledge are not infrequently found wanting in readily communicating the know-

1. Stratford, Esme Wingfield The Reconstruction of Mind, p.xxx
2. Ford, Harold Art of Extempore Speaking, p. v
ledge they have? No! The faculty of expression must be cultivated side by side with the faculty of thought."

Fenno1 says that "Thousands are satisfied with a harsh, disagreeable voice, a careless articulation, a monotonous expression, and a repulsive manner, when by a proper training they might have become fluent conversationists, expressive readers and easy speakers. How many are content to work with one talent, when they might readily possess five!"

Not out of agreement with all this are the words of Everts2: "Next to that primary instinct, the instinct for self preservation, the strongest impulse of the human heart is for self expression. The failure of society to provide simple and natural means of self preservation has led to the American anarchist. The failure of education to provide for the training of the simple and natural means of self-expression has led to the American voice.

"We cram the students' minds with a knowledge of beauty and truth but do not free the channels of communication and expression through which in the art of sharing the knowledge he has acquired, the student assimilates and recreates that beauty and truth, and finds it a vital force in his soul life and a vital index of his culture.

"How many of us would waste the time we do waste in idle gossip, if we knew we could adequately express half

1. Fenno, Frank H. The Science of Art And Elocution, p. 71
2. Everts, Katherine J. The Speaking Voice, p. ix
the worth while ideas we conceive, but dare not utter because our instruments are out of tune and we know they will betray us. What musician would consent to play on a piano that had not been put in perfect tune?"

Legouve says: "The vocal apparatus is an instrument like a piano. We can never play upon the voice properly without study, any more than we can play upon the piano."

And so I might go on recording similar statements from numerous other writers all pleading for training in expression, all arguing that it is just as important that the student be trained to give out as it is that he be taught how to take in, because without expression knowledge amounts to but little.

In its broadest sense, the term Expression means any means of manifestation. In a bit narrower sense it refers to manifestation by means of voice and body. To quote Dr. Curry: "Because Expression by means of voice and body is one of the fundamental characteristics of man; because it belongs directly or indirectly to every act, conscious or unconscious, from the first smile in the cradle to the fading away of the wrinkles after death, the fundamental application of the word Expression, applies to the revelation of man by motion and tone. Therefore in the study of methods to develop and to coordinate in the living man all means of communicating his thoughts and feelings, his states, conditions and purposes, Expression is the most adequate term.

1. Legouve, Ernest Reading As A Fine Art, 12
2. Curry, S. S. Province of Expression, p. 25
that can be found. Better than any other word it represents all the means which consciously or unconsciously show simultaneously what man thinks, feels and is to his fellow-man."

Thus the term Expression has come to be used in connection with the training of those tools of expression of which every normal human being is possessed, and which he constantly uses--the voice and body; and the development of those mental, emotional and spiritual inner processes which are the causes of expression, and which are revealed by means of voice and body.
THE NATURE OF EXPRESSION

Expression is an outward effect or manifestation. It therefore implies some inward cause. In other words, what can be seen is but the outward manifestation of some unseen cause. It is but a means of making the inward known. Expression therefore can be improved only by stimulating this cause.

A certain student came to my studio saying she wanted help on a selection which she had to read at some public affair. I asked her to read the selection to me. There was nothing to what she read but "words, words, words," as Hamlet expressed it. She had worked to memorize the words, to put a bit of mechanical emphasis here and another bit there, but what she read conveyed nothing, not even ideas. Her voice was high pitched, her emphasis was mechanical, her body was stiff, her pose set, and everything she did was unnatural.

I asked her to tell me the story of her selection in her own words. Immediately her voice assumed its natural pitch, her body lost its stiff, set pose, and what she said was interesting. Why? Because she was thinking, and had something to express. She was not simply using the symbols, the signs of expression as an end in themselves, as she had at first, but she was thinking and thus had a cause, a reason for expression. She had something to express, and through the mental stimulation, even the means of expression were improved. Before, she had nothing to express because she wasn't thinking, and therefore the result was not expression. She was
working according to certain mechanical rules and was "sticking on" gestures, emphasis, etc., from without. As soon as she began to think, and an inner cause was awakened, she expressed something, and she did it naturally, in spite of the fact that she had a very stiff, awkward body, and a very thin metallic voice.

The teacher of Expression must keep in mind at all times and under all circumstances, that Expression is from within outward, and always be sure that the student's mind is active, for the cause of Expression is in the mind, and there can be no expression without mental activity.

Charles W. Emerson says: "What is innermost ultimately becomes outermost. What is at the center is finally revealed upon the surface. Every hidden thing shall be revealed. The whole economy of nature is bent on expression." But if there is no inner stimulation, there is no reason for outward manifestation. If there is nothing at the center nothing genuine can be revealed upon the surface. If there is no hidden thought or impulse, there is nothing to be revealed. The work of the teacher of Expression is to stimulate inwardly in order that there may be a legitimate reason for outward expression."

S. S. Curry says: "Expression is not a mere physical thing. It is not a quality of the body, but the result of the manifestation of the soul through the body; the

1. Emerson, Charles W. *The Philosophy of Gesture*, p. 3
2. Curry, S. S. *The Province of Expression*, p. 35
revelation of the subjective through the objective. We find that it is not a mere appearance or display, but a revelation through outward signs of inner and otherwise hidden substance. What is within must ever transcend that which is without."

When the student of which I have just spoken first read for me, it was a mere physical thing. She was thinking in terms of externals. Her voice, her body, the emphasis she used, etc. were not means of expression to her, but ends. She was making a "mere appearance or outward display." In her case what was without transcended what was within. And with what result? Unnaturalness, artificiality.

Again to quote Dr. Curry 1: "As the leaf manifests the life at the root of the tree; as the bobolink's song is the outflow of a full heart, so all expression obeys the same law. It comes from within outward; from center to surface; from a hidden source to outward manifestation. However deep may be the life, it reveals itself outwardly by natural signs.

"Expression in man is governed by the same law. Every action of face or hand, every modulation of voice is simply an outward effect of an inward condition. Any motion or tone that is otherwise is not expression.

"A machine is manipulated from without but an organism

1. Curry, S. S. Foundations of Expression, p. 10
is modulated from within. Man can, on the one hand, produce by his will certain actions of the body and inflections of voice: he can, for example imitate the action or speech of another, or obey mere mechanical directions. But on the other hand, he can obey the spontaneous energies of his being. The results of the first process are artificial and mechanical; the results of the second, a genuine awakening of man's powers, with true force and naturalness of expression.

"One of the first steps in the development of expression must be a recognition of the necessity of genuine possession. Impression must precede and determine all expression, and it will be noted that the tendency toward expression is directly proportionate to this inner fullness, while mere surface work causes superficiality."

When the student we have used for illustration first read, she read without impression. She tried to give expression without impression, and hence the result was but a monotonous pronouncing of words. As soon as she began to think, when she got behind the words to the idea back of the words, she began to give expression to something, because she had something to express. Then what she said not only was natural, but it carried a certain force, because she had an impression, something in her mind which she desired to convey to someone. At first she had no impression. She simply had the tools of expression, the ex-
ternals, and with these was trying to convey a message, when she had no message to give, because she had no impression.

In other words, genuine expression is impossible without some inner urge or impulse. Anything that such an urge does not call forth, anything that is merely put on from without, is not, cannot be expression. Genuine expression comes from within outward, and there is no exception to this rule.

A student came to me who said he wanted to learn to read well because he belonged to a Reading Circle, the members of which gathered together to read aloud. This man read in a monotone, as you have heard a child learning to read pronounce sentences word by word. What was the procedure in endeavoring to help him? Did I tell him that he read in a monotone and that to do away with monotone he must emphasize this word and give less emphasis to that, etc.? Not at all. Monotone was not even mentioned.

Following the principle, all expression must come from within outward, it was necessary first to awaken something within. Why did he read in a monotone? Because he was pronouncing words and getting the thought after he pronounced the word. Words are only the tools of ideas, only a means of expressing ideas, and they are not the ideas. There is no necessity for words until one has ideas. Hence
when a student speaks the words before he has gotten hold of the idea, what he says is monotonous, because words are merely the symbols of ideas. Unless he gets the thought before he speaks the word, he has nothing to express. He has no reason for giving audible expression to the words unless he has the idea which requires the words for expression.

The first thing this student needed to learn then was what? To think; to get hold of the idea, and having gotten hold of the idea, he needed something with which to make this idea known, and there was a reason for using words. But the words were but a means of expression and not the expression itself. Expression calls for the idea and a means of making this idea known. But the main thing in expression is the idea, and when this student began to think, when he got behind the words to the idea, he had something to express and the monotony disappeared, although I had not said a word to him about monotony. I had simply stimulated him to think. Even the emphasis took care of itself, because he had ideas to express and he knew what he wanted to make clear as regarded those ideas. His attention was centered on the ideas; his expression came from within outward. It had been improved, how? By stimulating his thinking, not by attempting to improve merely the means of expression. As Fulton1 says: "We must possess before we can give. The

1. Fulton, R. J. Essentials of Public Speaking, p. 4
object of training in expression is to aid the student to give outward expression to his inner consciousness." Or to say the same thing in other words as Morgan1 does: "Impression must come before expression--impression which is the picture presented to the mind. You act from within and express outwardly." It is said still in other words when Dr. Curry2 thus expresses it: "The nature of expression is found from a study of all its phases to be a process of revelation, expression implying a mystic activity manifest to the senses." This "mystic activity" must be awakened before there can be genuine expression.

This is true even when it comes to voice training. For example, the student of whom I have just spoken, had a very hard, inflexible voice. After he had begun to read intelligently his voice still remained hard and harsh. Now how did I go about at first to help this man to improve his voice? By mechanical exercises? No! Was the student told that he had a hard voice and must get rid of it? No, indeed, the quality of his voice was not even discussed.

Naturally, when is the human voice most appealing? Is it not when feeling is the deepest? Why was this voice hard and harsh? Partly because the person lacked feeling. He had learned to think when he read aloud, he had become able to get back of the words to the ideas, but he needed to learn to go still deeper. He needed to learn to get back of the ideas to

1. Morgan, Anna; The Art Of Speech, p. 3
2. Curry, S. S.; The Province Of Expression, p. 3
to the conditions, to the emotions, to the feeling which produced the idea. And gradually he did, and without any physical exercise at all his voice began to lose its hardness. Only after he had had an inner emotional as well as intellectual awakening, which began to seek and find expression through his voice and body, were technical exercises given as temporary expedients to make the his voice and body more flexible and hence more responsive. The major emphasis was put upon the stimulation of thought and feeling. Why? Because as Dr. Curry1 says:"The most fundamental element of expression is the idea of the revelation of man's psychic nature through his physical organism. What our fellow being thinks, feels or is, is shown by what we see of the action of his body, or what is heard from his voice. However expression is not of the body but through the body." A cause for expression was first aroused and then steps were taken to tune the physical organism, which is but an agent of expression. While physical exercises help to make the physical organism flexible, just these alone are not enough even to tune the instrument. There must be coupled with the physical exercises this attempt to awaken thought and feeling, to stimulate this inner activity, and upon this phase of training the emphasis must be put, because of the nature of expression. As Powers2 says:"In expression the cause is always mental or emotional, or to state it in other words, the cause of expression must be in intelligence.

1. Curry, S. S. Province of Expression, p. 24
2. Powers, Leland, Fundamentals of Expression, p. 16
Never under any circumstances is the cause of true expression in something outward. The stimulation may come from without, but the expression is called forth from within. The means of expression are physical, but the causes are mental and psychical. For example, the voice and body are agents of expression, and thought and emotion are dependent upon them for revelation, but the cause of what they reveal is thought or emotion, or both. The cause is never physical and therefore the voice and body must be trained merely as instruments of expression, and not as ends in themselves. Expression can only be improved from within. It can never be made better by working on externals. Merely skill in the manipulation of body and voice is not expression. It is but an imitation of expression.

The student of whom I have been speaking, showed improvement in both his voice and body, but this improvement was not the result of external manipulation, or of working with his voice and body as ends in themselves. They were trained in the endeavor to restore them to normal, so that they might better do their work as agents of expression. They were freed from constriction and made more responsive, when? When there had been such an inner awakening that there was a need for the assistance of these instruments in giving expression to that which had been stimulated within. There was feeling that called for expression, and the voice and body could
not respond, they could not help in the expression of this feeling to the extent that they should, why? Because they were like instruments out of tune. They were constricted, and stiff, and needed to be liberated, why? Because they hindered expression and they should have served as agents of expression; they should have been a means of helping adequately to express what was within.

Let us see what some of those who have written on this phase of the subject have to say in this connection. Morgan1 says: "In the domain of art the function of the body is to reflect the soul. It is the material expression of the immaterial part of us. It is only when the intellectual holds an undoubted supremacy over the physical, that we lose sight of the material altogether."

Charles W. Emerson2 says: "In expression, the highest revelations of truth come from the willing surrender of every agent to the service of imparting truth, beauty and good to other minds."

Powers3 says: "We must be willing to learn how to make our voices and bodies submissive and obedient servants to their real master, the mind. The true technique of expression can be defined as the most successful way of making the material instrument reflect the mind's message while at the same time calling the very least possible atten-

1. Morgan, Anna, One Hour With Delsarte, p. 23
2. Emerson, Charles W., The Philosophy Of Gesture, p. 176
tion to itself. The technic for which we make our plea is not the exhibition of graceful bodies, it is rather the body and voice trained to obey, and the mentality trained to see and choose and direct."

Therefore the way to improve expression is by the development of the proper mental action, for the nature of expression is not physical, but mental, psychic and spiritual.

S. S. Curry1 says: "Expression implies cause, means and effect. Hence the only methods of making expression possible are by stimulating the cause, and developing and securing control over the organic means. That is, to secure right thinking and feeling, to train the voice and body to make them more flexible, responsive, adequate agents." The training of the voice and body, as we have observed, corresponds to the tuning of the instrument, and even in this, mental action is of more importance than anything else.

Again to quote Dr. Curry2: "Not only must the mental action be first, but out of a study of the mental action must come the proper training of voice and body. All technic must be directly studied in connection with the action of the mind.

"The fundamental cause must be stimulated so that there is developed a concentration of consciousness rather than

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1. Curry, S. S. Lessons In Vocal Expression, p. 15
2. Curry, S. S. The Province of Expression, p. 230
a confusion of consciousness, so that consciousness may be
centered not on externals, but on the fundamental thought
which is the cause of emotion and all expression. In this
way the individual is developed along the line of nature's
intention, and what was intended in nature to be spontan-
eous remains spontaneous, and what was intended by nature
to be deliberative is made deliberative.

"Working on effect alone, is like a physician working
upon symptoms of disease without going to its cause. Thus
the right kind of training in expression, instead of mak-
ing its students mechanical will remove artificiality, even
affectation and all unnaturalness. Instead of making men
imitate someone else, it tends to remove even unconscious
imitation, for the channels of expression are opened as
constriction and hindrance are removed. All this because
the nature of expression is from within, outward.

"The leaves of a tree reflect the tree's inner life. The
blooming of a flower expresses the inner activity of the
plant. The bird sings because of inner impulse to express.
The leap of the lamb and the gambols of the kitten, reveal
the inner plenitude of life. All outside actions are ex-
pressions of inner life and are produced spontaneously, not
deliberatively. The force that directly causes the rose to
bloom is in the heart of the parent stem. There is no
blooming flower without a store of life in the root of the
plant. The bird's song is simply an outflow of its life and
joy. Nothing ever grows, sings or acts in nature, indepen-
dent of such inner impulse. All growth in nature then, is simply the manifestation of internal energy. All true, noble expression must be in accord with this universal law of life. It must result from impulses originating in the depths of the soul."

In an art which is so closely related to nature as is expression, its study must include an endeavor to understand and obey nature's laws. Obedience to these laws forbids the attempt to improve the outside as such, without arousing the inner faculties and powers of man. Training in expression should cause all expression to come from impulses within the breast of man, and never from external manipulation, for the nature of expression (and there is no exception to this rule) is from within outward, as has been said before.

When there was the problem of getting rid of monotony with the student of which I speak, what was the first requisite? That the student learn to think. Why? Because thought is the great, inner, hidden force, the center of all expression. Had there been an attempt to solve the problem by using external means, that is by teaching him that he must emphasize certain words and subordinate certain others, by giving him voice exercises, etc. without awakening his thought first, the result would have been artificiality, because it would have been contrary to the workings of nature: it would have been working on the externals of expression rather than stimulating
the cause.

It must always be kept in mind that expression is the result of growth and not accretion. This again means that it must come from within and not be accumulated from without. When things grow how do they unfold? From a center—do they not? In this connection Dr. Curry says: "A center is the beginning of all order. In every living organism, plant or animal, there is a mysterious, unseen center, from which, to which and about which, all parts seem to play: to which they all seem to subordinate; and from which they seem to receive their meaning. The same is true of any work of art. A piece of music has its key-note. Every book has a definite subject. Every true speech has a central proposition. Every sermon has a text, and every poem one central idea. Unity is a fundamental law of nature and of art. The aggregation of details, no matter how well given, does not make a picture. The parts must be brought into relation with each other. One point must be salient and the rest subordinate, or there is no perspective or unity of impression. All parts of a speech must have direct relation to a purpose or the result is chaotic and weak."

As the sun is the great central stillness around which the planets move, so in true expression there is always a center, and that center is not without, it is within. If we take the petals of a flower and try to hasten its

1. Curry, S. S. The Province of Expression, p. 345
unfolding by pulling the petals apart, we do not aid the
flower to bloom more rapidly. We simply destroy its ex-
pression, as it were. If we try to improve expression in
a human being from without, the same thing happens. How
does the flower bloom or unfold? From a center. How does
true expression unfold? From a center because it obeys
nature's laws.

Thus true expression cannot be improved and manipula-
ted from without. Machines can be manipulated externally,
but natural things grow from within, from a center. The
student of expression who is rightly trained is made to
grow, to develop, to unfold according to the laws of na-
ture whose impulses are from center to surface, from with-
in outward.

Expression requires growth on the part of its students
and cannot be acquired in any other way. Why? Because it
is not a mechanical art but a natural art. Therefore when
any attempt is made to improve expression by external means,
the result ceases to be true expression. Schlegel says: "Form
is mechanical when it is impressed upon any piece of matter
by an outward operation, as an accidental addition, with-
out regard to the inner nature of the thing. Organic form,
on the contrary unfolds from within, and in art as well
as in nature, all genuine forms are organic. In short the
form is no other than a significant exterior, the physi-
ognomy of the thing, which bears true witness of its hidden,
inner essence."

All genuine expression then must be called forth by something within and never by "outward operation" or "accidental addition", because the impulse of nature is from within outward, and expression follows the laws of nature.

**SUMMARY**

Genuine expression implies an inner cause, and always comes from within, outward. Indeed without this inner urge or impulse, real expression is impossible. It therefore cannot be the result of imitation or outward mechanical manipulation, for at all times and under all circumstances, impression must precede and determine expression.

The body and voice are instruments of expression, and the purpose of training them is to get them in tune, that is to restore them to normal so that they may be in a condition to reveal the mind's message.

Expression is the result of growth not accretion. In obedience to nature's laws it unfolds from within. The nature of expression is from center to surface, from within outward.
Expression! What does it mean to the average person? The recitation from memory of poems or prose selections, ornamented with gestures more or less affected. To the majority of people, therefore, the subject of Expression is a mere decorative or artificial branch of education, if indeed it may be said to belong to education at all. It is associated in a more or less indefinite way with the training of the actor, the platform reader, and the public speaker, but it is not considered an essential part of the education of the great mass of people who must toil for their daily bread.

While it is true that the study of expression is the professional training required by those who appear in public upon the stage or platform, yet its benefits are not confined to these, for it is a necessary part of the training of those following other lines of endeavor.

It does not, as many suppose, produce affectation and artificiality. This is a perversion of its teaching, for it insists that all art is founded upon nature, and that whatever is not called forth by natural causes, is not expression. It awakens spiritual aspirations and develops spiritual understanding and power. It teaches the control of will, emotion and passion by training mind, soul and body. It does away with egotism on the one hand and self condemnation and self-consciousness on the other. It elevates and stimulates ideals. It awakens a more understanding love of nature and a broader and deeper sympathy with one's fellow men. So universal is its application, that there is not a profession, business,
trade or even amusement for which its training is not beneficial. All this I have tested in work with many different students.

Just how does the study of expression awaken spiritual aspirations and develop spiritual understanding and power? A former student of mine came for work just because he somehow felt it might help him. He didn't particularly want it for any special reason. He had had a friend who had received much benefit from its study, and he therefore wanted to take it up. I began by giving the man very simple two line selections from poems to read, insisting that before he read a line he get the idea as well as the picture suggested. Gradually he began to read longer selections, but always from the creative standpoint, that is, before he gave utterance to a single word, he was taught to feel the emotion, to think the idea and to imagine the surroundings. After a while he began to read more difficult things and to read them well. But this was not the important result. Somehow the learning to get back of the words to the idea, back of the idea to the surroundings from which the idea emerged, and the emotion which called it forth, took hold of his very life, for he said to me one day something like this: "Do you know since I have been doing this work, when I go out into the country I feel myself akin to whatever Power there is back of the great out of doors. In learning to re-create, as I have in the
study of expression, I feel as if I had had the experience of a creator, and I somehow feel akin to a supreme Creator, and what is more, I feel sure there is such a Being, when I did not before. This work has made me want to be a part of the fine, splendid things for which I now feel such a creator is responsible."

What had brought this change? It wasn't merely reading these things, because he said he had tried to do that before. It was getting back of the externals to the cause which produced the idea which gave him the experience of a creator. He not only learned to grasp the idea, but he learned to re-create the idea, as it were, for the purpose of giving that idea to others. In his case this effort awakened spiritual aspirations.

As regards the training which teaches control of will, emotion and passion. Another pupil was a young woman who was all impulse, as the saying goes. Her mind was undeveloped, her bodily movements were nervous and jerky and her voice was high pitched and shrill. Now what did she need? She needed to have her mind and body trained, and she needed to learn the place of the will and the use and place of emotion. I didn't tell her that this was what she needed, but simply began to work with her to help her get ready to take an office to which she had been elected and which she would have to fill in a few months. She realized she needed more self control, and she wanted her voice "fixed up," as she said.
When she began to read, she got the emotional atmosphere without any effort, and her emotion ran away with the thought. The thing I constantly emphasized in working with her was getting the idea, getting the thought, and letting that combine with the emotional background which was very important but not the only thing needful. I gave her the parts of characters in dramatic work who were intellectual, who were governed by ideas rather than feelings, so that she would learn how to think from the standpoint of ideas. I also gave her parts of characters who had strong, dominating wills, and little by little she learned to think from the viewpoint of such people, and the interesting part of it was, the effect of this began to carry over into her own bearing, and she began to control her emotion, and became less nervous, more calm and poised. In training her body, I had her assume pantomimically the attitudes, bearings, carriage, etc. of strong, big, fine characters, the type who were always self possessed, who not only had themselves in hand but could dominate others by their very control. I gave her pantomimic problems to work out which involved the actions and movements of such characters. Later I had her add vocal expression to her pantomimic expression, by thinking as she felt such characters would think, and saying what she felt they would say. Her voice little by little lost its high pitch, even when she was herself. By the time she was ready to take the position for which she had come to prepare herself.
she had herself somewhat in hand, and as time went on, she got herself more and more under control. How? By seeking to give expression to the kind of thinking and feeling which called for control.

And so I might go on and on citing illustrations of pupils who through the study of expression gained better and finer ideals, learned to love nature, when they had not before, etc., etc. And why? Because before a student can truly express, he must go back to the cause, and it is impossible to express something high and fine, without getting something of the same feeling which originally produced the splendid literature one happens to be interpreting. Besides, a teacher of Expression who really knows what expression is, and knows how to teach it, will study each pupil as he comes to him, and suggest the things for practice for which that pupil's individual needs call. For example, he will give a student who thinks too much, things which call for more or less emotion, so that his emotional nature may become as responsive as his intellect, etc. etc. Expression not only develops the mind, but all the faculties and agents of man--mental, physical and spiritual. Emerson says: "We are students of words; we are shut off in schools and colleges and recitation rooms for ten or fifteen years and we come out at last with a bag of wind, a memory of words, and do not know a thing. We cannot use our hands, or our legs, or our eyes, or our arms." Emerson could not say this of a student of Expression who had been trained in the right way, for the study of Expression calls for the development of the whole man, not just a part of him.
In his essay on "Intellect," Emerson says: "To genius must always go two gifts, the thought and the publication. The first is revelation, always a miracle, but to make it available it needs a vehicle or art by which it is conveyed to men. The power of picture or expression implies a certain control over the spontaneous states without which no production is possible." Expression may be called this "vehicle" or "art" which makes thought available. It also develops the "control over the spontaneous states" which Emerson says is an essential of production.

As I look back over the work of several years in an Expression studio, and call to mind the effects of its study on many many students of different ages, environment, education, etc., with widely differing interests and needs, I cannot but make the following observation:

The study of Expression so unfolds the harmonious coordination of mental and physical powers and so trains mind and body, that the man who toils with his hands learns to conserve, put to use, and not waste his energy. The broader view of life which awakens; the practice of seeing things from many different points of view which its study gives; the poise and self control which are the result of its development, make it an invaluable training for the mother. Its interpretative analysis of the printed page which elucidates and vivifies literature; the sympathetic understanding of character which it unfolds, the combination of
theory and practice which it requires, make it an essential study for the successful, well rounded, well balanced teacher. Instead of being merely decorative (and this is the usual idea of it), instead of being an unessential part of education, it is a very necessary part of education, for it helps the student to make use of what he has acquired. I say this not as a theoretical assertion, but because I seen the results, the benefits this study has bestowed upon many many students, with whom I have worked, and most of them had no histrionic ability.

Elocution, as it was taught in the past, and as it is sometimes taught even now, and what I call Expression are often confused. This is perhaps one of the reasons why people associate unnaturalness and affectation with Expression, not knowing that it is the special province of the teaching of Expression, to restore naturalness to mind, body and voice.

"It were well if we studied nature more in natural things, and acted according to nature, whose rules are few, plain and most reasonable. Let us begin where she begins, go her pace, and close always where she end," so said William Penn many years ago. Had he been writing an essay on Expression, he could not have stated more precisely what it teaches.

To study nature! This is its primary requirement. An act of nature always reveals inner activity, inherent or internal power. Anything which is affected, stilted or artificial either in word or deed, is so because it is not called forth by this inner force. We often hear lecturers, ministers, readers, actors, etc., and come in contact with
people in every day life whom we feel are unnatural. We are conscious of a certain lack of sincerity in the tones of their voices, in the movements of their bodies, in everything they do. This is because what they do is not the revelation of inner activity. Their actions are fastened on, as it were, by will; they are artificial because they are attached from without and do not unfold from within. Natural expression must always be accompanied by mental impression, for it is not a mere physical or external thing. As has been said, it is unfoldment, not accretion.

As we have seen before, before one can adequately express, one must experience an inner awakening. First one must learn to think, for thought is the seed of all expression, or as Emerson puts it, "The ancestor of every action is a thought." But to think is not enough. Thought alone is cold and abstract. It is not only necessary that one learn to think, one must also develop the power to feel. Said a wise man: "Emotion is the atmosphere to which thought is indebted for half its power." It is feeling which makes thought live. Thought and feeling should therefore be united; they should be made one, and then communicated to others. Thought is conveyed by words; feelings act upon the body.

Through a perversion of nature, the average voice, like the average body, has become more or less inflexible, and therefore does not adequately respond to feeling. When one speaks a word, it is not only the word that reveals the inner activity, but simultaneous with the speaking of a word is the tone of the voice which shows the processes of one's thinking, the attitudes of one's mind, the depth
of one's feeling and the like. Because of wrong habits, many voices are hard and unresponsive.

Now why does a course in Expression include voice culture? In order that the voice may be trained to display technical skill? No, but for the purpose of restoring the voice to normal, as far as possible, so that it can reveal what one would express. Artificial tones externally or mechanically produced are not expression. A normal voice is appealing, affecting. It is closely allied to feeling. As Joubert says: "The voice is not merely so much air, but air modulated and impregnated with life." When it is flexible, as every natural voice is, and as every voice should be, in the words of the poet Longfellow, "It is the organ of the soul. The soul reveals itself in the voice as God revealed Himself to the prophet of old in the still, small voice, and in the voice from the burning bush. A sound betrays the flowing of the eternal fountain invisible to man."

Thus a course in Expression includes besides those lines of study which awaken mental energy and develop mental impression, the training of body and voice, in the endeavor to restore them to their normal condition, so that they may be fit instruments for the expression of thought and feeling. One might have ever so much thought, and ever so much feeling, but if one's voice is cramped and constricted, and one's body rigid, that thought cannot expand into visible expression. On the other hand, one's body might be ever so supple, and
one's voice flexible, but if one lacks mental impression, there can be no expression. Any tone, any gesture, any manifestation which does not come from within is artificiality and not expression.

Ieland Powers! says: "The body must be trained to willing obedience to the intelligence--such perfect obedience that it disappears as body both to the consciousness of the reader and to the consciousness of the audience, and instead the idea appears embodied. If the body is made free by means of certain physical exercises, it will of itself do the right thing provided the mental concept is clear and intelligent. In other arts, the painters' and sculptors', the material symbols which are used claim nothing for themselves, and yet their use is precisely the same as is the use of the human voice and body. The paint of the painter and the marble of the sculptor are used to embody an idea. Let us watch the process of the painter. He has seen a magnificent sunset. It has awakened in his imagination a vision of glory which he feels impelled to embody. His concept is mental and he must use material symbols to embody this concept. There before him is the paint. He paints the picture. You look at it; you behold the sunset; you catch the glory, where is the red paint? It has disappeared as material, and what is seen is the artist's idea embodied.

"The problem of the reader is the same as that of the

1. Powers, Ieland, Fundamentals of Expression, 16
painter. The painter's concept was mental, so is the reader's. The painter was obliged to use material symbols, so is the reader. The red paint ceased to be seen as paint and became to the imagination of the beholder an idea embodied. The human body must cease to be seen as body. It must become an embodiment.

"As the painter draws his inspiration from nature and life, the reader receives his from literature."

These words of Leland Powers clearly show that to the student of Expression the body is but a means and not an end, and training the body is but a means. Its purpose is not to develop a body or a voice that will call attention to themselves, but to make them so normal that they will be able to perform their natural functions as a means of expression.

How often imitation is confused with Expression. Many people think that the reproducing of some external of nature, merely imitating it, without the stimulation of natural cause, is expression. To quote S. S. Curry: "Often the young speaker gets a conception of the wonderful power of expression from observing the delivery of another man and is very likely to imitate him, thinking thus to acquire the power he has observed in the other man. He endeavors merely to produce results, but does not go to the cause. So he loses the simplicity and power and merely aggregates the outside. Imitation is the external copying of what is merely accidental.

Curry, S. S. The Province of Expression, p. 46
and superficial, and must dwarf the personality of the imitator, for no two persons look upon any subject exactly alike, and whenever there is an endeavor to make the expression of two people alike, a result which imitation ever produces, the principle of originality in nature is violated.

"Two coins may be made alike, because they are produced by a mechanical process. But there are no two leaves alike in all the world. There are no two faces alike; no two voices alike. Nature is ever original. The worst of all modes of interfering with the process of natural expression is imitation. In expression, above all things, every man must be developed according to his individual nature. "What is natural to one man is not natural to another. One man moves rapidly, another slowly. To endeavor to make all move by a uniform standard, is to destroy their nature."

Of all the misconceptions of expression, perhaps the idea that one may become proficient in expression through imitation is the most pernicious, because such a misunderstanding produces artificiality and insincerity, for it does not take into account that whatever exists in nature is purely individual and particular, each manifestation of nature having its distinct individuality. No two men, no two animals, not even two blades of grass are exactly alike. Only machine made things are identical.
Hazlett says: "Art must anchor in nature". Since nature does not produce duplicates, genuine art does not get its effects by imitation, for art is nature concentrated. Expression is an art, and its study preserves and unfolds individuality, developing the peculiar characteristics of each personality. It emphasizes the necessity of every student's being allowed to unfold in accordance with his own tendencies, insisting that he must never imitate another, no matter how great, how skilled, how expert that other may be, for art does not imitate nature, but founds itself upon the study and realization of nature. Imitation causes the student to leave natural ways to enter artificial ones. Said Lord Grenville: "I hardly know so true a mark of a little mind as the servile imitation of others."

Imitation belittles and weakens expression because it does not unfold from within. It is not the outgrowth of an inner impulse, and hence it can only reproduce externalities. It dwarfs thought because it attracts the eye and ear rather than the mind, working for effects instead of stimulating causes. It engenders insincerity because it works by manipulation rather than realization. It tends to make one unsympathetic, because it cannot become identified with character, and therefore cannot reveal the deep and impelling forces of human life, but can only reproduce external oddities and peculiarities. Because this is true, imitation directly violates the law of nature which demands that for every outward manifestation, there must be an inner cause. Imitation is not therefore genuine expression.
A critic once said of one of the world's famous actors: "He was the greatest of actors but the poorest of imitators." A great artist must be creative rather than imitative. The study of expression discourages imitation because, following the laws of nature, it teaches that every manifestation must grow from within. It endeavors to awaken each individual to his own possibilities, realizing that every man is unique, possessing a nature which has its own beauties. It says with Emerson: "Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another, you have only an extemporaneous, half possession."

Often upon the stage or public platform one sees character imitation. The correct study of expression teaches the student to interpret character rather than to imitate it. Character is the product of daily, hourly actions. The adequate presentation of a character, therefore, demands not only an understanding of the character, but a sympathy with the motives, aims and inner impulses of that character's life and environment. It means actually taking his viewpoint, thinking his thoughts and feeling as he feels, for real character interpretation is not a repetition of words, or a mere representation of outward characteristics, mannerisms or peculiarities, but it is a revelation of inner thought and feeling.

The study of expression not only teaches the student to make the most of his own capabilities, but constantly to
remember that no two men travel exactly the same course in this life, and therefore no real expression can be the result of imitation. The student of expression learns to think of each person and each character as possessed of a separate nature which in certain particulars is different from any other, agreeing with Emerson: "Imitation is suicide."

On the question of imitation Townsend1 says: "Study all the masters, but copy none, is a fundamental rule. Naturalness is best attained through unconsciousness of self --such unconsciousness which is the result of thoroughly mastering a subject or thoroughly understanding a character, and being so intent upon it, that all else for the time being suffers eclipse.

"Instead of copying the touches of the great masters, copy only their conceptions, instead of treading in their footsteps, endeavor only to keep the same road. Possess yourself with their spirit, but never imitate them."

It is the belief of many that to study expression is merely to study the rules of gesture, position, inflection, modulation, emphasis and the like. Such a one believes that when a student has acquired these by some external means that the art of expression has become his, not knowing that an action or a tone that does not come from within, is not expression; that the external manipulation of the voice or body is a counterfeit of expression, since genuine expression is like the growth of a tree, for it is the direct unfoldment of life within.

The idea that expression is merely external, or that it can be permanently improved by artificial or mechanical means, is responsible for these misconceptions of expression.

In a class in expression which I had, the entire class was working on a certain short selection, and I found that the tendency of some members of the class was to imitate other members' interpretation. To overcome this I followed the following very simple plan: I had each member of the class read a line silently, and before he read it aloud tell me what came to his mind as he read the line. Then I told him to get an impression and read the line aloud. The students found that often the impression that came to them the second time was not the same impression that they had the first time, and before we got through with this selection there were as many interpretations as there were students in the class. They had learned to read by thinking and not by imitation, or by mechanical direction. As soon as in the mind of each student, there was a cause for the utterance of the line he read, all thought of how he should read it was gone. He was no longer thinking of the interpretation, but had gotten back of the words to the idea, and back of the idea to the circumstances which caused the idea, and the combination of words and sentences was but a means of expressing the idea. The problem of imitation, as well as the problem of artificiality and unnaturalness was gone, because each student had learned to think for himself. So long as one imitated the other there was artificiality and un-
naturalness, and only as they began to think, did this disappear. In other words when an inner activity was stimulated, there was natural expression, and not until then.

SUMMARY

Expression is related to all life and its study does not produce affectation and artificiality, for it declares that all art is founded on nature, and all its training endeavors to follow nature's laws, and always insists on inner activity before there can be any expression. It therefore develops thought and feeling as the cause of all outward manifestation.

It never allows imitation as a means of development, for basing its training on nature's laws, it insists upon individuality as a necessary quality of naturalness.

Merely to know the rules of gesture, position, inflection, modulation, emphasis and the like, and by external manipulation get effects, is not to become a master of the art of expression, because all genuine expression comes from within outward, and it cannot be permanently improved by artificial or mechanical means.
THE FORMS OF EXPRESSION

Man has three forms of expression: words, tones and actions; or to express it otherwise, verbal expression, vocal expression and pantomimic expression.

Fulton and Trueblood¹ say: "Man has three natures, the vital, the mental and the emotive, presided over by life, mind and soul, and revealing sensation, thought and feeling, all living and blending in one being, form the triangle on which the science of expression is based. Through these three natures, man receives all his varied and complex impressions." These three natures each have their means of expression or language.

To quote S. S. Curry²: "Words represent ideas and name objects of attention, events or qualities. Modulations of tone, while simultaneous with words, have a meaning distinct from words and can be changed without changing pronunciation. They reveal degrees of conviction, processes of thinking, attitudes of mind and feeling. Actions, such as expansions of the body, changes of countenance and motions of hand or head, express character, purpose, degrees of excitement and self control. While distinct from each other, these words, tones and actions cooperate and act simultaneously. As each reveals something that cannot be revealed by the others, they complement each other, and when sympathetically and naturally coordinated, thought is expressed with far greater clearness and force than is possible otherwise."

¹ Fulton, R. I and Trueblood, Essentials of Public Speaking, p. 5
² Curry, S. S., Foundations of Expression, P. 9
In other words every form of expression has a distinct function and manifests a different phase of man, yet they are all equally important, and work together harmoniously and in cooperation. They cannot be separated.

Words symbolize ideas; they stand for conceptions of the mind. As Dr. Curry says: "Verbal language including all word and speech forms is a language of conventional or artificial symbols. It is the language that is most dependent upon education and has been more completely developed by custom than any other. Verbal language being a symbolic form of expression, that is, words being equivalent symbols of ideas, can be recorded. The peculiar province of verbal expression is primarily to manifest human thought and reason, and is the most complete and adequate means of revealing ideas.

"Verbal expression is more or less intellectual. It names ideas and pictures. It is composed of conventional symbols, and only when the words are understood by another mind, can it suggest a true sequence of ideas and events."2

Verbal expression then, has to do with man's intellect. His choice of words reveals his ideas, his discriminations and the like. The problem of verbal expression is to find the one word which alone will express the idea. Therefore verbal expression is the expression of ideas by the conventional signs or symbols called words.

Dr. Curry says: "One of our very ablest writers very beautifully and poetically says that words are fossilized poetry. His figure is not only beautiful, but cor-

1. Curry, S. S. The Province of Expression, p. 51
2. Curry, S. S. Browning And Dramatic Instinct, p. 135
3. Curry, S. S.: The Province of Expression, p. 52
rect. We must remember, however, that the fossil is not the living animal. The spoken word comes from the heart of the speaker, living and breathing with life, full of the warmth of his heart. The written word is but the fossil remains of this living word. Thus written language, though the most important record of thought, is not a complete or perfect language in itself. There are elements of expression revealing important phases of experience which cannot possibly be recorded."

Who has not had the experience of writing a letter, with perhaps the kindest motive in the world, and yet having it very much misunderstood, because the verbal language without other interpretation did not convey the intended idea? Had one been able to speak exactly the same words, he would not have been misunderstood, because the modulations, inflection, pitch, color, etc. of the voice, and the pantomimic expression would have interpreted the meaning. One was misunderstood, because in a letter, there can be mere verbal expression. Vocal and pantomimic expression were needed to make the meaning clear.

Verbal expression is the language of the mind. It can and does reveal ideas, and were man all intellect, the other two forms of expression would be unnecessary. But man has feelings and emotions as well as intellect, and while verbal expression can make ideas clear, it cannot fully or adequately interpret them, for it cannot do justice to feeling. It is the mission of voice and body to do this.
Moses Truce Brown says: "Through its bodily movements, and through its voice, the animal expresses and epitomizes its being;" and Josephine Davis says: "The real emotions of life unconsciously reveal themselves in the pantomime, and the tones of the voice, for out of the heart not the head only, the mouth speaketh." Indeed as Dr. Curry says: "Man's inflections and tones will be believed more readily than his words. The reason for this is that verbal expression is more manifestive of conscious mental action, while vocal expression manifests not only the conscious feelings, but also the unconscious emotions and conditions of the speaker's character, and is recognized and read by the instincts of man.

"The function of vocal expression is distinct from words. It is often separated from words or verbal expression, in nature. In the little child vocal expression is very effective before a single word can be articulated. The tones, inflections and modulations of the voice reveal the feelings of the child."

Thus vocal expression adds to verbal expression the language of the voice, and the language of the body. This latter is the third form of expression, and is technically called pantomime. This is the most universal of all forms of expression. Pantomime precedes speech. It shows the receiving of impressions. Words express the giving of an idea or concept, but action shows the beginning of the impression. Words are only a label giving its name and direction.

Indeed pantomime is the first language of man, and even

1. Davis, Josephine E.; Ideal Human Expression, p. 49
2. Brown; Moses Truce, The Synthetic Philosophy of Expression, p. 86
3. Curry, S. S., The Province of Expression, p. 115
after he learns verbal language, it continues to come before words. Vocal expression is always preceded by pantomimic expression. It is man's natural and most emphatic language.

Sometimes it may absolutely contradict the voice. For example, I say to a child: "Come here, you naughty boy." The words "naughty boy" indicate that it is not to the child's advantage to come, but I can by the expression of my face and the tone and modulation of my voice, utterly reverse the meaning of those words, and the child would eagerly run to me.

Or on the other hand, I might say to the child, with a frown on my face: "Come here you little angel", and in spite of the words he would not come. The old saying spoke truth when it said: "Actions speak louder than words." Words are really only a label stuck on after pantomime has really said what there is to say. Often it says things which words cannot say for it is much more subtle than words and conveys much more of character, portraying the true nature of the individual much better than spoken words do, or can.

Anna Morgan¹ says: "People form their estimates of our character not necessarily through our language, for perhaps they have never heard us speak, nor through the expression of our faces alone, but through the bearing of our entire bodies. This is not to be wondered at when we consider that the body is but the outward symbol and

１.Morgan, Anna, An Hour With Delsarte
development of the real or inner self."

A look of the eye, a grasp of the hand may speak what many sentences would fail to convey. When we are moved by deep feeling and the tongue seems unable to express the emotion which lies deep in our souls, then it is that the lip trembles, the eye flashes, the body expands, the hand is held out and gives a gentle pressure, and all is made clear.

Pantomime is a universal language and belongs to all races of men. Joy, love, fear, anger and all the other emotions, are expressed pantomimically by all nations in much the same way, while their verbal expression is different. The language of pantomime is the same the world over.

Indeed it is the first thing to be observed in life. The child smiles and the eye lights up with recognition and the arms stretch out for the mother long before the child can make any intelligent sound.

Thus we see that man has three languages which he uses constantly and which work together harmoniously, each sometimes interpreting, sometimes adding emphasis to, sometimes reinforcing the other two. As Dr. Curry says these languages, or forms of expression "stand in organic unity and can no more be compared with one another than the functions of the head can be compared with that of the hand." Indeed adequate expression requires all

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P. Curry, S. S., The Foundation of Expression, p. 517
of these languages, and proper training in expression gives attention to the development of all three.

**SUMMARY**

There are three forms of expression: (1) Words or verbal expression, which express ideas; (2) Tones and modulations, or vocal expression, which express degrees of conviction, processes of thinking, attitudes of mind and feeling, etc.; (3) Action, or pantomimic expression which expresses character, purpose, degrees of excitement, etc.

While these three forms of expression are distinct from each other, each revealing something which cannot be expressed by the other, they complement each other, and when sympathetically and naturally coordinated, thought is expressed with greater clearness and force than is possible otherwise.

Because natural, complete expression requires all three of these forms or languages, training in expression gives attention to the development of them all.
THE FUNCTIONS OF EXPRESSION

Development of Personality

When one comes in contact with the college professors who teach in our great universities, one is often awed almost stunned by the vastness of their knowledge. It seems well nigh impossible that mere human beings can have acquired so much knowledge, and yet, one cannot but wonder at the inadequacy of many of these great thinkers' expressive powers. They know so much, and yet they are so limited, so constricted in their expression. How much more they could do for humanity, and how much more successful they would be in their every day lives, if their expressive powers were developed. Someone once asked me: "Why is it that college professors so often seem to have everything but personality?"

When one feels this lack even in the great, outstanding leaders of learning, surely something should be done for our young people along this line. Dodd says: "Good personality enables the individual to conduct his relations with others in a pleasing, effective, confidence inspiring manner. Experience teaches that one of the best assets which a young person can claim, is the ability to approach people easily and impress them favorably in every day personal relations. While the young person's knowledge and character largely determine what he is, the character

of his relations with people largely determines what he can do. It is a good personality which the pupil is eager to find in the new teacher on the first day of school; it is a good personality for which the merchant looks when selecting an employee; it is a good personality which ranks as a prime factor in the choice of leaders. Woodrow Wilson said: "Nine tenths of what we give to others is our personality."

"Two hundred teachers in the summer school of the University of California, when asked to name the principal elements of a teacher's success, gave personality first place, sympathy second place, and scholarship third place."

"The editor of the Ohio State Journal says 'Don't you know that a fine personality in a boy is greater than the knowledge he can get from books? Don't you know that his future depends upon his personality—how he behaves and acts his part among people?'

"Important as natural talent and academic training are, it is a good personality that vitalizes them into successful relations with people. To be a force among people, one must be able to present a pleasing, effective confidence inspiring manner.

"As long as we regard personality as something that is intangible and evasive, we not only hold to a false idea, but we disqualify ourselves as teachers of it. Good
personality depends on the ordinary personal qualities and characteristics. As these are good, personality is good; as these change, personality changes. And we know that these do change and can be cultivated. Standards can be improved, the general graces can be cultivated, conversational ability can be acquired, the fiber qualities can be developed. In short, the personality factor of the pupil can be developed as much as mathematical or language ability.

"Good personality is the product in about equal parts of the fiber and finish elements of the individual. Perhaps character comes first, but personality crowds closely on its heels."

L. T. Townsend1 says: "Every person's style, that is, his personality, being peculiar to himself, is an armor which he can wield against a Goliath, as he can wield no other. Style is neither borrowable nor purchasable, and must therefore be developed."

B. Lyon2 says: "Cultivate the great within yourself. Discover your latent powers. Dig into your own mine of thoughts and feelings which have been suppressed and repressed so long that they are in a state of coma."

Conover3 says: "What is it that makes one teacher popular, successful, wanted in a dozen different places,

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2. Lyon, Bertrand, Practical Public Speaking, p. 12
3. Conover, James P., Personality In Education, p. 4
and another, equally well trained, equally experienced, a dismal failure where he is, and wanted no where else? The one word which covers all these qualities is personality."

When we say a man has a good personality, do we not mean, among other things, that he has a certain dynamic power, the ability to give something, be it enthusiasm, inspiration or whatnot, to others? A so-called good personality then, has connection with a certain power to give forth, in other words to express. It is the definite aim of a course in expression to develop personality, because the teacher of expression studies each individual pupil, and endeavors to awaken in him his own peculiar powers. Expression, as a study, does not address itself merely to the mind, or to the training of the mind, or alone to the emotions, or only to the body, but it gives attention to the whole man, to all his faculties, to mind, emotions and body.

Mackay1 says: "Men and women who possess what we call personal magnetism have characteristics something like these: A nervous, active nature, whose activities are concealed by a strong will power; the ability to concentrate and hold the mind down to the single point under consideration; perfect simplicity in mental action; the perfect adaptability of the entire impressional and physical force to the doing of the thing in hand; a vehement sup-

1. Mackay, F. F., The Art Of Acting, p. 244
pression of the ego for the perfect presentation of the subject. We may therefore conclude that the so-called personal magnetism is mental simplicity with unlimited energy of nerve and muscle focalizing the psychic force of the orator, actor or singer, on the subject under immediate consideration.

"This power may be acquired through study by giving art the preference over a display of personality"

A course in Expression aims to help the student to lose himself in others' points of view, feelings and even words, and thus by losing himself he is helped to find himself. But this can never be done by training but one faculty, the mind.

Dr. Curry says: "In most of our college systems of education, everything man learns has to be gathered by instruction. The aim of education in modern times has been too much a matter of acquiring information. The highest type of scholar has been and still is in many quarters, one who has the greatest knowledge of the greatest variety of subjects. All the great reforms in education for the past two hundred years have been endeavors to correct such an inadequate conception. The aims of the new education in every age, from Commenius, Rousseau, Pestalozzi and Froebel down to the innumerable educational reformers of our day,

Curry, S. S. The Province of Expression, p. 124
with their endeavors to establish natural methods of teaching, have this in common: that they have endeavored to educate or unfold man's powers, rather than merely to cram him full of facts; to stimulate him from within and not merely to fill him from without."

Perhaps it is because our educational systems have given so much emphasis to the importance of acquiring knowledge, and so little to the development of other abilities, that our highly educated people often have less personality than the average man or women.

Now just why does a course in Expression develop the personality of its students. Because it seeks to give them many different kinds of training, and it has as its objective the development of individual capacities and powers. Dr. Curry shows that a student of Expression is given varied training when he says: "Some of the elemental acts of expression are these: to talk, to read, to recite, to address an audience, to act and to write, to draw and to sing. Which of these is most effective in developing the expressive power of the man? All should be used. The reason for this is that each of them calls into more immediate activity some special set of faculties. Practice merely upon one is likely to develop one-sidedness; besides the development of the greatest power in any one of them cannot be attained without some mastery of the others. Not only must the well rounded man have all of

1. Curry, S. S. Lessons In Vocal Expression, p. 263
them in some degree, but the special master of each one of them, must also have more or less knowledge and command of each of the others. The good speaker, for example must be able to write, or he will lack accuracy. A little acting will also help him to develop naturalness, and reading and reciting will give a more all sided discipline to his powers. These exercises will cause him to realize the processes of the greatest writers and speakers, and will develop the power to see from different points of view, and even to think in other languages.

"Exercise in each of these acts tends to develop that command of the special powers which are necessary for special forms of expression. For example, to develop the greatest power in acting, the actor should be able to read well and to recite well. A reader, unless he is able to act, will be led into exaggeration, without power to modulate his positions or to make his characters think. He must also be able to understand every point of view; he must be able to appreciate the speaker's attitude of mind as well as the actor's. Even the writer will receive help from conversation. Exercise in speaking will enable him to feel the fundamental qualities of naturalness, for the spoken word brings man nearest to a realization of one mind in a state of active communication with another.

"Again work in all forms of expression tends to prevent artificiality and mannerisms. Work in recitation
alone tends to develop stiltedness; practice in speaking alone tends to develop an unsympathetic action relative to subject and audience; reading alone tends to eliminate the process of progressive thinking; acting alone tends to develop staginess. The practice in different modes of expression tends to prevent superficiality and one-sidedness, and to develop simplicity, genuineness and power. It gives greater discipline of the faculties, greater self control, and greater ability to vary and adapt as well as employ all modes of expression.

"Again such a method prevents the tendency to mere imitation. If a student is able to read only, he will tend, possibly to read like his teacher; but if he is able to speak on familiar subjects, his vocal modulations in conversation are so spontaneous, so freely natural, that he rarely imitates. By having him converse on his feet to the class, and then read or recite, he can be made to feel when he is natural, and when unnatural.

"Again work in different forms of expression will develop originality. The student is not only enabled to study himself, not only prevented from imitation and made natural, but his faculties and powers are stimulated to act in their own way".

All these things of which Dr. Curry speaks are but means used to develop the individual's own personality
which Baldwin says is the "key of our existence, the soul of leadership."

SUMMARY

A course in Expression develops personality because its training takes into consideration all the faculties of man, mental, spiritual and physical. It endeavors to develop individual powers by stimulating the student from within instead of merely filling him with information from without.

To Train The Mind

Channing has said that all that a man does outwardly is but the expression and completion of his inward thought. To work effectively he must think clearly. The very first thing that a teacher of expression must ask himself in diagnosing a pupil's work is: "Is he thinking?" If he is not thinking then the first necessity is to arouse him to think, for he cannot express until he thinks. With the most advanced pupil as truly as with the beginner, this question must ever be uppermost in the mind of the teacher, because no outward act has any meaning or any reason for being called into being, be that outward act word, tone or action, unless it is called forth by the mind. Therefore one of the most important functions of the study of expression is to develop the mind, for without mental

1. Baldwin, Daniel P. Personality, p. 89
activity there can be no expression. As Dr. Curry\(^1\) says: "Nature never endeavors to produce an effect without a cause. As we study the processes of expression in nature we find that they are always from within out...that naturalness requires expression to come from all the powers of man. Any adequate development of expression demands special attention to the action of the mind as the cause of the impulse for expression.

"One of the first actions of the mind to be trained in expression is attention. If we take an extract from the best literature, containing vivid ideas or pictures, arranged in a simple and natural order, and read it over silently, that is re-think it, we find the mind pausing upon one idea and then leaping to another. The power to hold the mind upon each idea until it stirs the whole man, is the fundamental requisite of all vocal expression. This action of the mind must be accentuated for expression. Thinking, to awaken thinking in others, requires an exaggeration of the processes of thinking, for the idea must affect voice and body..."

"Another action of the mind that needs to be developed is the logical sequence of ideas...If we endeavor to recall the events of a day, or the objects we have seen during a walk, we find that the mind proceeds from idea to idea by a series of pulsations. We rest upon one thing, then leap to another, according to the law of association of ideas.

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1. Curry, S. S. *The Province Of Expression*, p. 214
"If we read a simple poem or story to ourselves, the mind forms one image, then another, so there is a series of ideas. These ideas are clear, distinct and adequate and awaken the impulses of the soul in proportion to the degree of concentration and length of attention upon each idea in succession. The apprehension or realization of the thought of the poem is entirely dependent upon the progressive transition of the mind."

Reading silently requires the same action of the mind that does reading aloud, but the difference is that in endeavoring to express an idea so that others may get it, this action must be accentuated. Dr. Curry¹ says: "Thinking for expression is the same as thinking at one's desk, except that each leap of the mind is more concentrated and each act of attention is more prolonged. The mind must conceive the ideas more vividly and this vivid image is secured by giving preparatory attention to each thought. The less familiar the subject, the larger the audience, the more important the ideas, the longer will the mind be stayed upon the successive ideas."

Expression must be merely transparent thinking, and it is impossible to improve expression without making thinking stronger.

SUMMARY

The first requisite in training for expression is the stimulation of thought. The cause for expression must always be in the mind, and therefore any adequate training in expression demands special attention to

¹Curry, S. S. Lessons In Vocal Expression, p. 20
the action of the mind. To the extent that the laws of
thinking are studied and developed, to the extent that
the mind is active, to that extent is expression natural.
Expression must be transparent thinking and can only be
improved by making thinking stronger.

To Discipline The Will

The function of the will in expression is to guide and
control, but not to dominate. Will does not call forth
expression but it regulates expression. Milton says: "If
the will, which is the law of our nature, were withdrawn,
no other hell could then equal what we should then feel
from the anarchy of our powers," and Richeter says: "There
dwelt in him a mighty will which merely said to the serving
company of impulses: 'Let it be.' The will is that genially
energetic spirit which conditions and binds the healthy
savages of our bosoms, and which says to others more
royally than the Spanish regent: 'I, the king.'"

A human being should know how to think, he should
be able to feel deeply and fully, he should be capable
of expressing this thought and feeling, and hence all
his agents of expression should be instruments in tune
to be played upon by thought and feeling, capable of
expressing them. But there must be some regulation if
we would avoid the hell of which Milton speaks. To the
will is given the right to regulate, to guide, to control,
to say to the various powers and faculties of man: 'I, the
Dr. Curry\(^1\) says that "When expression is the normal response to the promptings of an idea or situation grasped by the mind, then the will merely acts towards the other powers of the soul as an engineer does toward his engine. He starts or stops the action and regulates its speed and its force, but the power comes from the steam, and not from the arm of the engineer. So the will is ever present in expression. It holds the mind upon the idea, it retains the impulses which otherwise would fly too quickly and too nervously, until they diffuse themselves through the whole man. Certain great salient modes of execution are adapted, others are restrained and regulated, but no impulse to expression is supplied by will. It never steps down and usurps the place of thought, imagination and emotion, any more than the engineer endeavors to start the locomotive by the strength of his own arm. The impulse to expression must be deeper than will, must furnish a motive to will, or the results will be limited and artificial."

Work in expression gives attention to the discipline of the will, so that it may be used to advantage in its proper place. Indeed only to the extent that the will is disciplined, is satisfactory expression possible. Contrariwise, until knowledge is under the control of will,

\(^{1}\)Curry, S. S. The Province of Expression, p. 192
it is not truly in the possession of man, for he cannot put it to practical use by expressing it.

**SUMMARY**

The function of the will in expression is to guide and control, but not to dominate. For adequate expression the will must be disciplined, so that it can not as a regulator.

**To Develop Control Of Emotion**

It is strange that such useful and altogether necessary things as feeling and emotion should be so misused by some and so utterly disregarded by others. Many allow emotion and feeling so entirely to dominate them, that they become more or less dissipated, erratic, eccentric, and undependable. This is the effect not of normal, natural emotion properly used, but of feeling unrestrained and uncontrolled. This is the result of an individual's allowing emotion to use, to master him, instead of his using and being master of emotion, which Donnelly¹ says is the energy which drives the engine of truth on.

This is probably the reason, or at least one of the reasons, that so many scholars and thinkers have a tendency to scoff at emotion as if it were synonymous with weakness, forgetting that many of the greatest things in life are called forth not by the intellect but by the emotions. The man who tries to make himself the absolute servant of the intellect, crushing all emotion, all feel-

¹Donnelly, F. P. *The Art Of Interesting*, p. 83
ing, becomes hard, cold and unresponsive, because he has repressed a certain natural and necessary part of himself. As Pyle1 says: "Our emotions are the most intimate parts of us; they are back of nearly all that we involuntarily do. Nothing of very great consequence is ever undertaken, that does not have back of it some emotion. The great teacher must needs know something of how to mould and change emotion, using what he finds as a means of making the child different, finer and better."

Emotion and feeling are useful when an individual has gained the mastery of them. A course in expression endeavors to make possible this mastery, in order that a man may become normal; in order that the whole man, every part of him, physical, mental, emotional and spiritual may be awakened and do its proper work, without interfering with the work of any other part, but coordinating with each part and with the whole.

The emotions and feelings should by no means control the man, but man should be able to use them under the steady guidance of mind and will. As Bishop Sanford has said: "Our feelings were given to us to excite to action, but when they end in themselves, they are impressed to no good purpose." On the other hand, their importance should not be ignored and entire homage paid to the intellect, as is sometimes attempted. Emotion and feeling

1. Pyle, The Psychology of Learning, p. 26
should always be directed and controlled by thought, but not entirely suppressed.

A normal man should be so trained that he can reveal himself not partially but fully. Feeling should be trained, thought should be trained and body should be trained. The student of expression is given such training as will enable him to become master of his feeling and emotion, learning to use them for good, instead of letting them use him for evil. While it may be true, as Ziegler has said that "The heart of man is older than his head. The first is born sensitive but blind. His younger brother has a cold but all comprehensive glance. The blind must consent to be led by the clear sighted if he would avoid falling," yet the man who tries to develop himself only according to the commands of his head, cannot but be onesided for he is repressing his heart and soul. Haweis has said: "Emotion is the atmosphere in which all thought should be steeped, that which lends to thought its tone and temperature, that to which thought is often indebted for half its power."

By bringing students into contact with the splendid emotional literature and giving them an opportunity to give expression to these emotions, a course in expression endeavors to train the emotions and feelings. Donnelly¹ says: "Emotion is not imparted by instruction; it is kindled by contact. Literature is the embodiment of human emotions, in story, in essay, poem and speech. The teacher should

¹Donnelly, Francis P. *Art Principles In Literature*, p. 88
keep self expression in view, considering the work of
literature as the expression of man. Before the class
the masterpieces of literature should be allowed to grow,
and the students should watch the creation of it, as it
were. They should be allowed to grasp the truth vividly
and emotionally, to learn how to think, how to imagine,
how to find for the embodied truth a local habitation and
a name, and how to express themselves in words which
fascinate and inflame. So will emotions by their exercise
be developed and by their expression be controlled."

In the study of expression not only is the emotional
nature of the student awakened, but he is given actual
opportunity to give expression to this emotion under
direction, and little by little he learns how to handle
emotion, how to control it, how to use it instead of
letting it destroy him.

Peter Dykema1 says: "Most of our educational efforts
have been content if they have properly attended to the
intellectual side. The emotional elements, which are far
more important in determining character and action, have
been left to shift for themselves practically unguided. The
large army of tramps and young desperadoes is recruited
principally from boys who have been deprived of proper
emotional life, and the ease with which thousands of
young girls enter into a wayward life, is not so much
an indication of human frailty, as of the craving for

1. Dykema, Peter W. The Dramatic Festival
larger experiences.

"While it would be futile to assert that greater use of dramatic work will alone remedy these conditions, yet it can do much. The impersonation of other characters, from the simplest pantomime to the most involved characters, may well be called the safety valve of the emotional life. Yes, it is more than that. It is really a generating power for a full and controlled emotional life.

"Acting a part not only allows the actor to vent his surplus emotional energy in the carrying out of a character which by its imaginative sweep demands a larger field of action than is usual in ordinary life, but at the same time for its proper presentation demands losing one's self, or rather stimulating one's self to such a point, that one will live the assumed character. The young actor must use all of his ordinary self and more in order to be an adequate knight, ruler, or whatever he may be; the young actress must be more of a woman if she is to make her audience see in her the moving qualities of her assigned character."

Thus through endeavoring to develop the individual through giving him opportunity to learn how to express all kinds of emotion from many different points of view, through interpreting what others have said, control of emotion and feeling is developed.

SUMMARY

For adequate expression one must be master of one's emotions, and a course in expression tries to make this possible by giving its students practice in expressing all kinds of emotion under varying and different circum-
To Train The Body As An Instrument

With the tendency that many educators have to give all or nearly all of their attention to the training of the mind, they encourage only such bodily training as they deem necessary for physical health, ignoring altogether the office of the body in daily expression. They do not realize that the body is an instrument which has a part in manifesting thoughts and ideas—the very things they deem all-important.

How often does one see a veritable intellectual giant, unable adequately to give out his ideas to others because he has an untrained and unresponsive organism. His awkward, stiff body does not obey the command of his inner being, because it is out of tune, as it were, and what it can express is incomplete, for it is not a full manifestation of the individual's thought. It is as if a master pianist should sit down to play a great concerto on a piano out of tune. No matter how flawless his technical skill, no matter how deep the feeling in his soul, if the instrument upon which he plays is not in tune, his rendition cannot help but be inadequate.

The body is the instrument of the inner being. Very often a person fails in reaching another, not because he lacks vivid ideas, or even depth of feeling, but because his voice and body are as unresponsive as if they were no part of him, and why? Because he has given all of his
attention to the training of his mind, and none to his body. He has therefore neglected the very instrument upon which he is dependent for the audible expression of the ideas his mind works out. Just as a pianist cannot inspire an audience with the greatest concerto there is, no matter how skillful he is, or how much it means to him, unless he has a piano in tune, so a human being will fail fully to reveal what is within, if he has neglected to tune his voice and body.

It is indeed very important that one have clear and definite ideas; sensitive feelings and emotions are likewise important; but a responsive voice and body are also essential. These are the agents of the mind and the emotions, their message bearers, as it were. Therefore a course in expression provides for the training of the organism. Without it the well ordered thoughts of the scholar will be but partly revealed.

Dr. Curry1 says: "Expression depends upon many things. It is first dependent upon the clearness and vividness of ideas; secondly, upon the responsiveness of the emotional nature, the unconscious powers of these ideas; and in the third place to responsiveness on the part of voice and body to the spontaneous impulses of the soul. Failure at any of these points will destroy adequate expression. Like an electric current there will be an unbroken line along which the impulse is transmitted; imperfection at any one point will destroy the manifestation. Not only must there

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Curry, S. S. The Province of Expression, p. 513
be impulse toward expression, but the channels must be open.

"Body and being are so intimately related that a correct action of the mind tends to bring the body right, and a correct use of the body tends to render assistance to the psychic action. When the soul is in the prison house of a constricted and rigid body, its feelings cannot be revealed. The emotion which endeavors to transmit itself through tones that are hard and that absolutely believe its nature, will tend to die for lack of room to expand and channels for manifestation. One of the most important steps in the improvement of expression, must ever be to bring the voice and body into such a plastic condition, that they will always be in perfect harmony and correspondence with being, and in submission to the soul."

It is the endeavor of a course in Expression to make the voice and body so responsive through artistic training, that emotion is able to diffuse itself to every part. When all parts are normally adjusted to each other, they act according to fundamental functions, and do not interfere with each other, but help, strengthen and sustain each other.

When voice and body are properly trained and made normally responsive, they perform their functions without obtruding themselves. The voice, as such, and the body as such, to the extent that they are normal, do not call attention to themselves, but they reveal what is in the mind and soul without making an exhibition of themselves.
"Correct training aims to restore all parts of
the body to their normal relationship, to open all the
channels of expression, so that the emotion will normally
diffuse itself in all directions, coordinate all parts
of the body about their intended center, and develop all
in unity and harmony.

"All expression presupposes two things:(1) A correct
action of the faculties of the mind; (2) a normal action
of the organic means which transmit the action of the
soul. Not only must the mind act properly, but there must
be a plastic body, a responsive voice, and all the faculties
and agents of man brought to conscious and unconscious co-
ordination by training." 1

A student of expression must have bodily training
in order that the channels of expression may be open, or
to say it another way, in order that his body may be an
instrument in perfect tune.

Summary

A course in expression includes bodily training, be-
cause the body is an instrument of expression. The pur-
pose of training the body is to put it in tune and to keep
it in tune, so that adequate expression is possible.

To Train The Voice As An Instrument

Rossiter Johnson says1: "There is perhaps no instru-

1. Curry, S. S. The Province of Expression, p. 313
2. Johnson, Rossiter The Alphabet of Rhetoric, p. 311
ment whose powers are susceptible of so much expansion as those of the human voice. For a long time this has been generally recognized as it relates to the art of singing, but in the much more important matter of using the voice for conveying information, enforcing an argument, and producing mental pictures, there is far less appreciation of its powers and possibilities.

"It is true that a good orator usually commands a good audience, but that persons do not realize how much more of good oratory there should be and might be, is suggested by the fact that they listen Sunday after Sunday to thousands of discourses, the delivery of which is utterly and inexcusably bad. The men are not few, who presuming to speak in public, think it is a sufficient cause for slip shod rhetoric and stumbling delivery to repeat the quotation: 'I am no orator as Brutus is.' Indeed many appear to think that this is rather an added qualification, when in truth the answer of the audience should be: 'If you are no orator, it was your business to make yourself something of an orator before you came here to talk to us.'

"Not the lawyer alone, not the statesman alone, but every citizen may be called upon to take part in public affairs, and should at least have a well trained voice that will carry, and an enunciation that will enable him to be understood."

Is it not true as Fenno1 says: "The first tones of a speaker's voice always convey an idea favorable or unfavor-

1. Fenno, F. H. The Science And Art Of Elocution, p. 71
able of the speaker himself. What can be more satisfactory to its possessor than a clear, melodic tone, a distinct, clean cut articulation, and a pleasing style both in voice and manner? All this is possible to anyone who does not possess imperfect vocal organs?"

Why should the voice be trained? In order that it, like the body may serve as an instrument by which the idea may be gotten over to those who listen. What is the use in talking at all, if one's voice does not carry so that one can be heard? What is the use in using words if one's enunciation is so faulty that the words cannot be understood?

William Russell says: "Our established modes of education, were they adequate to the purpose of a thorough cultivation of the various powers and capacities of man, would furnish ample provision for the development of the organ of the voice. The prevalent neglect of this instrument, not only leaves many even of those whose professional duties render an agreeable and skillful use of it indispensable, disqualified for their proper occupation, by inability to exert it aright, but subjects them to pain and suffering and exhaustion, and consequent loss of health, from unskillful and inappropriate modes of exerting the voice; and as not infrequently happens to speakers of this description, lack of training renders their whole utterance disagreeable and even painful to others."

One has but to listen to the average voice to realize
how true this is, and how necessary it is that something be done to improve the voice, or rather to make it normal. A course in expression includes voice culture, why? In order that the voice may be trained to display technical skill? Not at all. The purpose of such a course is to endeavor to make the voice normal so that it perform its natural function.

This training is not merely made up of mechanical exercises. Suppose for example, that a student has a hard voice, where should the training begin? Should the corrective work consist of just voice exercises so-called? No, by no means. The voice is not a mechanical something that can be adjusted like a piece of machinery by some force outside of itself. It must always be remembered in any training that Nature has a universal law which is: "From within out". Thus the voice cannot be permanently improved by mechanical exercises, but must be the result of working with the whole man, awakening and developing the activity of his mind, of his soul, of his body and of his voice. All these must be developed together in order to improve the voice. I do not mean that no voice exercises are to be used, for they are often helpful, but they must be used merely as expedients, and the major attention must be given to the improvement of the voice by arousing the mind to activity, stimulating the imagination, awakening emotion and feeling, etc.

William Russell\(^1\) says: "A proper training of the voice

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\(^{1}\)Russell, William, A Lecture On Elocution, p. 25
requires training of the mind. It is not a detached and solitary process. It implies a wakeful interest in all that sheds the sense of beauty over the soul, an open eye and a quick feeling for nature and for art, a heart accessible to poetry. Well were it for the character of our people, if several of the years now spent in unproductive routine, were occupied with the cultivation of such influences!

To quote James Murdoch: "The scholar, in gaining control and use of the voice in the expression of the emotions, unconsciously to himself, overcomes that constrained, awkward bearing, which in many cases arises from the conviction that he does not know how to do what is required of him."

The teacher of Expression who knows its principles, in all training unfolds causes instead of dealing with mere outward means. He should be aware of the fact that the real cause of all faults is in the mind, and by awakening mental processes, endeavor to erradicate these faults. He should use exercises merely as an expedient which is sometimes helpful, but he should center his attention on getting results by stimulating activity from within. As Hiram Corson says: "Vocal exercise should not only be physiologically intelligent, but there must always be some conception back of it, which it is the aim of expression to realize in the voice."

Dr. Curry says: "Nine tenths of the time, persons whose

1. Murdoch, James, Voice Helps, p. 34
2. Corson, Hiram, Voice and Education, p. 62
voices are habitually hard and cold have very little imaginative or pictorial action of the mind at the time of speaking. There may be thought, but it is a mere outline or abstract form. No series of images arise in the soul. At any rate there is no response to such images, as all feeling and emotional response are repressed and kept entirely separate from the thought. There is no coordination between the thought and the emotion, hence feeling, whose natural language is color, has no effect upon the voice. The result therefore naturally follows.

"This fault is very common among the teachers of our public schools. They deal continually with ideas independent of emotion. They are continually endeavoring to convey ideas to dull minds, and hence are tempted to sharpen and harden the voice, in order to drive the ideas home. They are continually tempted to deal with mere facts and thus separate the emotional elements from thought. This naturally, if not necessarily, tends to make the voice cold and hard.

"On the other hand, the teachers who love their work, who teach with imagination and feeling ever active, who patiently and quietly endeavor to stimulate from within the children's souls rather than to drive information into their heads from without, are more frequently free from this fault. Nature ever tends to tell the truth, and the teacher who is mechanical and cold, must expect the story to be told in the quality of his tones. If there is no color in his mind, there can be no color in his voice."
"Observe the contrast between the voices of children during recitation and their voices when at play, between the quality of their tones in answering questions in the school-room, and in conversation with their playmates, on the street or at home. In the one case the voice is often positively painful, and in the other it is very pleasant. The cause is simply the fact, that in the one case, the faculties of the mind are spontaneous, and in the other deliberative; in the one case there is imagination and feeling, and in the other perfunctory performance and mere conveying of thought. In the one there can be no coordination of thought and emotion, and in the other the faculties of understanding, or worse still, merely the memory is active. In such cases no mechanical expedient will be effective. The cause must be removed. Thought and feeling must be stimulated."

Thus proper voice training gives its major attention to the training of the mind and the awakening of the emotions. Even when mechanical exercises are used, as expedients, they cannot be effective, unless the mind is alert and active. All correct training must be the result of mental action. An exercise must bring the activity of thought into manifestation.

The student of expression is given voice training, so that he may learn how to use his voice normally, as an instrument for the revelation of his thoughts and emotions. As has been said time and time again in this discussion, the
training is for the purpose of getting the instrument in tune.

Summary

Voice training is part of the expression course, and its purpose is to attempt to restore the voice to normal, so that it can perform its natural function, as an instrument for the revelation of thoughts, ideas and feelings.

To Restore Naturalness

It cannot be said too often that expression must come from within out; unless there is an inner impulse there can be no legitimate expression. This is the reason that artificiality, affectation and unnaturalness, which in the minds of so many are associated with elocution, have nothing to do with genuine expression. To the extent that these exist, to that extent expression is impossible, because expression follows the laws of nature, and nature never produces an effect without first having a cause. Therefore before a student can be taught to express, he must be taught to have a cause for expression. Where is the cause of the impulse for expression? It is not outside, but inside, in the mind and in the heart. Therefore before expression can be developed, the powers of thought must be stimulated and awakened. Unless the student knows how to think, he cannot express. He must be able to do original thinking, and he must likewise be able to think the thoughts of those whose work he may interpreting—to think them as if they were his own. For example, when he is in-
interpreting literature, he must think the author's thoughts before he utters the words, and added to this, he must think in such a way that he will be able to convey these thoughts to others, for as Bell says: "From the standpoint of good oral expression, the student should be led to feel that the author has put his thoughts on the page, and whether the listeners do or do not get the author's idea, depends upon him."

It has been said: "If the student of expression is to climb nature's own ladder, in order to attain the heights, what are the rounds by which he must ascend? First he must be taught to respond with animation to his own thought, that is, his author's thought must be so incorporated that it shall become the pupil's own thought, and his whole arterial being pulsate to it!"

Leland Powers says: "The reader's office is to turn the printed page back into life, so that the listener may have something of the vision which inspired the poet when he wrote the lines.

"It is the reader's mission to interpret life in epitome, life as caught in literature, where by a master's hand and a seer's eye, its great moments are caught and held fast."

All this requires the student to learn to work in a natural way, that is according to the laws of nature. Since nature never produces an effect without a cause, so the student of expression must have a cause before he attempts to manifest, to produce an effect. He must think, he must imagine, he

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2. Emerson College of Oratory Publication, Evolution of Expression
must feel. The ability must be developed not only to think the author's thoughts, but to feel the emotion the author portrays, to feel it as deeply and truly as if it were his own, and thus be able to lose himself in whatever he may be interpreting. He must learn to make all outward expression the result of inner impulses, even as it is in life. Only to this extent has he succeeded in making his expression legitimate, that is natural.

Dr. Curry1 says: "Where the man loses himself in his subject, where his whole soul is absorbed in his thought, each idea arouses all the faculties of his nature, and all the subtle an unconscious elements of expression. Here we have naturalness. By securing proper actions of the mind, these subtle elements, which make the genuineness of expression are developed."

Since the study of expression involves a constant struggle to work according to nature's method, since its aim is to restore voice and body to a normal condition so that they may take part in expression as nature intended, its endeavor from first to last is to restore naturalness.

Summary

The aim of all work in expression, the training of the body and voice, the development of mind, soul and heart, is to make possible natural rather than artificial expression.

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Curry, S. S. Foundations of Expression, p. 42
To Develop Poise

How often one hears it said: "So and So has such poise." Poise has been called that "illusive something that everyone wants but few possess." Webster's dictionary defines poise as follows: "Balance of weight, power, force, and the like." In other words, one has poise, to the extent that the parts of one's being are balanced. Or to say it another way, if one part of an individual's being is developed to the neglect of the other parts, it is impossible for that individual to have poise. For example, the teacher is inclined to develop the mind and more or less to neglect the cultivation of other parts of his being. The training of the mind alone constrains. This is no doubt the reason that teachers so often have stiff, awkward, unresponsive bodies. In other words, they lack poise because they have trained but one side of themselves. Did the average teacher give the same attention to the development of other parts of his being, as he gives to the cultivation of his mind, he would have a certain balance which we call poise. He lacks poise then, because through over-developing one part of himself and neglecting other parts of himself, he is unbalanced.

No matter how well one may know one's subject, no matter how learned one is, if one hasn't poise, one lacks something that the successful person in any line of work needs. Poise means that the one who possesses it has that balance of all his faculties, mental, spiritual and physical, which gives him
control of himself. This balance or poise, likewise helps him to distribute his effort, so that he increases his endurance.

The study of expression makes the development of poise one of its aims. A course in expression gives attention to the training of the entire being, not just certain faculties. It has been said that poise is the adjustment of an agent to its functions. Training in expression aims to do just this; to restore each agent to its normal condition, so that it can naturally perform its function.

To Develop Self Confidence

Joseph A. Mosher1 says: "Assurance and self confidence can be gained by broad reading, which gives a person some degree of familiarity with the best that is thought and known in various selected fields." One of the main materials for training in expression is great literature. The student is required to read a great deal, to search here, there and everywhere, for the material which he later is to interpret. He thus gains some degree of familiarity with the great thoughts of literature.

Long ago La Rochefoucauld said: "There is a kind of greatness which does not depend upon fortune; it is a certain manner that distinguishes us and which seems to destine us for great things. It is the value we insensibly set upon ourselves. It is by this quality that we gain the deference

1. Mosher, Joseph A. Effective Public Speaking, p. 139
of other men, and it is this which commonly raises us more above them than birth, rank, or even merit itself."

Is it not more possible for a person to set this value upon himself when he feels he has a well trained mind, and a responsive voice and body, in other words when he feels he is equipped with good tools and has learned how to use them to the greatest possible advantage?

The study of expression not only prepares a student to appear in public, but it gives such attention to the development of the individual, that it prepares him to be ready to meet emergencies when they arise. Not only does such training try to make impossible what the following words of Anna Morgan describe in connection with speaking in public, but as regards anything that may come into the individual's experience. To quote Miss Morgan: "How pathetic is the spectacle of the person unaccustomed to that sort of thing, who is suddenly called upon to speak in public. Who will forget the picture of his constrained and timid manner, or the effect of his weak voice and monotonous tones addressed to a friendly face in the front row, leaving the rest of the house in painful uncertainty as to what it was all about. Or on the other hand how painful was the way he shouted to cover up his embarrassment."

Why does the study of expression tend to make this impossible? Because it makes the individual the center of the work. It does not attempt to teach a subject to students, for its purpose is

Morgan, Anna, An Hour With Delsarte
to develop the peculiar powers of the student. It uses Public Speaking, Oral English, Public Reading, Dramatics, etc. as a means of discovering his possibilities and developing them to the fullest possible extent. The student learns to study himself, endeavoring to discover both his strong and weak points, building upon the former and attempting to do away as far as possible with the latter. Thus little by little is self consciousness removed and self confidence inspired. Dr. Curry says that "Expression removes self consciousness by giving the student a truer understanding of himself."

The student of expression is required to do broad reading in all fields, and he is always encouraged to read not from his own viewpoint but from the author's viewpoint; he is trained through character study to sympathetic and thoughtful observation of people; he is taught to keep himself in touch with the worth while expression of the present and the past so that he will have something to give out, etc. etc. By taking other viewpoints, by losing himself in subjects, by much practice in the endeavor to give expression to his own thoughts as well as the thoughts of others, the student gradually comes to feel that he has something worth while to give to others and he loses his lack of confidence.

To Develop Imagination

Someone has said: "No man has ever become great without an ideal, and the faculty which gives birth to ideals, is imagination. This is the prophetic faculty of the soul, which gives hope, and enables us to see a new and better world in the

Curry, S. S. The Province of Expression, p. 405
midst of the old, a new life in the midst of degradation. No man can ever rise higher than his ideals, and without an ideal no man can ever rise at all." Many people who acknowledge the worth of idealism, even agreeing with J. G. Holland that "Ideals are the world's masters", fail to give the proper place to the mother of ideals, the imagination. So little do they know about the province of the imagination, that they confuse it with hallucination, deceit, and even imposition. They do not realize that instead of itself deceiving, imagination breaks through the outward display that would deceive, and reveals the truth. Indeed, as a certain thinker has said: "Imagination is the most truthful and truth loving faculty. It looks beneath all external show, and finds the mystic heart and spirit." Truth is the very foundation of its activity. It cannot lawlessly wander away from truth, for it must find the truth before it can act. It therefore cannot accept effects, but must look for causes. It not only takes account of the deed as it appears, but discerns the motive that impelled the deed. Only a misapprehension of the action of the imagination, causes it to be associated with exaggeration, deception and falsehood. Being, as it is, the faculty which discerns and recognizes truth, it is indeed a misunderstanding of the significance of the imagination which to many makes it synonymous with fantasy.

By delving beneath the mere outward seeming to actual being, instead of causing delusion, it tends to destroy it. To it, material facts are not all, for it never accepts just the external, but penetrates to the internal. The imagination does not disregard or ignore facts, but uses them as guides
to truth, always seeking the truth behind the fact, for it is
the imagination which enables one to see above and to look
beyond matter. It is the "prophetic faculty of the soul" and
without it, we would all be materialists, bound not only hand
and foot, but mind and soul, by a creed of material facts. Said
Henry Ward Beecher: "The soul without imagination is what an ob-
servatory would be without a telescope."

It is imagination that in many hearts has awakened hope and
faith in an existence beyond the grave. Indeed the imagination
has enabled men to realize the existence of a Supreme Being, and
to realize eternity. The ordinary conceptions of the mind can-
not embrace infinity or God. Imagination alone enables man to
transcend the fetters of time and space, to see the eternal
through the temporal, the spiritual beneath the physical, the
soul underlying all. "It is imagination which penetrates through
all seeming, through the wild whirlwind and storm which are
part of every life and every human soul, to the actual peace
existing at the heart of endless agitation," as Lowell says.
It is imagination which arouses spiritual aspirations, com-
prehending and experiencing that which "eye hath not seen,
neither hath ear heard!"

Again to quote Lowell: "Imagination is creative. It looks
before and after; it gives the form that makes all parts work
together harmoniously toward a given end." Imagination makes
it possible for one to lift himself above the actual sur-
roundings of his material environment, and to relate himself
to the entire universe. By making it possible for him to take
viewpoints that are not his own, it helps him to understand the experiences and struggles of his brother man, enabling him to say with Punshon: "Shivering in the ice-bound or scorching in the tropical regions; in the lap of luxury or in the wild hardiness of the primeval forest; belting the globe in a tired search for rest, or quieting through life in the heart of ancestral woods; gathering all the decencies around him like a garment, or battling in fierce raid of crime against a world which has disowned him, there is an inner humanness which enables him to feel: He is my brother, and I cannot disserver the relationship. He is my brother and I cannot release myself from the obligation to do him good." The cultivation of imagination, helps to develop the spirit of tolerance.

Alexander says: "The energy of the mind or of the soul which is the agent of our world winnings, and the procreator of our growing life, we term imagination. It is distinguished from perception by its relative freedom from the dictation of sense; it is distinguished from memory by its power to acquire (memory only retains); it is distinguished from emotion in being a force rather than a motive; from the understanding in being an assimilator rather than the mere weigher of what is set before it; from the will, because the will is but the wielder of the reins, the will is but the charioteer, while the imagination is the Pharaoh in command. It is distinguished from all these, yet it includes them all, for it is the full functioning of the whole mind, and in the total activity, drives

1. Alexander, H. B. Poetry And The Individual, p. 108
all mental faculties to its one supreme end—the widening of the world wherein we dwell. Through beauty, the whole world grows, and it is the business of the imagination to create the beautiful. The imagination synthesizes, humanizes, personalizes and illumines reality with the soul's most intimate moods, and so exalts with spiritual understandings."

A course in Expression develops the imagination, for all adequate interpretation of literature requires it. One must use the imagination in putting himself in another's place in the endeavor to think his thought before expressing it in words; one must use his imagination to re-create literature as one interprets it; one must use the imagination in order to play a character, etc. etc.

Groves1 says: "No mental faculty is of greater social service than imagination. Nothing ministers to happiness more than does vivid imagination. It is therefore unfortunate when the educational processes do not increase the original capacity of imagination. The imagination shows itself even in science. The great discoveries of science have been largely the results of constructive imagination. All art is based upon a wholesome use of the imagination. Imagination deals with life and shows toward the world of things and persons a thoroughly sympathetic and wholesome attitude. Creative imagination provides a program of achievement. It leads to the doing of what has not been done, and opens an opportunity for originality. Its business is to reveal the meanings and values

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1. Groves, Ernest, Personality And Social Adjustment, p. 246
of human experience. Whether expressed in poetry or painting or affection, it tries to penetrate life and portray it. The life without imagination is barren."

Since the purpose of the study of Expression is the development of the individual to the fullest possible extent, the training of the imagination cannot be ignored in its work, even though it were not necessary for the oral interpretation of literature, etc. It is even as Dr. Curry says: "Why should imagination be trained? Because its perversion or abnormal action, is one of the leading causes of the degradation of character, while its right use is one of the highest characteristics of the human being. It should be developed because it is the chief creative faculty. It is this which gives man taste and refinement; which raises him out of a narrow prison into communion with the universe; which lifts him from a groove, into relation with all things and all men; which develops the comprehension of universal principles; which prevents man from regarding Nature as a mere mechanical product, and enables him to feel it as a process.

"Imagination should be developed because all true appreciation of art and literature is dependent upon its exercise. Man can appreciate art only by the same faculty which creates it. That which is awake in the artist in the act of production, must be awakened in the beholder, or there can be no genuine

1. Curry, S. S. *Imagination And Dramatic Instinct*, p. 8
realization. In short, imagination not only creates all art, but it appreciates all art. Without it there can be no genuine love of art; without it, the language of art is unintelligible, its voice unheard, its spirit unfelt.

"Imagination makes the individual a citizen of the world, an heir to all ages; it enables him not only to appreciate the art of his own age and his own country, but that of all other lands and times. By its power, he can become a Greek, and see as the Greeks saw, and feel as the Greeks felt.

"Imagination lies at the foundation of all altruistic instinct, whether of ethics or of art. Unless it is developed, there can be little improvement in the ideals of a man or of a nation.

"Imagination is the faculty which enables us to enter into sympathy with our fellow men. By its power alone can we appreciate the point of view of those different from ourselves. Without imagination, each of us would be alone; each of us would be cold and selfish.

"Imagination gives us the power to penetrate to the heart of nature; it is the faculty which sees beauty and loveliness; which discovers grace in the motion of the storm; that 'leans her ear in many a secret place,' until beauty born of murmuring sound shall pass into her face.'

"Imagination should be trained because it is the fountainhead of all noble feeling, and upon its discipline depends any true education of the emotions."
"Imagination is not a wild departure from truth, for truth is its material, its life, its soul. It uses all the facts of science. In fact imagination is an agent of scientific investigation. Imagination goes beyond science; it supplies what science lacks; it brings the facts discovered by science into living unity.

"Imagination has a sphere peculiarly its own. She refuses to become the handmaid or servant of any science, philosophy, creed, or view of life, and yet she sheds light on all. She does not supply or pervert facts, nor is she subservient to them, for she unites facts and discovers higher relations, beauties and truths. She often points out the path where reason and experiment must walk, and always precedes rather than follows. She transcends external relations, but never warps or acts inconsistently with truth.

"Logic and reason secure a universal by eliminating the specific and concrete marks; the result is an abstraction. But the imagination secures a universal in exactly the opposite way. It penetrates beneath the accidents, and fixes attention upon the essential elements; and by vivid realization and by getting at the heart of objects, realizes ideas, translates abstractions into more conceivable forms; out of vague and chaotic ideas creates organic unity; and out of the driest abstractions, makes vivid pictures, bringing the coldest conceptions of the intellect into sympathy
with the heart, turning dry facts into living truth.

"A drudge in any profession is one who works without imagination. Imagination exalts and ennobles all life; it awakens the mind to feel what will be, in what is, to see the ideal in the actual.

"The imagination brings the individual mind into sympathy with the race. It creates the possibility of that true altruism by which each soul can appreciate the point of view of another soul, or another race or age.

"Imagination and feeling are closely related. Imagination has been defined as the 'mind of passion, the thinking of the heart.' The imagination, is, of all faculties, the most capable of abuse. It must be educated and trained to use the material of real knowledge."

The imagination, like the emotions, needs to be trained and cultivated, so that it will be under the control of the individual and useful to him. No matter what his life work may be, a well trained imagination will help him. The student of expression through training, develops and gains control of his imagination, making it a means of improving his expression.

Summary

The imagination may be called the mother of ideals, the prophetic faculty of the soul. It is founded upon truth and must not be confused with exaggeration, deception and falsehood. Science needs it, art needs it,
literature needs it, in a word all life needs it as an aid, and without it, life is barren. It should therefore be cultivated and trained, so that it will be under the control of the individual and be useful to him.

To Develop Dramatic Instinct

To live is not to exist for oneself alone, but to help one another. As Walter Scott says: "The race of mankind would perish, did they cease to aid each other. We cannot exist without mutual help. All therefore that need help have a right to ask it from their fellow-mortals. No one who holds the power of granting help, can refuse it without guilt." That which makes it possible to be sympathetic with another, and thus be helpful to him, is the dramatic instinct, although it is not usually so understood. The dramatic instinct is, as someone has defined it, "that sympathetic instinct by which one soul sees into the heart of a fellow being, creates an imaginative situation, realizes some definite point of view, beholds some scene or event so vividly as to become a participant, and live for himself the life of the race." Aiding one, as it does, to see into the heart and mind of another man, and thus take his viewpoint, the dramatic instinct gives one the ability to understand the thoughts, feelings and motives which actuate him. Indeed, without it, one cannot realize the experience of anyone but himself; he cannot conceive the thoughts of another, and is consequently narrow, bigoted and selfish.
Dramatic instinct makes one a sympathetic member of the human race, able to feel with Walter Besant: "There is a book into which some of us are happily led to look, and look and look again, and never tire of looking. It is the book of man. You may open that book whenever and wherever you find another human voice to answer yours, another human hand to take in your own." It was dramatic instinct which enabled Socrates to say: "I am not an Athenian nor a Greek, but a citizen of the world."

Dramatic instinct has two essential parts: Imagination, which makes one see a situation, a character, or an event; and sympathy, which leads one to put himself in another's place, live again his experience, feel his emotions, think his thoughts, and thus identify himself with that other.

A mother needs to awaken, cultivate and educate dramatic instinct, if she would understand and wisely guide her child, for if she has not the power to put herself in the little one's place and know how he feels, thinks and reasons, she cannot adequately perform her duty.

Dramatic instinct is necessary for the teacher, for as Amiel says: "An instructor must be able to guess what will interest, to read the soul of his pupils, as one might read a piece of music, and by simply changing the key, keep up the attraction and vary the song." It is dramatic instinct which makes this possible.

To the extent that he cultivates dramatic instinct, the
employer will understand those he employs, because by being able to take their point of view, and for the time being feel as they feel, he can come close to them. Thus able to "other" himself, he can be just to their cause, and help rather than antagonize them.

A minister, a lecturer, any public worker, is great to the extent that he is able to put himself in another man's place and thus know his thoughts first hand, and from this standpoint help, encourage and advise him. "Infinite is the help that man can yield to man," says Carlyle. Dramatic instinct aids one in giving this help.

Dramatic instinct makes it possible to realize Channing's ideals, which he thus expresses: "The great duty of God's children is to love one another. This duty on earth takes the name and form of the law of humanity. We are to recognize all men as brethren, no matter where born, or under what sky, or institution or religion they may live. Every man belongs to the human race and owes a duty to mankind. Every nation belongs to the great family of nations and should desire the good of all, for nations should love one another. Man cannot vote this out of the universal acclamation. Men cannot, by combining themselves into narrower or larger societies, sever the sacred, blessed bond which joins them to their kind. The law of humanity must reign over the assertion of all human rights."
Dr. Curry1 says: "Sympathy means a condition in which one enters into the feelings of another, sharing the pleasures or pains. Really to sympathize, one must put himself in another's place. This often requires imagination of the other's states. One mind must understand the conditions producing the affective states of another, in order to sympathize with them. Circumscribed experiences, often make it impossible for an individual to have broad sympathies. There is nothing that gives one such powers for usefulness, as breadth and variety of sympathies. No person in public relations can hope to succeed in drawing masses to him, unless he can go out to meet them in sympathy. To sympathize with them means that he must understand their point of view. The great man, who like Lincoln can perform some act which the masses can understand and appreciate, is the one who can gain their sympathies. It is dramatic instinct that does this.

"Dramatic instinct should be trained because it is the instinct of one mind into another. The man who has killed his dramatic instinct has become unsympathetic, and can never appreciate anyone's point of view but his own. Dramatic instinct endows us with the broad conceptions of the idiosyncrasies, beliefs and convictions of men. It trains us to unconscious reasoning, to a deep insight into the motives of man. It is universally felt that a man's

1. Curry, S. S. "Imagination And Dramatic Instinct," p. 23
power to 'other' himself, is the measure of the greatness of his personality. All sympathy, all union of ourselves with the ideals and struggles of our race, are traceable to imagination and dramatic instinct."

On the subject of dramatic instinct Curtis says: "The dramatic instinct is a prime force in civilization; the need to give vent to pent up emotion, to express the joy of living, to put in material form the ideas that vex his spirit, drives men to imitate, to create, and means for doing this should be provided.

"The dramatic instinct has innumerable outcrops in childhood and youth, and it should be utilized in education. What is it? More generically it is the propensity to express the larger life of the race in the individual, and more specifically to act out or to see acted out the most manifold traits of our common humanity. There is no agency of culture more truly or purely humanistic.

"The dramatic instinct makes for widened sympathies, increased power of appreciation, keeps the sutures of the soul from closing prematurely and so augments docility and prolongs its nascent period. We have here great possibilities of psychic and moral orthopedics. If a dirty child is set to act the part of a fastidiously clean one, a rowdy that of a gentleman, etc. this sets up compensating and corrective agencies as the records of the Children's Educational Theater abundantly show. On the other hand, if a child acts the bad.

Curtis, E. W. Dramatic Instinct In Education, p.xv
part, this may start the higher cathartic activities by releasing the next superior power that represses the bad inclination. This may occur when a child has to assume a role that brings out only a little more emphatically its own predominant faults instead of their opposites...

"On the subject of emotion President Hall says that the sentiments constitute three fourths of life; that teachers should be made to feel themselves guardians of emotional sentiment; that as the education of the past has been of the head, the education of the twentieth century will be of the sentiments, of the heart. And President Eliot tells us that the child is governed by sentiments and not by observation, and that acquisition and reasoning, material greatness and righteousness depend more on the cultivation of right sentiments in children than anything else. In the awakening and deepening of such sentiments, the utilization of the dramatic instinct is of inestimable value."

From the first lesson even to the last, the teacher of Expression must be engaged in awakening, developing and training dramatic instinct, for it is needed in everything that is done in a course in Expression.

SUMMARY

Sympathetic understanding of others is the result of dramatic instinct. It has two essential parts: Imagination, which makes one see a situation, a character or an event, and sympathy which leads one to put himself in another's
place. Dramatic instinct is helpful to everyone no matter what his life work may be, and it should therefore be cultivated and trained.

To Develop The Creative Faculties

Emerson says that the great difference between men is that "one class speak from within, or from experience, as parties and possessors of the fact, and the other class from without as spectators merely." In other words some people have their creative faculties developed, and others have not, and therefore are obliged to fall back upon what may be called the imitative faculty.

One of the definitions that the Standard Dictionary gives for the word "create" is: "To produce as a new construction out of existing materials." This is just what the student of Expression is required to do from the very beginning of his work. When he learns to read to others, he is not allowed to read the words as if they were an expression of another author's thought, but learns so to identify himself with the thought or situation that it becomes his own, and he is able to utter it with the same spontaneity that would characterize it were it spoken for the first time, even though he may have read it many many times. Each time he reads it, it should be new to him, if he is thinking creatively, if he really is identifying himself with it.

Dr. Curry says: "Possibly the simplest illustration of man's

1Curry, S. S. Imagination And Dramatic Instinct, p. 145
identification of himself with a scene may be found in a familiar story, such as "Paul Revere's Ride." The words "good night" may be spoken in a hundred different ways according to the conception of the mind, or the experience felt in the heart. The truthful rendering depends upon the individual reader's conception of night, the danger, the patriotic endeavor, the resolution and the pledge of the two men to each other which initiated a revolution, etc. If the reader has a genuine assimilation, he becomes so identified with the movement of imaginary events, that it is as if he himself were telling the story in his own words."

This is to say that a reader should not recite words that he has memorized, but he should use the words of the author because they express the ideas he wants to express. In other words he has thought the ideas of the author through, before he utters the words. He makes the ideas his own each time he reads, and interprets the selection according to his conception at the moment. He may read it in a certain way today; tomorrow he may read it in an entirely different way; and the third day his interpretation may be altogether different from the first two. No matter. The important and necessary thing is that he think each time he reads, that he identify himself with the ideas in such a way that it is as if he were thinking them for the first time.

One sometimes hears it said that an actor who plays the same part over and over again, must get very tired of it. Not if he is a creative thinker, for each time he plays the part,
he thinks the ideas, as the character would think them, and they are therefore new to him. It is as if he had never played the part before.

Suppose we were to go out into the fields and see a beautiful flower, and feeling a sense of intense admiration for its loveliness, tell of it. What happens? We think, we feel, and the emotion flows into the voice and body and perhaps finds expression in words. A little farther on in our walk we come upon a fellow creature in pain and we feel sorrow for his suffering. Our sympathies are awakened and the change of picture causes a change in our vocal expression. Suppose when we saw the beautiful flower we simply said: "Oh!" Then suppose when we saw the fellow creature suffering we again said: "Oh!" Would this word be uttered in just the same way both times? Of course not. Why? Because what we desired to express was opposite, even though the word was the same.

Now the same thing must be true in reading or acting, and in order to follow the same process, we must call into play the imaginative faculties. We must take the thoughts and pictures of others and make them our own. We must see in imagination what another has viewed in reality.

A speaker who has prepared his speech from the mental side, and then independently prepares the delivery of it, will never move his audience. This is just as true of reading and acting as it is of speaking. I have had
pupils come to me to be coached (the bane of all true art) and say: "Oh, I have the selection all memorized. All I want to know is how to read it." They never for a moment realized that they were working backwards. They had committed words, instead of thinking the thoughts over and over again and letting the words merely be an expression of these thoughts. They were working from without and not from within. They were working as spectators and not as creators.

The student of Expression can be successful only to the extent that he keeps his creative faculties alert and active, no matter what he may be doing. If he reads, if he speaks, if he acts, it is all the same. He must think, he must feel, and whatever he does with his voice and body he must do because this thought and feeling calls for such expression.

**SUMMARY**

All correct interpretation must be the result of creative thinking, it must come from within out. If a reader really identifies himself with what he is interpreting, it is as if he were telling the story in his own words. He thinks the ideas and he uses the words merely to express the ideas. His mind is centered on ideas and not words. He must through his imaginative faculties re-create things as they occur in life itself, thinking and feeling before he expresses, making words, tones, bodily expression merely a means of manifesting the thought or feeling.
Why does the study of Expression improve the memory? Because it does not permit the learning of mere words, which at best develops but accidental or verbal memory. It insists that the process of memorizing, like the process of interpreting, has to do with ideas; that the words are merely a means of expressing the idea, and therefore attention should never be centered on words. The thought should be reproduced over and over again, and the word used merely as a vehicle for expressing that thought. As one gets hold of the author's thought, the words that he happened to use go with it.

Wingfield says: "The faculty which performs the all-important process of preserving impressions in the mind and of enabling us to remove them at any time, almost as vividly as if they had come direct from the outer world, is the imagination or image forming faculty. This faculty is the very cornerstone of memory training. Naturally if impressions are stored in the mind, in such a form that they retain a large measure of their original distinctness of outline, they will be there for the memory to choose and take out whenever they are required.

"By imagination ideas are preserved in the mind. It is therefore the basis of memory and of a strong and rich inner life. A good memory follows automatically from a well ordered mind, and is proportionate to our interest in the thing to be remembered. To stimulate interest and thought is to stimulate

1. Wingfield, Esme, The Reconstruction of Mind, p. 43
memory."

Many pupils have poor memories because they try to memorize words; they try to remember words, the symbols of ideas and thoughts, instead of the thoughts themselves. The student of Expression who is rightly trained does not memorize words as such, at all, any more than he gives utterance to words as words. He centers his attention on the idea, he thinks through an idea, and whatever words he uses are but an expression of that idea. He memorizes, rather assimilates the thought, the idea, and the words simply go with it as an outward expression of that thought.

Dr. Curry1 says: "The first requisite in the committing of literature, must be an endeavor to stimulate philosophical rather than mechanical or verbal memory. Thought must be the center. Ideas not words, must be the motto. Idea must follow idea according to the law of association of ideas."

When the mind is trained "philosophically", that is when all training is associated with thought, feeling, imagination etc. and not with words as such, the thing back of the words, the thing which the words express is assimilated, and thus memory is improved. When the mind is centered merely upon the words, they often become disassociated from the ideas, and thus are easily forgotten.

To continue what Dr. Curry says: "When the mind remembers merely by accident, the power of thinking is stifled. Memory

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Curry, S. S. Lessons In Vocal Expression, p. 275
can only act truly according to the great law of association of ideas.

"As the student practices a good piece of literature, with clear ideas, simply and progressively expressed, he will find his logical power improved. The law of association of ideas will cause the methodic transitions of his mind to become clearer, and the power to concentrate his faculties will become stronger."

The student of Expression is taught to assimilate ideas and not to remember words, and thus his power of recalling, his memory is improved.

SUMMARY

The study of Expression improves the memory because it requires the student to assimilate ideas and not to remember words. He centers his attention on the thought on the idea, and the words are but a label which identify the idea. He remembers by associating ideas and not by recalling words.

To Develop Other Points Of View

It was Burke who said: "It is by sympathy that we enter into the concerns of others, that we are moved as they are moved, and are never suffered to be indifferent spectators of anything which men can or do suffer. For sympathy can be considered as a sort of substitution, by which we are put into the place of another man and affected in many respects as he is affected."

The study of Expression trains the pupil to do just this. His
Voice cannot be developed except as he learns to take other points of view, his body cannot be trained except as he learns to act from standpoints other than his own, he cannot learn to read, except as he is able to think as others think rather than as he himself would think, etc. etc.

The means used to develop the expressive powers of the student, every one of them require that the student "other" himself. He cannot adequately read a literary selection without, through his imagination, getting the idea from the author's standpoint, and feeling the mood, whether these agree with his own or not. He cannot play a part without entering into sympathy with the character and for the time being thinking, feeling and acting, not as he, himself would do, but as that character would do, under varying circumstances. Indeed every moment during his expression study and practice, at least for many months, he puts aside his own viewpoint, and takes the viewpoint of the author whom he is interpreting. If he is playing a part, he must cast aside his own thoughts and feelings and assume the thoughts and feelings of another, taking his character's viewpoint, seeing with his eyes, feeling his emotions and thinking his thoughts in order that he may make his words and actions sincere and truthful.

In all of his training, he is constantly called upon to see into the minds of others, realizing their strengths, their weaknesses, their idiosyncrasies, knowing their beliefs, respecting their convictions, identifying himself with their
struggles and apprehending their ideals.

Wingfield says: "Sympathy is the power of imagining the experiences of others as if they were our own." This is what the student of Expression is over and over again called upon to do. Thus he is able to see from many points of view.

SUMMARY

The student of Expression through the development of imagination, dramatic instinct and sympathy learns to enter into the concerns of others, and to see from their viewpoints, and feel with them. The means used to develop the expressive powers require that the student constantly "other" himself, and he thus learns to think and feel from many different points of view.
The Effect of Training in Expression in Connection With Health, Discipline, and the Recreational Life

The General Effect On Health

The student of expression learns to keep his body in poise. S. S. Curry1 says: "One of the leading teachers of science in this country, after fighting consumption for three years, and using all the help that science has provided, met with a physician who said to him: 'You do not sit right nor stand right, for your chest is too low. It not only cramps your body, but what is still more important, it cramps your stomach, and all the other vital organs. If you will learn to sit and stand right, it will help you.' He followed the suggestions given along this line, and he became stronger."

Standing and sitting erectly is one of the things which training in Expression insists upon constantly, why? Because it endeavors to establish the normal. The right use of the voice is not possible unless the student stands properly. This erect carriage makes it possible for the lungs, stomach and other vital organs of the body to perform their functions without being cramped, and better health naturally results.

1 Curly, S. S. How To Add Ten Years To Your Life, P. 35
On this Pyle! says: "The trunk represents the frame or cage in which the most important viscera or organs of the body are placed. When the body is erect, there is plenty of room for all the organs, but none of them can work to their best advantage if for any reason the space in which they lie is constricted....

"The erect standing posture gives the trunk its greatest length, and there is the largest space available for the organs; the muscles of the front, back and sides are in perfect balance, and none are strained. The head is erect and so poised that none of the muscles are over-worked; the shoulders are so placed that they rest easily upon the upper and posterior part of the thorax or chest, without causing any tension of the muscles; the legs are straight, none of the muscles being strained, and the weight is finally borne chiefly upon the balls of the feet. In this position the chest is high and abdomen is flat. From this position, motion is possible also with the least waste of effort. Whether the movement be forward, backward or sideways, there is no gathering of the body preparatory to the action, the gathering process all being accomplished by the natural poise. In this position no part of the body is over-worked or strained, and all parts are used to their greatest advantage, so that each is properly correlated to the others.

"If, however, there is any departure from good poise, in

Pyle, A Manual Of Personal Hygiene, p. 353
any part of the body, not only does the part in which
the change first takes place, suffer, but all the rest of
the body is necessarily involved.

"When the shoulders are dropped forward, it is not possible
to maintain the proper posture for more than a short time
without a resultant change in the curves of the spine, so
that the uppermost part of the body is inclined forward, and
with this the chest is naturally flattened so that breathing
and the heart action must necessarily be interfered with.

"In the normal, erect carriage, no group of muscles is
over strained, but all are used in a natural, healthy manner.
If, however, the body is drooped forward, the work of the
muscles of the anterior part of the body is necessarily
lessened. These muscles are weakened because of the lack of
work, while back muscles must work harder, since they are
obliged to hold the body from bending forward still farther.
The continued strain which results from the maintenance of this
poise, must be followed by an ultimate weakening of the muscles.
If such an attitude is continued for long, the over-strain of
the back muscles becomes so pronounced, that great weakness
exists.

"When it is realized that the difference in the diameter
through the chest from front to back is, on the average, an
inch greater when we stand erect than it is when we stand
with the shoulders drooping forward, the restriction which
this must mean to the expansion of the lungs is evident. When
it is realized that in the erect position, the heart occupies
the space between the breast bone and the spine, with pra-
tically no space to spare, it is at once appreciated that when the chest is flattened, or the breast bone lowered, the space in which the heart acts must be **narrowed**, and consequently the heart action interfered with. In this forward position, not only are the lungs and heart embarrassed, but the muscles of the abdomen not being properly used, become weaker, and sag forward, causing downward displacement of the stomach and intestines, as well as the liver and kidneys, causing disturbance in circulation and interfering with the normal action of each. Many of the cases of constipation and indigestion, to say nothing of the irregular pains in the abdomen so commonly met with, are explained in this way.

"The circulation of the spinal cord is dependent very largely upon the tone of the muscles of the spine, and it is at once obvious that if the muscles of the spine are weak, the circulation in the spinal cord must also be weak. When it is realized that in the spinal cord are many of the nerve centers which have to do with the control of the muscles of the legs and arms, and which also are associated with the control of the organs of the trunk, it is evident that if the vigor or tone which should exist in these nerve centers is not up to the normal standard, the organs supplied by these nerves must necessarily suffer. Many of the conditions of nervous weakness such as nervous indigestion are thus caused.

"The chief point to be remembered is that the trunk or
cage in which is the organs are, shall not be constricted. If the spine is bent in the middle, as is the case when the body slumps or stoops, both the chest and the abdominal cavity must be narrowed with resulting constriction of the action of the organs.

"In sitting or rising, stooping or walking, whatever the work, it should be the aim to keep the trunk straight. No harm can come to any viscer, if when standing, the body is held erect."

Erectness of posture is an essential of good expression, and the student of Expression has this constantly emphasized. Incidentally his health is made better because of this.

Deep breathing is another essential of good expression. Without it, the proper use of the voice is impossible. Siddons says: "An argument in favor of the study of elocution may be derived from its influence on health and strength. It is remarked how few public singers and orators are affected with pulmonary disorders.

"The lungs have important offices to fill in assisting digestion, and while they are kept in a sanitary state by continual exertion, dyspepsia is impossible."

On this same question Holmes says: "The general well being of the constitution is promoted by voice practice, because the wider chest movements accelerate the circulation

1. Siddons, J. H. Utterance and Expression, p. 76
of the blood, at the same time that they cause a more ample
flow of fresh air in and out of the lungs."

Rupert Gary1 has this to say in this connection: "Reading
aloud is one of the very ancient recommendations for exer-
cising the function of respiration by those who have a ten-
dency to pulmonary disorders. It might indeed be well were
there the regular practice of distinct recitation, such as im-
plies a certain effort of the organs beyond that of mere ordinary
speaking, for healthy persons.

"If some small part of the time given to crowding facts on
the mind were employed in fashioning and improving the organs
of speech under good tuition, health would be improved."

Respiration is the central function of the body, and all
vital operations depend upon it. Correct breathing is taken
up with the student studying Expression, at his very first lesson,
and emphasis is placed upon it throughout his course in Expression.
Again, it may be said, that indirectly, the study of Expression
improves health. Wasn't it Thackeray who said: "Be it remembered
that man subsists upon the air, more than upon his meat and drink?"

In order that the body may become a fit instrument for ex-
pression, it is necessary that it be freed from constriction.
How? Partly by exercises, and exercising is good for the health.

Palmer2 says: "What will enable us to build up a vigor-

1. Gary, Rupert, Elocution, Voice And Gesture, p. 4
2. Palmer, F. H. "Repression, Impression and Expression"
    In Education, vol. 40, p. 98, September, 1919
ous, healthful scholarly life in our young people in home and school? The answer must come along the line of a stronger emphasis on expression as an educational tool. Expression is an outlet of otherwise harmful energy. Expression must accompany impression to secure a real mental soundness and health. The tendency of expression is toward progression or progress. If our educational methods are to be kept up to date and grow with the natural progress of human thought and life, we shall provide a constantly enlarging opportunity for every young human being to give an account of himself. Instead of stuffing him from without by various cramming processes, we shall develop him from within and so help him to become healthy physically as well as mentally."

The student of expression can be successful only to the extent that he frees himself from constriction—constriction of body as well as mind, heart and soul. As thus his body is freed, as he exercises it to make it free and to keep it free, this exercise of course benefits him physically.

**SUMMARY**

Standing and sitting and walking in poise, are constantly impressed as necessities, to the student of Expression. The right use of the voice is not possible unless the student stands correctly, and this erect posture is conducive to good health, as authorities on physical health declare. Deep breathing is an essential of work in expression, and this of
course has a good effect on health. In order to free his body as an agent of expression, and in order to keep it free, the student of expression must exercise regularly. There is no question as to the value of exercise in maintaining good health.

The General Effect On Discipline

When drama is used not as an end in itself, when plays are put on not merely for the sake of putting on plays, but are used as a means of developing the individuals who take part in them, one has a very effective means of teaching students to cooperate with others, to be considerate of others, to give others a chance, etc. Under the direction of a wise teacher the play may be made a means of teaching students social adjustment. They unconsciously learn that they cannot do just as they please in a play, first of all because they aren't themselves, but someone else, and must speak and act as that someone else would speak and act. Then they learn that what they do, must be governed by what others do; that when anyone does not cooperate, that when he comes in at the wrong time or does not come in at the right time, he tends to spoil the work of everyone else, etc. etc. Taking part in plays is a very effective means of learning to cooperate with others, and a student who knows how to cooperate with his fellows presents few problems of discipline.

A wise teacher of Expression will study the individual pupil
and give him parts that will be of assistance to him in working out his problems. For example, it will help the timid individual to have parts that call for more or less expression of courage; the forward person will gain a certain balance by learning to interpret characters that are a bit subjective, etc. etc. If the play is made a means of developing the individual, it becomes a valuable aid to discipline.

Disorder often occurs because of repression, the students have not had the opportunity to express themselves. If they are encouraged to express themselves, and taught how to make expression effective, this surplus energy tends to flow into its proper channels, and to be used for worth while ends.

SUMMARY

A play may be used as a means of developing cooperation, social adjustment, etc. If parts are assigned to pupils with their individual needs in mind, the interpretation of these parts helps the individual to balance himself.

Students of Expression are not repressed. They learn how to express themselves and to express themselves effectively, and surplus energy is thus likely to be put to good ends.

The student who knows how to cooperate with others, the student who has had the opportunity to work out his problems, the student who has not been repressed, but been allowed to
express himself and has learned how to make this expression worth while, is less likely to present disciplinary problems, than he who has not had these opportunities.

The General Effect On The Recreational Life

Curtis¹ says: "Our public schools do little to develop the dramatic and aesthetic sense, or prepare children to exercise discrimination between good drama and what is essentially coarse, between the artistic and the low toned. Yet so long as the theater forms one of the chief amusements of the people, how else, if not in the common schools, is the great body of theater-goers to be trained to proper standards? Even when plays are studied in schools, which happens only in the High School or upper grades, the greater part are read as literature. Pupils are seldom taught to feel or to see them as different from a story, though it is only in realizing the action, that a play can be properly appreciated and judged.

"The theater is a dangerous force when left to itself, but the opportunities for turning it to good account are great; and appealing, as it does, to the ear and eye alike, possessing greater opportunities than other arts for moving the great mass of people, it stirs emotions quickly, gives ideals and standards and shapes conduct, playing upon those especially susceptible to good or bad influence, with beneficial or disastrous result. Indeed it would be difficult to over-emphasize the moral effect of drama for good or evil, though the latter is more readily discerned. The theater is always educating upward or downward."

¹Curtis, G. W. Dramatic Instinct In Education, p. 29
The student of Expression gains a taste for drama not only by reading it as literature, not only by seeing it as a spectator, but by actually taking part in it. When one has actually taken part in a thing, it makes much more of an impression upon him, than when he has merely read it or seen someone else do it.

Donnelly says: "Let the teacher of literature feel its personality in such a way that students may feel it, note and appreciate its beauty, that others may take fire or at least get heat from the enthusiasm kindled within him, and then let the teacher see to it that his class express their own selves as the author expressed himself. Let students do for Lincoln what Shakespeare did for Julius Caesar.

"Literature is embodied humanity. Science contains some of man's operations, literature enshrines all, not truth alone, but good and beauty as well; not simply the clear idea, the accurate statement, the correct conclusion, the consistent reasoning, but also the myriad visions of the imagination, the subtle analogies, the suggestive creations, haunting beauties and idealized good. So the understanding of literature, its appreciation and most of all its creation, will make every power of the student operate, if literature is taught as literature. Such results come when the student tries to give the master-piece expression, in the expression of his own experience, and of his own dawning humanity. Teach literature as an art, which it is, and not as a science which

1. Donnelly, F. P. *Art Principles in Literature*, p. 61
it is not. Art is the power of doing."

The student of Expression studies literature in just this way, for he is taught to make it a living thing. He not only reads it, but he recreates it, as he reads, thinking of it not as some other man's thoughts, but as his own for the time being. He strives to think from the author's point of view, as he interprets.

W. T. Harris1 says: "Poetry is the form of art that unites in itself all the others. It is closely allied to music—the time art, and through imagination it can reproduce each and all of the space arts. It can do more than this, it can through its appeal directly to the imagination, transcend the time limitations of music and the space limitations of architecture, sculpture and painting. There is the poetry of the nation, or epic poetry; the poetry of society, or the drama; and the poetry of the individual or lyric poetry.

"Comedy shows us a collision between the individual and some social ideal in which the discomfiture of the individual is not so deep as to destroy him. The social organism in which man lives is such as to convert his negative deeds into self reflecting or self annihilating deeds. This occasions laughter when the individual is not seriously injured by his irrational deed.

"Tragedy on the other hand, shows us a serious attack upon

1Harris, W. T. The Aesthetic Element In Education, p. 14
the social whole and the recoil of the deed upon the doer, so that he perishes through the reaction of his deed. Tragedy, however, requires as a necessary condition that the individual who perishes shall have a rational side to his deed. A mere villain is not sufficient for a tragic character. There must be some justification for him.

"The greatest poets are Homer, Dante, Shakespeare and Goethe and these artists are in the truest sense educators of mankind. The types of character exhibited in their literary works of art, have helped and will always help mankind to self knowledge by showing them how feelings become convictions and how convictions become deeds, and how deeds react upon the doer through the great organisms of human society. The world wisdom of a people is largely derived from its national poets, not as a moral philosophy, but as a vicarious experience.

"Aristotle said that the drama purifies the spectator by showing him how his feelings and convictions will result when carried out. Without having the experience himself, he profits by participating in the world of experience depicted for him by the poet. It is more or less human nature to recoil from direct advice, particularly moral advice. We do not like to have its application made personal, but in the works of art we see the moral energies of society acting upon ideal personages and the lesson of the spectator is more impressive and more wholesome, because it is accepted by him in his free-
dom, and not imposed upon him by external authority.

"Art appeals to the imagination and feelings. It arouses emotions and aspirations but not appetites. Its effects therefore, are to purify the feelings. As it has to do with ideals, it inspires religious and ethical emotions, and through these indirectly develops thought."

All this is made very impressive to the student of expression because he not only studies the great works of art, literature, etc. as a spectator, but as a producer. If he reads a selection, he gets behind it and recreates it. The same thing is true if he plays a character. He learns to appreciate good literature and drama and to love it by recreating it. Poetry is dealt with in such a way that it becomes a living thing, for he sees that there is real thinking and feeling back of it, for he goes through the process which first brought that poetry into being.

Literature and life to him are more or less synonymous, because he has learned to think, feel and act from the viewpoint of the characters, or of the author, and he knows from having lived through it, how it came that such and such a piece of literature worked out in such and such a way. Through actual association with great literature, he develops an appreciation of it, and a love for it.

Through a study of pantomimic expression, which is a part of the work of a course in Expression, he learns to understand and appreciate painting and sculpture, discovering for himself why certain pictures and sculptures are great as true expressions of nature, and certain others are not because they
contradict or perhaps exaggerate nature.

In the training of the voice, which every student of expression must have, a certain amount of music appreciation is involved, for through listening to great music, he learns the power of sound and combinations of sounds. This he is taught to apply to his own vocal expression.

Thus a course in Expression emphasizes in a concrete way many of the things which educators should like to have the students in their schools pursue during their leisure time. When they have the kind of contact with these things that a course in Expression gives, they are likely to want more of them.

I had a class of girls in the Court Department of one of our Public Institutions. These were girls who were later sent to the Reform School, and were coarse, uncouth, most of them uneducated, having had no contact at all with the finer things of life. I began by giving them very simple couplets, selected from good literature, but very easy to understand, and asked them what they thought the author was thinking, or what experience he had gone through, that made him write such a pair of lines. They were interested at once, and had various explanations. Then I suggested that next time they tell me what they thought the author might have written after he wrote these particular lines. Again there were various answers, and then I asked them if they'd like to know what the author did really say before and after, and with one accord they answered:
"Yes".

I then asked them how they thought the author would read certain lines, etc.

The next time I came the matron told me that the girls had been asking for books, and amusing themselves by asking each other what the author said after certain lines or paragraphs that they read, and that she had not had a single case of discipline.

This carried over as it did, not through my suggestion, but simply because they had become interested through taking part as it were in the creation of the literature with which they were becoming familiar.

SUMMARY

The student of Expression gains a taste for the theater through actually taking part in plays. He gains a taste for literature by learning to re-create it and make it live. He gets some appreciation of art and sculpture through pantomimic training, and a bit of music appreciation through voice training. All this is very likely to carry over into his recreational life, at least it has some instances of which I know.
WHAT TRAINING IN EXPRESSION IS GIVEN IN HIGH SCHOOLS

A recent study which I made of the Expression Departments of eighty-five High Schools, located in different parts of the United States, ranging in size from High Schools having a total enrolment of 5050, to High Schools having but 65 pupils, showed the following results:

**ORAL ENGLISH**

Total number of schools reporting.................................85
Number of schools having no Oral English.........................34
Number of schools requiring Oral English.........................35

Years In Which These Schools Require Oral English

<table>
<thead>
<tr>
<th>Years</th>
<th>Schools Requiring Oral English</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>require it in the 1st year</td>
</tr>
<tr>
<td>3</td>
<td>1st and 2nd year</td>
</tr>
<tr>
<td>1</td>
<td>2nd, 4th year</td>
</tr>
<tr>
<td>2</td>
<td>3rd, 4th year</td>
</tr>
<tr>
<td>1</td>
<td>2nd, 3rd, and 4th years</td>
</tr>
<tr>
<td>23</td>
<td>1st, 2nd, 3rd, and 4th years</td>
</tr>
</tbody>
</table>

Number of schools in which Oral English is not required but is elective.................................16

Years In Which Oral English May Be Elected In These Schools

<table>
<thead>
<tr>
<th>Years</th>
<th>Schools Allowing Oral English</th>
</tr>
</thead>
<tbody>
<tr>
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<td>allow it to be elected in the 1st year</td>
</tr>
<tr>
<td>1</td>
<td>3rd, 4th year</td>
</tr>
<tr>
<td>1</td>
<td>2nd, 3rd, and 4th years</td>
</tr>
<tr>
<td>11</td>
<td>1st, 2nd, 3rd, and 4th years</td>
</tr>
</tbody>
</table>
**PUBLIC SPEAKING**

Total number of schools reporting: .................. 85
Number of schools having no Public Speaking: 17
Number of schools requiring Public Speaking: 0
Number of schools in which Public Speaking is not required but elective: 68

**Years In Which Public Speaking May Be Elected In These Schools**

<table>
<thead>
<tr>
<th>Years</th>
<th>Allowance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<tr>
<td>15</td>
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</tbody>
</table>

**DRAMATICS**

Total number of schools reporting: .................. 85
Number of schools having no dramatics: 26
Number of schools requiring dramatics: 1
Number of schools in which dramatics is not required but elective: 58

**Years In Which This School Requires Dramatics**

1 requires it in the 1st, 2nd, 3rd and 4th year

**Years In Which Dramatics May Be Elected In These Schools**

<table>
<thead>
<tr>
<th>Years</th>
<th>Allowance</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1st year</td>
</tr>
<tr>
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</tr>
<tr>
<td>25</td>
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</tbody>
</table>
PLATFORM READING

Total number of schools reporting........................................... 85
Number of schools having no Platform Reading............................ 60
Number of schools requiring Platform Reading.............................. 0
Number of schools in which Platform Reading is not required but elective.............................. 25

Years In Which Platform Reading May Be Elected In These Schools

1 allows it to be elected in the 2nd year
1 2 3 4
2 2nd & 3d year
3 3d & 4th
4 2nd & 3d & 4th years
5 1st, 2nd, 3d & 4th years

DEBATE

Total number of schools reporting........................................... 85
Number of schools having no Debate........................................ 33
Number of schools requiring Debate........................................... 0
Number of schools in which Debate is not required but elective.............................. 52

Years In Which Debate May Be Elected In These Schools

1 allows it to be elected in the 1st year
1 2 3 4
2 2nd & 3d years
3 3d & 4th
4 2nd, 3d & 4th years
5 1st, 2nd, 3d & 4th years

VOICE TRAINING

Total number of schools reporting........................................... 85
Number of schools having no voice training................................ 58
Number of schools requiring Voice Training............................... 2
Number of schools in which Voice Training is not required but elective.............................. 25
Years In Which These Schools Require Voice Training

1 requires it in the 1st year.
1 " " " " 1st, 2nd, 3d & 4th years

Years In Which Voice Training May Be Elected In These Schools

1 allows it to be elected in the 2nd year
2 " " " " " " 3d "
1 " " " " " " 1st & 2nd years
3 " " " " " " 2nd & 3d "
3 " " " " " " 3d & 4th "
4 " " " " " " 2nd, 3d & 4th years
10 " " " " " " 1st, 2nd, 3d & 4th years

High School Courses In Which Some Expression Is Required

11 schools require some Expression in the College Course
19 " " " " " " General "
3 " " " " " " Commercial Course
26 " " " " " " all courses

High School Courses In Which Expression Is Elective

3 schools allow it as an Elective in the College Course
9 " " " " " " General "
14 " " " " " " all courses

Methods of Teaching Expression In These Schools

8 schools have only class lessons in Expression
39 " " " individual lessons in Expression
38 " " " both class and individual lessons in Expression
NUMBER OF TEACHERS ENGAGED IN TEACHING EXPRESSION IN THESE EIGHTY FIVE SCHOOLS

Number of teachers giving part of their time to Expression...184
" " " " full time to teaching Expression...42
227

THE TRAINING OF THESE TEACHERS ENGAGED IN TEACHING EXPRESSION

Part Time Teachers

112 have the degree A. B.
1 has " " Ph. B.
14 have " " B. S.
2 " " " B. L. I.
23 " " " M. A.
1 has " " M. Ed.
31 have no college degrees

Their Training In Expression

42 have had training in Special Schools
142 " " " only in College courses in Expression

Full Time Teachers

25 have the degree A. B.
1 has " " Ph. B.
1 " " " B. S.
6 have " " A. M.
10 " no college degree

Their Training In Expression

23 have had training in Special Schools
29 " " " only in College Courses in Expression
This study seems to imply that in these High Schools Expression has been thought of, as just another subject, as perhaps was mathematics or history when they were added to the curriculum, and not simply as a means of developing the individual abilities of students, so that they may learn to express themselves effectively. The larger number of the teachers have had no special preparation; they have simply had a few courses in the subject in college, and are not prepared to do what the teacher of Expression should do, to develop the peculiar, that is the individual ability of each student, so that he may be able adequately to express himself.
Expression should not be taught as a subject, that is, as an end in itself. It should be thought of as a means of developing the individual to be able to express himself, and teachers should be trained to teach Expression in this way. Training in Expression prepares the student to make use of what he has learned in other courses; to give it out to others, in other words.

The function of a course in Expression in the High School is not to make actors, orators, readers, debaters, et cetera, but simply to develop the individual pupil so that he will be able to express himself clearly and naturally. The different phases of Expression are used merely as a means of development, and should not be studied as ends in themselves. Dr. Curry1 expresses the idea when he says: "The student should converse, speak, read, recite, debate and act. Work in all these will develop a flexible and versatile use of the faculties of the mind. Such union of different acts will develop the power to see truth from every possible point of view."

Thinking of Expression as a means of such development, it is suggested that the first year course be a course in General Expression, which would include the following:

**Oral English** (the reading of short poems and prose selections for practice in reading aloud) because it gives the

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student training in seeing things from many points of view, opportunity not only to think, imagine and feel from the standpoint of other human beings (in order to interpret literature in reading aloud, this is necessary); but to learn to see the beauty in nature and inanimate things, because so much of the literary material used deals with these things. Thus he gets a certain slant on life that is helpful and healthful.

Platform Reading, because he learns not only to read aloud, but to read to and for an audience, in a formal way. In other words, he not only learns to take the viewpoints of the authors whom he may be interpreting, but to share their message with others.

Dramatics, because by taking part in plays, he learns not only to interpret another person's thoughts, feelings and imagination in another person's words, but he learns for the time being actually to be another person, and to act in connection with others, not as he, himself would act, but as that other person would act.

Public Speaking, because it teaches him how to think on his feet, in the presence of a group, and to express his own ideas to others, and to express them in such a way that others will get what he has to give.

Debate, because here he learns to think quickly, and in response to the stimulation or the challenge of other minds, and to express himself in his own words.
Voice Training, including diction, because none of the things mentioned can be well done without a voice that carries, and an enunciation that makes it possible to be understood.

All of this work, during the first year, should be of an exploratory nature, so far as the teacher is concerned, that is, the teacher should be looking for each pupil's strengths and weaknesses, in order that he may help him to develop his expressive powers, for it must be remembered that the purpose of all these branches of Expression is to develop the child. The teacher should keep a record of each child's weak points and strong points, and make his assignments accordingly, with the needs of the child in mind.

Suggestions For First Year's Work

I. With the group seated, begin the work with a very informal discussion of things of interest to the members of the group.

II. With the group seated, have each student tell a joke.

III. With the group still seated, have a live discussion of a story, poem, play, moving picture, etc.

IV. Have a discussion of something of interest to the group, but this time ask each student to rise in his place, when he expresses what he has to say. See that each member of the group takes part in the discussion.

V. Have each student rise in place, and read from a book or magazine, some story, poem, article which he has himself selected, and which appeals to him.

VI. As the class assembles, have each student given a slip of paper on which you have previously written some simple subject. Give the class five minutes to think over the subject, and then ask each member to rise in his place.

1 These are merely suggestions. Each teacher must work out his course according to the needs of the individuals of the group with which he happens to be working.
and give a one minute talk on the subject.

VII. Have slips of paper with subjects written on them ready, and as the student's name is called, have him come to the desk, draw a slip of paper, and returning to his seat, give a one minute talk on it, without having had any time to think about it beforehand.

VIII. Have each student as called upon, walk to the front of the room, face the class, and say something to it. This is to be done without previous assignment.

IX. Having made the assignment before, have each member of the class go to the front of the room, and tell the class about something in which he is much interested.

X. Have each student come prepared to read to the class his favorite short story, poem, oration, etc.

XI. Have each student come prepared to tell a joke, going to the front of the room and facing the class as he does it.

XII. Have each student select a story from literature and tell it to the class in his own words.

XIII. Assign several selections, adapted to the needs of the class, let each student select one for study, asking him to come prepared to read the selection to the class, prefacing his reading with a short introduction on: "What this selection means to me."

XIV. Having made the assignment before, have each member of the class come prepared to answer roll call by going to the front of the room and giving a favorite quotation from memory.

XV. Assign several authors, and from these have students select short poems, stories, etc., to be given to the class from memory.

XVI. Have the class decide on some interesting topic for discussion (preferably a topic which has many sides) such discussion to be led by a member of the class, whose duty it is to open the discussion, keep it moving, and keep order, etc. (This should be done quite often, since this form of debate is particularly helpful to students).

XVII. Have the group dramatize some short story selected by them, and having completed the dramatization, let several casts prepare the little play for presentation, preferably under student directors, who are of course to be directed, instructed and supervised by the teacher. How-
ever, let the student director use as much originality as possible.

XVIII. Select some good live story, and have several members of the class participate in reading it to the group, this to be followed by a discussion.

XIX. Have the students select some character, such as "A brave man"; "A successful athlete"; "A society woman"; "A flapper"; etc., etc. and come prepared to give a short talk to the class as that character would give it.

XX. Carry this same idea into the study of historical and literary characters, having talks given as these characters would give them.

XXI. Have each student select some author and make a short talk to the class as he thinks that author would make it.

XXII. Have a general discussion of the meaning of carriage, standing position, voice, etc., this discussion to be led by the teacher but participated in by the class.

XXIII. Have each student select some humorous story, poem, etc., and give it from memory.

XXIV. Have each student select some character from literature for study, select one of his characteristic speeches and present it to the class from memory.

XXV. Cast entire class in one-act plays, and have them prepared under student directors, for later presentation before the group.


All through this work there must be about fifteen minutes given each day to voice practice, diction, etc. and about ten minutes to bodily exercise for the purpose of liberating the body for expression.

Suggestions For The Second Year!

After a general course, such as has been outlined, it would do the student good, so far as his development is con-
cerned, to spend a year on Public Speaking, not for the purpose of making him an orator, but to develop logical thinking, ease in thinking in the presence of others, etc.

While the student should have a general knowledge of the technic of good speeches, the main purpose of this year's course should be to give him practice in speaking before an audience. A great deal of time should not be used in the academic study of great speeches, etc. The average student will never become an orator, but every student is likely to be called upon to speak in public, or to speak in the presence of others, and he can learn to do it well through practice. It should therefore be the aim of this course to give this practice. If time is so limited that anything has to be neglected, let it be the technical side of speech preparation, etc., and not the opportunity to speak before an audience. Let the members of the class have this opportunity just as often as possible, and let them often be called upon to make extemporaneous speeches without any opportunity to give outside preparation.

I. Since conversation is the basis of good Public Speaking, start each lesson with a short round table discussion of some topic of general interest to the group.

II. Have each student go to the front of the room, and for one minute talk on just anything that happens to come into his mind.

III. Have each student select some newspaper editorial, read it aloud to the class, and then express the same thoughts in his own words, and in fewer words than the writer used.

IV. Have students read something, anything that interests them, and have them come prepared to discuss it before the class. Use this as a means of showing students the value of having ideas
logically arranged, etc.

V. Have students read some standard after dinner speeches, and have them come prepared to discuss the after dinner speech.

VI. Have students imagine a Chamber of Commerce Luncheon, and come prepared to make an after dinner speech. Follow this by a birthday celebration, a Lincoln celebration, an advertising convention banquet, etc. etc.

VII. Have students select speeches that they consider good, and let this lead to the discussion of the essentials of a good speech, etc.; how to make a brief, its uses, its advantages and even its disadvantages.

VIII. Let each student select a topic for discussion, prepare himself for the discussion, and make a brief off it.

IX. Using his brief let each student make a speech.

X. Have students tell stories, and let this lead to the discussion of the use of stories in speeches.

XI. Have each student tell a story and relate it to some point he wants to make.

XII. Have each student make a short speech with a story or two.

XIII. Have each student prepare a speech on some topic he has selected, using a book or article he has read, as an illustration of his point.

XIV. Have students prepare a fifteen minute speech to be given with notes.

XV. Have students give the same speech without notes. Let this lead to the discussion of the advantages and disadvantages of using notes.

XVI. Gradually lengthen the time of speeches, until each student is able to talk at least thirty minutes in an interesting way.

Of course all through the course, fifteen minutes should be given to voice practice, diction, etc., every time the class meets.

Suggestions For Third Year

The first half of the third year might very profitably be given to dramatics. After a year of training in thinking his 1. Again let it be remarked that these are only suggestions.
own thoughts, it might do the student good to take the viewpoint of people other than himself, as he has to do in plays.

I. Have the students dramatize selected literature, and such dramatizations as are good enough, cast and work on, under student directors.

II. Here as an aid to pantomimic expression, introduce a bit of life study. Have each student come to class prepared to reproduce pantomimically something he saw some person in real life do.

III. Have each student come to class, prepared to reproduce the actions of some person, adding the words which he thinks such actions calls for, etc.

IV. Give students pantomimic problems, something like the following and have them work out original problems:

a. You are waiting on a street corner for a bus, and as you stand you show no particular interest in anything.

b. You have gone to call on a friend, and as you sit in her living room waiting for her, you have no special interest in anything in the room.

c. You are listening to a conversation to which you are indifferent.

d. You are listening to a symphony concert in which you have no special interest.

e. You are standing in a crowd, and you see an unusual person who interests you.

f. You are in an Art Gallery and are attracted by a picture you happen to see.

g. You are listening to a conversation in which you are very much interested.

h. You are waiting in a hotel lobby for a friend and someone you thought was miles away comes up to speak to you.

i. You meet someone in a class at school whom you did not expect to see, but whom you are glad to see.

j. You have left your room with your work unfinished. When you return, you find the work done, and you are surprised but very glad.

k. You read a letter from a friend that pleases you.

l. You are watching a play on the stage and someone in whom you are interested makes his entrance.
m. Someone whom you like very well says: "How do you do!"

n. Say to someone pantomimically: "I'm at your service."

o. Welcome a friend.

p. Be glad to see some particular thing in a picture at which you are looking.

q. Someone of whom you think a great deal doubts some statement you have made, and you protest: "Yes, but I mean every word of it."


(The above problems are to be only pantomimic expression)

V. Have students observe the walks of people on the street and reproduce them in class. Let this lead to a general discussion of the meaning of walks, etc.

VI. Have each member of the class select a one act play in which he should like to take part, and as far as possible cast students in parts or parts similar to those they selected.

VII. After the first group of plays have been put on have each student give a short talk on: "How I felt when I acted my part."

VIII. Cast the next group of plays according to the individual needs of the students, that is, give the timid pupil the part of a character that is a bit aggressive; the too confident student the part of a character that is timid, etc. etc.

IX. Plan as far as possible to cast each student (1) In a part adapted to his type; (2) a part directly opposite; (3) a villain; (4) a person of very superior character; (5) an average person; (6) and as many more types as time allows.

Always follow the playing of these little dramas with a discussion of the students' feelings when they were not themselves.

X. Let each student select a one act play and direct it, after having cast it himself.

XI. When the time comes to select a three act play, let the teacher select several that are appropriate, and from this group let the class select the play. The teacher should cast this play, but talk over with the group his reasons for the assigning of parts.

XII. All through the term have a special time for the discussion of the good pictures, plays, etc. that students may have seen, and also keep the class in touch with the plays that are being put on in New York.

XIII. Have students prepare talks on topics of interest in connection with dramatics.

Give some time every time the class meets to voice practice and body exercises.
The second half of the third year might well be given to practice in debate, not formal debate so much as discussion, the talking things over from every point of view, taking all sides of the question into consideration.

The questions for discussion should be suggested by the interests of the group to a large extent, although current plays, classic plays, literature both classic and modern, music, art, etc. should also be discussed. This should differ from the informal discussion of the other courses, in that it is discussion that is prepared for, the student's making an effort to gather arguments for the side of the question which he takes, coming to the discussion definitely prepared to make his point. It might be styled informal debate.

Through this term, voice practice should not be neglected, but should be arranged for at every lesson.

Suggestions For Fourth Year

The first half of the fourth year might now be given to program work, that is readings, stories, speeches, lectures, etc. to be given in public, prepared with a definite audience in mind, the idea of sharing being the motive for the preparation.

This should be a laboratory course, and students should be definitely prepared to appear in public, with a definite public program for which to prepare, if possible.

It is well to begin with a general discussion of the good and bad points of a program, what makes it interesting,
what constitutes a good program, what it requires for balance, harmony, contrast, etc.

Let the students themselves find things they would like to prepare for a public program, of course always under direction, and from time to time have the students give these selections before the class for criticism and suggestion.

However, even now, the program should not be made an end in itself. The program is only a means of developing the students, and the teacher should never lose sight of this.

The second half of the fourth year might be given to the presentation of as many three act plays as there is time for, or if the class is too large to give everyone an opportunity to appear in a three act play, use one act plays. However, still cast the students according to their individual needs, and all the way through, keep a record of their needs, and endeavor to meet them, to help them in every possible way.

All during this work there should be regular practice in voice and diction. It is well in connection with the voice work to have some music appreciation, so that the students may learn the effect of sound.

In the study which is recorded in the previous chapter, it will be remembered that some of the schools had only class work, some had only individual work, and others had both individual and class lessons.

Working from the standpoint of developing each pupil according to his peculiar abilities which method of procedure,

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1. This again is just a suggestion, but I have found it very effective in my own teaching to have students listen to certain records and discuss the effect of certain combinations of sounds, etc. It helps to develop the desire for good voices, and incidentally trains them in music appreciation.
is the most effective? The third, that is, both class lessons and individual teaching. There should be time for personal interviews and lessons for each pupil, so that his peculiar needs may be taken care of. Besides this each student needs group contact in his work. Then a class presents a perpetual audience, as it were, and the student becomes accustomed to working in the presence of others. The most effective work therefore, can be done by giving each student some class work, and some individual work.

The Motivation of Lessons In Expression

The teacher of Expression should by all means be familiar with the latest methods of teaching, and apply them in his work. The following is a report on means of motivation used in sixty lessons given in General Expression:

Lesson I

I arranged the group around a table, and beginning with the student who seemed to be the least self conscious, I requested that each student tell, seated where he was, why he wanted to study Expression.

This was of course very informal, and the students hardly realized that they were talking to a group at all. It was merely conversation around a table, but at the end of that lesson each student had made a beginning. He had spoken before others.

In the morning's mail I had received a letter from a certain Orphan Home, asking if it would be possible for me to put on
a program of stories for their nursery children. I read this letter to the students and asked them if they felt we could do the work necessary to put on such a program. They were eager to do it. This gave me the opportunity to explain to them that it was no easy task; that it not only meant work, but hard work. But they were anxious to do it, nevertheless.

One girl suggested that she knew some splendid stories that would interest very young children. This led to the discussion of just what kind of stories these children would enjoy, and ended with the assignment as follows: Each student was to select two stories that he felt would be suitable for this program, and come prepared to tell one of them, in his own words.

Lesson II

Each student answered roll calling by giving the titles of the stories he had selected. It was surprising what good judgment these young people showed in the selection of their material.

Before we began the actual story telling, we discussed the procedure in selecting stories for this program, and decided that we should discuss each story as it was told, taking into consideration its appropriateness for the occasion, whether or not it was a story that children would enjoy, whether or not it was good literature, etc. After that the class was to take a vote as to the six stories that were best suited to be placed on the final program, of course subject to my approval.
Then the story telling began. I suggested that each student
rise in his place, and standing where he was, tell the story. This
made the work a bit more formal than the conversational method
we had used the day before.

After the six stories had been selected, one of the boys
asked if he couldn't work on his story too, because his mother,
who was interested in a Children's Hospital, often had him
go with her, and the little ones always asked for a story.

This led to the idea that we might prepare a program for
these children, and that we had perhaps better be ready to
respond to such calls should they come. So each student
began to work on a story of which I approved, but which he
had himself selected. The students worked with great en-
thusiasm because they had a definite goal in mind.

Lesson III

I began this lesson by asking the students if simply
a good story was enough to interest the children. There was
quite a discussion and quite a difference of opinion as re-
garded this, until I finally said: "Well, suppose you had the
most interesting story in the world, but the children couldn't
hear you?" This led to the comment: "You have to have a good voice!"
This led to the discussion of just what it means to have a
good voice, etc.

Then one of the boys said: "I think it takes more than a
good voice, or at least there should be other things. While
a good story might interest the children, if they could hear it, it would be a better example to them, if those giving the program, walked correctly, stood well and talked so they could be understood."

This led to the discussion of what was meant by a good walk, a good voice, and what was necessary in order to be understood. Then came the request: "Why can't each of us walk and talk for you, and you tell us what to do to improve."

And so we decided that the subject of our next lesson would be the walk, and I asked the class to look up all they could on the walk, and suggested several books which they might read along this line.

Lesson IV

It was gratifying to see how much reading the students had done, and how much they had thought about the walk, and how anxious they were to learn to walk well.

As I had each student walk before the class, I asked that the members of the class write down on a blank piece of paper, without putting their names on the paper, their comments. Their comments were good, and it kept them interested while their individual diagnosis was going on.

Lesson V-VII

Lesson V was on poise given in much the same way as the lesson on the walk, Lesson VI on enunciation, and Lesson VII on poise. The request for these lessons had come from the class, as they came to feel the need of these things. They
would not have felt these needs of course, had the teacher not led them to feel them.

By this time, through individual instruction, the stories were beginning to get into shape, and we decided that the next lesson should be a sort of program, just for ourselves.

Lesson VIII
This lesson was given to the program, and to a general discussion of it.

Lesson IX
On this day a lady from the Public Library asked to talk for ten minutes on the new children's stories. This was a bit of motivation I hadn't planned, for motivation it proved to be. She had a very great deal to tell—much that was interesting, but she didn't know how to tell it, and the result was that the ten minutes seemed like half an hour to the class.

After she was gone one of the students said: "Well, it wouldn't hurt Miss B. to be in this class."

"Just why do you say that?" I asked.

"Well," came the answer, "maybe she'd learn to get over what she has to say, and how to stand, and how to talk, and how to walk, and oh, everything."

This led to exactly the review I wanted, and we discussed poise, good carriage, ease, voice, diction, ability to think on one's feet, being full of one's subject, etc. I showed the students how possible it is to know the essentials of these things in theory, and to establish them more or less by private practice, but to lose them entirely
when one comes before an audience.

This led to the discussion as to how to overcome this tendency, and the students were led to see that the only way to learn to face an audience was to do it over and over again. So we decided to take fifteen minutes of our lesson time each time we met, for this sort of practice.

Had I been teaching in the old fashioned way, I should have begun doing this at the very first lesson, instead of letting its need be discovered by the students.

When the students gave the program at the Orphan Home, they came back saying something like this: "I think we need a whole lesson on Poise, Carriage, and the like." and so we had Lesson X on Carriage; Lesson XI on Poise; Lesson XII on Voice; Lesson XIII on Ease and Spontaneity; Lesson XIV to Diction; Lesson XV to Interest in One's Audience and the Ability to Adapt One's self to it; and Lesson XVI to Story Telling Form. This all grew out of the program.

**Lesson XVII-XVIII**

I had been present at a meeting of our Symphony Society, and I found they were planning to send speakers to the various women's clubs of the city to arouse interest in the orchestra, and to stimulate a desire for better music.

I offered the services of my class, feeling it was a splendid opportunity for them to gain practice. The
society accepted the offer and the class was delighted, and we worked long and hard in preparing these one minute talks, which were most successfully given. The students worked much harder than they ordinarily would have, because they had a definite reason for their work.

Lesson XIX

I felt the time had come for the class to have a bit of practice in After Dinner Speaking. I had been invited as one of the guests of honor, to a luncheon given in honor of a Shakespearean actor. This luncheon was given by a literary society whose President I knew very well, and I asked her if it would be possible to have an extra table, and allow this group of mine to attend the luncheon, and she arranged for it. I knew there would be some very good after dinner speakers, and I wanted the students to hear these speeches.

Before we went, we gave one lesson to the general discussion of the After Dinner speech, but made no attempts to make such speeches.

Lesson XX

At the next lesson after this affair, we discussed the speeches that had been given at this luncheon, and one of the boys asked if we might not give a luncheon for the parents and a few guests of honor, and have After Dinner speeches. This was arranged and the next few lessons (three I think) were given to this preparation, and when the real luncheon was finally given, the speeches were as clever as
any I had ever heard.

Lessons XXIV-XLIV

The next twenty lessons were given up to the rehearsal of three one act plays and one three act play, which the group put on publicly.

Lessons XLV-LX

A certain friend of mine, a prominent club woman asked me if my group could present a Milton program for her club. The students might never have been interested in learning to read Milton, but this gave them a real task, and they wanted to do it, and the rest of the lessons were given to the preparation of this program.

And so the sixty lessons ended, and despite the fact that no work had been arbitrarily perpetrated on the pupils; that all the work that we did had come at the students' own request, growing out of needs sometimes suggested by the teacher; because there had been real reasons for doing the work, there was interest every moment by every student.

The Four Teaching Techniques Applied In Teaching Expression

It is possible to apply the appreciation technique, the drill technique, the problem technique, and the project technique to the teaching of Expression, as the following report of actual work with students shows:

An Appreciation Lesson

The class was to give the play "As You Like It" by William Shakespeare. A great Shakespeare actor happened to be playing in our city that week, and so I arranged to take the entire class to see the play. This actor invited them to come to his
dressing room after the play. He took them around, showed them the properties, costumes, etc., and talked with them about the play in general. He also introduced them to all the members of the cast. It was a great inspiration to them and they were eager to begin the play.

At the next lesson I had asked the students to bring in all they could find about the play, and be prepared to present it to the class. After a discussion of the presentation they had seen, the following plan was carried out: One student told about actresses who had played Rosalind; another told of Shakespeare music this play had inspired; a third presented some characterizations from the play that he had found in a commentary. This aroused quite a bit of discussion.

By the time we were ready to begin rehearsals, the students were not only vitally interested, but they had background, atmosphere and appreciation.

The Drill Technique

There is no much of the drill type of work in connection with Expression, but of course there is some. The development of good diction, clear enunciation, good articulation, etc. is more or less of a drill.

I happened to be working with a class whose diction was unusually poor, and they needed drill along this line badly. To interest them, I did two things: (1) They were to appear on a public program in about a month, and purposely selecting a room which had very poor acoustics, I suggested that the class listen to what the various students had to offer, and
by vote select those which were worthy of public presentation. Most of those who tried out, the pupils said couldn't be understood. This led to the question: "I wonder why?" Suggestions came, such as the following: "He swallows his words"; "He talks like he had mush in his mouth"; "He drops the ends of his words", etc. Then came the question: "Is anyone justified in appearing in public is his audience can't hear or understand what he says?" They all agreed that there was not, and step by step they were led to see that there is a need for developing good diction.

(2) I chose a speaker of great reputation whom the students should hear because of his being well known. He had much to say that was interesting, but his diction was so poor that only those in the front rows could understand him. At the end of his lecture copies of it were distributed, and we discussed it the next day. With almost one accord they said something like this: "Well, when I read it I realized it was a wonderfully interesting article, and funny as could be. But I couldn't understand a word he said." Since this happened the day after the try-out, they were quite impressed with the need of good diction, and one of them said: "Do do something to improve our diction. I don't want to get up and bore an audience like Dr. K. does".

And so we drilled on enunciation and articulation, together and one by one.

The Problem Technique

One of the Women's Clubs had asked the class to present
any kind of a program at its annual open meeting. The request was presented to the class, and the students found, when they began to consider it, that they had the problem of arranging a suitable program (and I let them discuss it and work it out themselves with my help) Should it be a play, or a program of stories, or poems, or a miscellaneous program? Should it be serious or humorous, or both? I let them discuss it from every standpoint, and they finally decided that since it was a literary club, and their study for the year had been modern poetry, that this was the logical program to prepare, and so they decided on a program of modern poetry.

Then came the problem: Which poems, and whose poems, and how many of each author's poems should be selected? This worked out, there was the problem of arranging the program, etc. etc.

Through having a real program to give, they had a real problem to solve, and they learned their lesson by means of the problem.

The Project Technique
A Shakespeare Evening
Motive: To earn money for the Building Fund of the Shakespeare Society.
Those Taking Part: Students of senior High School grade.
Method: Most of these children were members of the Junior department of the Shakespeare Society, and they decided to
give a Shakespeare evening made up of a series of Shakespeare scenes, to raise money for the Shakespeare society.

The class chose the scenes as follows: Each member of the class named a scene which he felt could be put on. Then came the question: How long should the program be? Having decided upon this, they found that before scenes could be used, they'd have to be cut. So a committee was appointed to select a group of scenes and cut them, under the direction of the teacher. From these the class was to choose a suitable number for the program, all this of course to be approved by the teacher.

A committee was appointed to investigate available theaters, their cost, etc. and to report back to the class.

A second committee was appointed to make out the program and get estimates on the printing.

A third committee was appointed to take care of the advertising and to look after the tickets and their sale.

A fourth committee investigated the possibility of renting the costumes, their cost, etc.

A fifth committee arranged plans for ushers, took care of decoration, etc.

While the scenes themselves were rehearsed and directed by the instructor, the rest of the work of carrying out the program was taken care of by the students.

Result: The profit was $100.00 which was turned over to the Building Committee.
And so it might be shown in many many ways, that the study of Expression can be made a means of really developing students' various abilities, and it is for this end that it should be taught in the High School, and not as a subject.
Because the subject of Expression is so many sided, a teacher of Expression should be a thoroughly developed and widely educated man. He is required to have a deep insight into personality, a profound knowledge of human nature, and a broad understanding of the educational value of every subject in relation to personality. He should be thoroughly posted in all advance methods of education. He should be able to increase his students' efficiency; to awaken students' interest in general culture and to show them how to make this culture their own; to improve their voices; to give them more ease and grace in general bearing; to take away timidity and self-consciousness; to increase their appreciation and understanding of literature; to elevate their ideals; to awaken their interest in humanity, in a word to make them more fit for their work in the world, no matter what that work may be.

As Dr. Curry says: "A teacher of Expression must be able to penetrate into the deepest needs of students. He must know something therefore, of all departments of knowledge, theoretical and practical, especially in their relation to education, that is to say he must understand the effect upon personality of all subjects.

"This breadth of culture must be of a practical kind. It must be artistic and literary as well as scientific. There

Curry, S. S. The Province of Expression, p. 419
must be insight and true love for all literature and art. He
must have perfect control of himself. He must be able to stir
up the artistic nature of each pupil. He must be enveloped by
an artistic atmosphere himself in order to be able to do this.
He needs critical knowledge, and also thoroughly trained ar-
tistic power for execution.

His power of observation must be well trained. His dramatic
instinct must be so developed that he can see the subject ex-
actly as the student sees it. No one can succeed as a teacher
of Expression, without great dramatic instinct, broad sympa-
thies, and understanding loving kindness, for he comes closer
to the soul life of students than any other teacher.

So subtle and delicate is the work required that he must be
a man of patience and perseverance. He must have knowledge and
skill which is almost as peculiar as that of the doctor. The
technical skill which is required for his success is as special
as that needed by the musician. Teachers of Expression must be
carefully and thoroughly trained, for they have a peculiar
work different from that of all other teachers, and a few courses
taken in college, are not enough to prepare one to teach Ex-
pression.

The average teacher has one subject, or several more or less
kindred subjects to teach. The teacher of Expression must be
able to develop all the powers of man, mental, spiritual and
physical. He must be a voice specialist, that is, he must under-
stand the voice as a physical instrument, and also its connec-
tion with and its relation to the mind and also to the emotions. He
needs to understand the human body so that he may be able to assign such exercises as will restore it to its normal condition, in order that it may become a fit instrument for the expression of inner feeling.

He must be broad in his views and universal in his sympathies, able at any time to take another's viewpoint. He must have a broad literary education and besides have a general knowledge of many departments of learning. He must have developed his own personality and be able to teach his students how to develop theirs. He must have a genuine love of nature. He must have poise and self control. His imagination must be cultivated and his dramatic instinct trained. He must understand the true nature of criticism—the criticism which is not fault finding, but which arouses the student to see his possibilities, to work toward his ideal, to see that what he has attained is much less than he can attain. He must have some acquaintance with all the arts, etc. etc.

The training for a teacher of Expression is very complex. If he is really prepared adequately to teach this subject, he must have besides technical skill and technical knowledge of the forms of expression, a broad general culture; an understanding love of nature; a deep sympathy for his fellow men; and poise and self control.
GENERAL SUMMARY

The term Expression as used in this discussion, refers to manifestation by means of voice and body.

What is expressed, what one can see, is but an outward manifestation, and therefore expression implies an inner cause, and it can be improved only by stimulating this cause. Impression must precede and determine expression. Therefore the nature of expression is from center to surface, from within, outward.

Many people think that the study of Expression produces artificiality and unnaturalness, but this is not true, for the teacher of Expression who knows his subject, works upon the principle: "All art is founded upon nature", and hence in all the training he gives, he endeavors to follow nature's laws, always insisting that before there can be any outward expression, there must be an inner cause.

Imitation is often wrongly associated with Expression training, although it has nothing to do with it. Instead of a student's being allowed to get results by imitation, he is taught how to think back of the words he may be speaking, to the idea that called forth those words. In other words he is taught how to think as the individual whose words he is uttering had to think. Therefore instead of learning to read by imitation, he is taught to do it in nature's way, that is, by means of thought.
Improvement in expression is not the result as some people think, of mastering certain rules of gesture, position, inflection, modulation, emphasis and the like, and by means of these interpreting. Such improvement can come to the student only when inner processes have been stimulated, and internal causes have been awakened, for expression must always come from within outward.

There are three forms of expression: (1) Words or verbal expression, whose mission it is to reveal ideas; (2) tones and modulations, or vocal expression, by which degrees of conviction, processes of thinking, attitudes of mind and feeling, and the like are made known; (3) action or pantomimic expression, which manifests character, purpose, degrees of excitement, etc.

These three forms of expression are distinct from each other, and yet they often appear at the same time, working together harmoniously, and complementing each other.

The functions of a course in Expression are many. It develops personality, because it trains the whole man, all his faculties, mental, spiritual and physical. It develops the mind, since the cause of true expression is always mental, and the first training in expression must therefore be mental training. To the extent that the mind is active, to that extent and to that extent only is true expression possible. It disciplines the will, because without the will to regulate, there cannot be natural expression. It develops the control of emotion and feeling through contact with literature of all
kinds, and supplied opportunities for giving expression to
emotion and feeling, under guidance. It trains the body as
an instrument, putting it in tune so that it will be able to
respond to the dictates of mind and heart. It likewise trains
the voice as an instrument, restoring it to normal, so that
it can act as an agent for the revelation of thought and feel-
ing. It restores naturalness, for the purpose of a course in
Expression is to make possible natural rather than artificial
expression. This is done by teaching the student to obey nature's
laws. It develops poise, by endeavoring to restore each agent
to normal, so that it may naturally perform its intended func-
tion; and by awakening the mind, and stimulating the heart and
soul. Thus it attempts to secure a proper balance of all the
agents and faculties. It develops self confidence through
teaching the student how to lose himself in the ideas of great
literature; through developing the individual power of the
student; through giving the student opportunities to interpret
color character sympathetically; through leading him to think of
himself as a channel for the expression of something worth
while. It trains imagination, declaring that the proper use
of the imagination is necessary for the interpretation and
understanding of literature, art, science, religion and even
life itself. It develops dramatic instinct—that instinct
which makes it possible to take viewpoints other than one's
own. It stimulates creative thinking, for the student learns
to go back of the word to the idea, back of the idea to the
situation, etc. etc. In other words he learns to re-create what he interprets, and thus his creative faculties are developed. It trains the memory by insisting that the student center his attention on ideas instead of words, thinking of the words merely as a label of the ideas. It develops the ability to take other points of view, for all the means used for training in a course in Expression, require that the student "other" himself.

Indirectly the study of Expression is an aid to health. Standing, sitting and walking in poise, are constantly emphasized as necessities. The right use of the voice is not possible unless the student maintains the erect posture, which position the authorities on physical health declare, is conducive to health. Deep breathing is an essential of good expression, for both vocal and pantomimic expression are dependent upon it. Exercises are used to free the body from constriction, and to keep it free. These are all good health practices.

The study of Expression has an effect on discipline in a school, because by taking part in plays, particularly when parts are assigned with the general needs of the students in mind, they learn to cooperate with others, to take others into consideration, to make social adjustments, etc. Students who have had such opportunities are less likely to offer problems of discipline than those who have not had them. Then students of Expression are not repressed, but are encouraged
to express themselves, and taught how to do it. Thus a certain amount of surplus energy is likely to be used for good ends that might otherwise flow into troublesome channels.

The student of Expression gains a taste for the theater through actually having taken part in plays. He gains a taste for literature by having learned to re-create it. His pantomimic training gives him some appreciation of art and sculpture. He gains a bit of music appreciation through voice training. All this is quite likely to carry over into his recreational life.

A study of the work in Expression given in eighty-five High Schools, located in different parts of the United States, implies that in most of these schools, it is being taught as a subject, that is as a sort of end in itself, rather than being used as a means of developing the individual. Perhaps this is because it is true, as this study shows, that but few of the teachers engaged in this work, have had the special training which would enable them to know how to study pupils, diagnose their needs and meet them.

Expression should not be taught as an end in itself. It should not aim to produce orators, actors, readers, debaters, etc., but should give the student such training as will enable him to be able to express himself, to make use of what he has learned in other courses, etc. Teachers of Expression should be trained to teach it in this way.

As a means of developing the students thus, it is suggested that the first year course be a course in General Expression, including Oral Expression which will give the student practice in seeing things from many points of view, and expressing
things as they seem from the different viewpoints; Platform Reading which will give the student opportunity to share these many points of view with others; Dramatics, which will give him the experience of actually being someone else, for the time being, and as another person, thinking, acting and speaking; Public Speaking which will teach him to think his own thoughts, to think on his feet and in the presence of others, and to share his thoughts with others; Debate so that he may learn to think quickly in response to the challenge of other minds; and Voice Training, because under whatever circumstances he may speak, he needs a voice that will carry and a diction that enables him to be understood.

All of this work should be of an exploratory nature, so far as the teacher is concerned, not only that he may discover the students' aptitudes, but their needs as well.

It is further suggested that the second year's work be devoted to Public Speaking, so that the student as an individual may now be developed. The greater part of the time should be given to practice in speaking before an audience rather than to the technical study of speech making.

The first half of the third year might now be given to dramatics, that is to the taking part in plays, cast with the students' needs in mind.

The second half of the third year could profitably be spent in classes in debate—debate thought of more as a discussion of topics, than the attempt to down an opponent. This of course should be outlined and conducted with the needs of
the students in mind.

The first half of the fourth year might be a laboratory course in program preparation, students' being allowed to prepare readings, speeches, etc. for public presentation, the idea of sharing with others, of giving a message to others, being the motive for preparation.

The second half of the fourth year might be given to three act plays, the students now being given an opportunity to sustain a character for a greater length of time, than they have been called upon to do before. Here again parts should be assigned with the needs of the pupils in mind.

The work as it has been suggested, and in fact all work in Expression, can best be carried out through a combination of class and individual lessons.

These lessons should be motivated, and as in teaching other subjects, appropriate teaching techniques should be applied.

The teacher of Expression should be a thoroughly developed and widely educated man, possessed of a breadth of culture, both theoretical and practical, artistic, literary and scientific; he must be able to diagnose the needs of his students, meet these needs and thus develop their powers, mental, spiritual and physical; he must understand both voice and body; he must be broad in his views and universal in his sympathies; and he must have poise and self control.

CONCLUSION

The purpose in studying Expression in the High School
is not the same as is the purpose in studying Mathematics, History, Latin, et cetera. In the latter, the subject matter as such is important, and attention is likely to be focused on the subject matter, and individual, personal development thus becomes incidental. In the former, any subject matter is merely incidental, for it is never more nor other than a means of developing the individual ability of the student. The center of attention, so far as the teacher is concerned, is the need of the student, and anything he may be required to study, or anything he may be called upon to do, is but a means to meet this need.

The function of Expression in education is so to develop the individual capacities and abilities of the student, that he may be able to express himself clearly and adequately.
BIBLIOGRAPHY


This article presents the idea that the usual reading of poetry in the schools is dry, "sing-songy" and uninteresting. The children hate it because of the way it is usually taught. If it is made alive, they gain an interest in it and a possible love for it.


A very mechanical set of exercises and gesture suggestions, the kind of book that makes one realize why so-called "elocution" is in bad standing.


This is a discussion in two volumes. It contains many fairly good ideas, if one is experienced enough to know how to choose. It is particularly interesting and valuable as history.


A splendid book which shows in a very emphatic way that poetry is a real necessity of education. I read this book through several times and studied parts of it.


A Manual for classes in play production. A good book for a teacher of Expression, full of valuable, suggestive exercises. One must however, know how to select, for much that this book suggests should not be used.


A book that argues that rhetoric is the art of persuasion, and that the art of persuasion is as important as knowledge. It is interesting, but of no particular value to the teacher of Expression.


A little book written in a popular style, filled with good advice, although what might be called its instruction, is not by any means adequate.

Unless otherwise stated the book has been read through once.

An article that states, not particularly convincingly, that oral expression should be considered as having a definite place in the school curriculum, because a student should be able to talk as well as read.


A very valuable article indeed, one which I read at least a half a dozen times, which shows that if plays are selected in the right way, with children's needs in mind, they become valuable aids in vocational and moral guidance.


An article of no particular value, setting forth the work of dramatics in the High School.


Considering the time when it was written, it is quite a remarkable article, the contents of which we have not yet put into practice. It says the aesthetic element in education is quite as important as the practical.


A splendid discussion of the various views of actors in regard to the necessity of feeling or not feeling emotion when playing. The actors are divided on this question. This is a book that I read several times. It is valuable for the teacher of Expression.


A book that every teacher of dramatics should have. It tells in a very simple way, the qualifications, the handicaps, the punishments and rewards of the actors' art. It is a good book to have on hand to place within reach of young people who are stage struck. This I read through twice.


A very valuable book indeed. Every teacher of Expression should read it at least once. (I read it twice and studied carefully certain parts) because in spite of its antiquity,
it argues for principles.


A very valuable collection of criticisms of actors of the past and their performances. A good book for an experienced teacher, but it should not be put into the hands of inexperienced students.


A very good discussion—a plea for naturalness and a recognition of individuality in pupils. It has many good suggestions and any teacher might profit by its reading.


This is a very interesting discussion indeed. Some parts of it are mechanical, and some are still useful and applicable in teaching even now. (I read several of the chapters over a number of times). Only the well trained teacher, however, could safely use it.


A statement, not convincingly argued, that the dramatic arts should be and can be made the basis of a democratic education.


When I finished this article the comment in my mind was: "Well, what about it?" A very weak article attempting to show some of the benefits derived from such debating. But what are they, I wonder.


A very strong article showing that physical training is not merely physical training, but it is ethical training and psychological training as well.


A book that I read three times. It is very valuable to the teacher who considers the subjects of Expression a means of developing the individual. It emphasizes that personality is the key of our existence; it is the soul of leadership.

An article that declares that preaching is public speaking and public speaking is preaching. I read it once, but I shouldn't care to read it again. It has but little value.


As might be concluded from the early date, this is a book of little value except as history, and even from this standpoint it should be read only by the teacher of Expression who is thoroughly grounded in the work. It is mechanical through and through.


A book every teacher of Expression should read, for it shows how an "exemplary theater" - a theater putting on plays in the right way, could serve as a tremendous force in education.


An article which shows that English spoken is as forcible if not more forcible in impressing foreigners with American ideals, than is written English or English read.

27. Barnes, Walter, "Stimulating Pupils To Imagine Vividly As They Read", *English Journal*, December, 1924, p. 733

Here we have a very good article for the English teacher. But I wonder, if she had never had any training herself, except the scientific literary training that is given in college, if she could stimulate pupils to read with imagination, as this author advises? Does she not need to have cultivated her own imagination, and unless she has, I question if she could follow the good advice of this article.


A very good article declaring that literature is made much more impressive when it is dramatized.


Considering the early date, a remarkably up to date discussion.

Despite the title which makes it sound cheap, this is a remarkably valuable little book. Its discussion is founded upon the idea that no two speakers are alike by nature, and therefore should be trained according to their individual needs.


An article that tries to show that poetry develops the aesthetic side of the individual, but it is a weak article.


A very very valuable book for the teacher, for it is filled full of principles that will never change. It should be in the library of every teacher of Expression.


A book that is worthy of study and which I read four times; which declares that all pupils having normal organs of speech; and who are not mentally deficient can be taught to read well, at least as well as they speak in ordinary conversation.


An article which argues that dramatics are a factor in education, and should be used in teaching. Not particularly valuable.


A good article for the teacher of Expression to read because it shows how necessary and important good personality is. This should suggest that the development of personality is one of the most important of his tasks.


A simple but forceful plea for the study of Public Speaking. It might be well for the teacher of Expression to have a copy on hand to give to those who doubt the value of study along this line.


As the title suggests a book on enunciation and articulation of value, yes. But it is not a book that contains any outstanding contribution.
A rather technical and not very clearly expressed article on the training of the voice and body.

A very simple outline, intended to be of use to the beginner. It is however, of doubtful value.

A rather popular treatment of the subject, of more or less value, mostly less.

A very involved and impractical discussion, so "philosophic" that one can't follow it.

An interesting discussion of Delsarte's idea of gesture. However, I question if this author has caught the spirit of this great Frenchman's work, with all his emphasis of the letter of it.

A very well worded, quite convincing discussion of the requisites of good public speaking. It contains nothing new, but the subject is well handled, as far as the discussion goes.

A book made up of some valuable and many mechanical lessons. Only the well trained teacher could be trusted with this book. It would do the inexperienced teacher more harm than good.

A plea of more or less effectiveness arguing for the study of oratory in the public schools.

An article which says that literature should be made to live as art, and not killed by too much scientific study. Well written and well argued.

A very valuable collection of what different great ones have said about conversation, together with comments by the author. Any teacher of Expression should have this book within easy reach.


A typical old fashioned elocution manual, full of mechanical exercises.


A good article for those who need to know that a course in Public Speaking in the High School is valuable.


An article which shows that when students learn to express themselves orally, it helps them to think things out, and thus their written composition improves.


A discussion which shows that education has an aesthetic side which should not be neglected. It is well worth reading.


Professor Clark is right when he says that clearness, convincing argument, giving attention to the audience and knowing when to stop, are neglected aspects of Public Speaking. However, he only points out these aspects. He makes but little suggestion as to how to remedy them.


A very old fashioned elocution book of questionable value. I only glanced through it.


A very, very mechanical outline, of no value except to show what not to do.


Mechanical and more mechanical and still more mechanical as one reads through. There is a fixed rule for everything.
A unique way of arguing for the development of personality by the teacher. It is so interesting that one hardly realizes the end the author has in mind, but having gotten to the last paragraph one sums up the message of the book in a sentence something like this: "Add to academic preparation personality, and not until you do, have you a real teacher." A good book for the teacher of Expression to keep on hand to give to students.

An old fashioned book and yet valuable to the teacher of Expression, for it shows how poetry is music. It gives one some helpful information along this line.

An article which shows that anyone can be helped through training to become a better reader.

An argument which declares that the voice is an index of character, and has a telling influence on those who hear it, either for good or evil. It at least is thought provoking.

This essay declares that in order for poetry to be really appreciated, it must be read aloud.

A plea and an argument based on practical experience, for the use of the drama and the dramatic method in teaching. It is worth reading at least once.

A discussion which makes the reader realize that personality can be made even if it does not seem to have been "born". Well worth reading.
   A wonderful collection of classics for vocal interpretation, the best collection I have found.

   A splendid text-book, giving the general principles of Expression, clearly explained, together with problems and selections for practice. I have gone through this book at least twenty times, from cover to cover. It is splendid.

   A popularly written book supposed to appeal to the general public. Its subject is, as the title suggests the human smile, and it suggests ways of bettering it. To the specialist in Expression however, it is really a discussion of pantomimic expression, and a valuable discussion. I have studied this book carefully having gone through it five times, from cover to cover.

   A very well arranged text book containing problems which gradually develop the student. Splendid to use in the High School. I have studied this thoroughly.

   A text book, filled with problems, all of them valuable. It is good for either High School or college classes. I have studied this book carefully.

   A wonderful book giving the technic of interpreting the monologue, and containing splendid explanations of the Browning monologues. It is a book that every teacher of Expression should have. I have gone through this book six times.

   A book which is inspiring and practical, not only for him who is interested in Bible reading, but for anyone who is interested in vocal expression. It is scholarly, idealistic, and yet practical. I have read this book ten times.

   A clear, logical, well arranged discussion of the technic of vocal expression. No Expression teacher should be without it. I have read this four times.
A program of exercises presented in a very interesting and unique way. I have read this three times.

A wonderful book on voice training, containing exercises, problems and discussion. No teacher of voice should be without it. I have read this three times.

An interesting, well written book discussing in great detail the purpose, the place and the possibilities of Expression. I have read it three times.

An article that shows that the dramatic instinct should be made use of in teaching. It is well worth reading at least once.

A book on elocution that is interesting but very much out of date.

A very fascinating and original presentation of the benefits to be derived from nature study as a preparation for poetry and eloquence.

A very worth while article which shows that good personality is indeed an asset, enabling the individual to conduct his relations with others in a pleasing, effective, confidence inspiring manner. An article that anyone can read with profit.

A book that shows that a Public Speaker must know all of some things and a little of all things in order to be able to interest his audience.

A book that pleads that literature be taught as an art and not as a science.

A very interesting article bringing out the character influence of a course in dramatics.


A very interesting essay written at a time when the need of learning to speak correctly and effectively was considered a real need.


An article advocating the reading of poetry aloud. It isn't particularly interesting.


A book of "pieces", as the preface says. While the introduction on Declamation expounds some principles, it unfortunately also includes some mechanical rules. I do not recommend the book.

86. Emerson, Charles Wesley, The Philosophy of Gesture, Emerson College of Oratory Publishing Department, Boston, 1900.

A wonderful discussion on the philosophy of gesture, showing how the language of pantomime says just as much as words, and often more than words can say. A book I read through twice.


If the student of Expression is to climb nature's own ladder, according to this book what are the rounds by which he is to ascend? First he is to be taught to respond with animation to his own thought, that is, his author's thought must be so incorporated that it shall become the pupil's own thought, and his whole arterial being pulsate to it. A splendid discussion which I read twice.


An article which shows what a help the pageant is in making literature more real.


A rather inadequate discussion on pulpit preparation.

90. Esenwein, J. Berg, How To Attract An Audience, Minds And Noble, New York, 1902.

A popular treatise on the nature, preparation and delivery of public discourse. It is interesting but not very valuable.

A discussion written in popular style, but of value even to the professional.

92. Everts, Katherine J. *Vocal Expression*, Harper and Bros., 1911

A splendid assortment of lessons on Vocal Expression. A good book to have on hand for reference and use.


A fine book on voice training—one that the professional teacher should keep near by for reference.


A splendid plea for the "speaking of verse" not according to rules, but guided by thought and called forth by imagination.


An article which declares that learning to speak is part of the preparation of "democrats".


It is here shown that it is a help in teaching to dramatize.


A book that is old fashioned in many particulars, but containing here and there valuable ideas and suggestions.


A rather weak article on after dinner speaking.


A plea for education of the heart as well as the head.


This is made up of letters to pupils giving advice on speaking and playing. It is very easy to follow, very interesting and full of valuable suggestions.


This is rather a general criticism of actors. It gives
the impression that most of them are superficial and do not take their art seriously. It is not a bad book to read, although it is well to take what it says with a grain or two of salt.


A not very valuable text-book. It is too mechanical and old fashioned. In my opinion it is anything but simple. I wonder what it was before it was "simplified".


A very good popular handling of the subject. One enjoys reading it, and perhaps gets a suggestion or two. It is not however, a book to be studied.


A book presenting the essentials of debating from the standpoint of the student rather than the teacher. It is well done.

195. Foster, Edgar, *The Art Of Speaking*, W. J. Walker, Tacket St., Ipswich (no date)

Interesting but very mechanical and old fashioned and of little value. I but glanced through the book, reading here and there.

196. Fowler, J. A. *Analysis of Dramatic And Oratorical Expression*, Lindsay and Blakston, 1853.

A very mechanical and old fashioned discussion of old time elocution. No wonder many people have no use for it. Neither have I, for this kind.


A popular book on Public Speaking more or less accurate. I should not, however, put it into the hands of the inexperienced teacher.


This book contains advice which is unique but not to be followed because it is altogether mechanical. It is a mechanical analysis of the portrayal of human passions. Its date gives it interest, but does not make it valuable as a guide.


A book that every teacher of Expression should
read and if possible have in his library. It shows that work and success are synonymous.


A very interesting book on the subject, containing some unique ideas, but I should not recommend it as a text-book.


An outline of the necessities of good reading and speaking, but a very mechanical outline.


A plea not to forget the aesthetic side of education, and a good plea.


A very valuable and very interesting discussion. It shows the meaning of vocal expression and gesture.


A very interesting series of lessons from the ancients. These lessons have but little practical value, but the specialist in Expression should read them.


An old but quite valuable book on the aesthetic value of exercise. It is a good thing to have on hand for reference.

116. Harris, W. T. "The Aesthetic Element In Education." Read before the National Council Of Education At Milwaukee, July 1, 1897 (Publisher not given).

One of the best discussions on this subject one could read, showing how very valuable, how very necessary and how very practical this aesthetic element in education is.


A plea that there should at least be as much emphasis on the art of literature and poetry as on the science of it. Well argued and well presented.
A not very forceful article which attempts to show that the child's imagination should be educated.

The kind of article one is glad to see which says that there should be attention given to the education and control of the emotions.

An article that says that the drama should be made use of in teaching English.

A more or less popular presentation of the subject, and for this very reason a professional teacher can get ideas from it, and should read it.

A historical review of the origin and progress of vocal culture. It likewise includes a technical analysis of vocal culture. A book one is glad to have read.

A very fine technical consideration of the subject. A good book to have on hand for reference.

A discussion well worth reading. It is too involved for a pupil to wade through, but one wishes some of the splendid ideas might be gotten hold of by the pupil. A teacher should by all means read it.

A book of not very much value on the technic of voice improvement.

A very valuable book for the teacher. Despite its early date, its work is not mechanical.
An old fashioned book on the technic of voice production.

A fine article which everyone should read, written from the actor's standpoint, showing how real art goes back to nature.

Interesting simply because an actress wrote them.

An article which says that vocal expression should not be neglected in the teaching of literature.

A book that shows how the dramatic method of teaching brings the children into closer relationship, awakening sympathy between the pupils and teacher, and fosters the class spirit. Splendid in every particular.

A good list of plays for the school director.

An article on "elocution" not Expression. It is not worth reading.

134. Kirby, E. N. *Vocal And Action Language*. Lee and Shepard, Boston, 1888.  
An old fashioned, mechanical book on elocution, but of some value to the experienced teacher who knows how to pick the good from the bad.

A text-book which throws too much emphasis on the mechanism of development.

A good collection of great speeches—a very good collection. Every teacher should have this book in his library.

A splendid lot of material for impromptu speeches. A very good book to have close at hand for reference.


A book made up of phrases that a Public Speaker would do well to know. Hence a very splendid book for the Public Speaker to have near at hand.


The best book on Public Speaking I have come across. These lessons contain the fundamentals and so arranged as to develop the student naturally and gradually. Splendid!


Hints that are indeed helpful.


A very very fine book on the subject. It is useful and helpful for anyone, student, teacher or casual reader.


This, like Mr. Kleiser's above mentioned books is full of valuable information for him who would speak effectively in public.


A very logical and well presented argument for the necessity of cultivating the imagination in school, and making a plea that this cultivation be made a part of the educational plan.


A book on Public Speaking of questionable value.


A very fair text book on the subject.

A text-book on Public Speaking that is a bit mechanical, although it contains a good suggestion here and there.


An old book filled with old-fashioned, mechanical voice technique. Valuable only from the historical standpoint.


A very delightful book, written with the characteristic spontaneity of French style. It declares very emphatically that reading is an fine art and should be studied.


A fine discussion of reading as an art. It declares that reading should be made an art.


A good book for the teacher of Expression to have, although I question whether the author really understand Delsarte. If the teacher is not well grounded in the work, this book is likely to do him harm, but if he knows his work, it will give him valuable suggestions.


A good book for the teacher of Expression to read. It gives old-fashioned but not bad ideas on cultivating conversation.


A book on speaking written for business people. Its ideas are uniquely and interestingly expressed.

153. Lowell, Marion, *Harmonic Gymnastics And Pantomimic Expression*, Published by the author in Boston, 1894.

Every teacher who knows his work should have this book. It can only be used by the experienced, but for these is valuable in helping the teacher to know what exercises to use in freeing the body.

A book written for popular readers, full of good ideas, well expressed. Anyone in the profession or out of it would enjoy reading this.

155. Mackay, F. F. *The Art Of Acting*, Published by the author at 23 W. 144th St., New York, 1913.

An interesting book but of no particular value to the teacher.


This book would make one believe that rules make the orator and only rules.


An argument intended to convince its readers that elocution is really a necessity. It lacks directness and is not at all convincing.


A popularly written but not very practical book on the subject.


A psychologic study of the physiognomy of expression, that is its externals. It is interesting, but a bit involved, and of questionable value to the teacher.


I can hardly conceive of a more mechanical treatise.


A very scholarly, very interesting, very valuable discussion. In makes one wish there were more of this old time elocution in this day and age.


An article that makes one glad that there are some who feel that the cultivation of the imagination should not be neglected in education.

A wonderful book which everyone interested in the subject should possess. It shows that speaking is an art that does not come by nature but by study.


A book which gives one splendid knowledge, well presented as regards different types of plays. Every teacher of Expression should possess this book.


A delightful essay which shows in a more or less popular way that acting is hard work. It is a good book to put into the hands of stage struck pupils.


A very very old fashioned Manual of Elocution.

167. Morgan, Anna, Art of Speech and Department, A. C. McClurg, Chicago, 1909.

A very simply written and very readable book on the technic of Expression. It is in the form of questions and answers and is not only interesting but of value to the teacher as well as to students.


This book on Delsarte catches the spirit of his work more than many of them do, it seems to me. It shows how the body expresses character and thought even with greater emphasis than do words.


An article which pleads for the training of what the author calls the "sensibilities" as well as the mind.


An article which one is glad to read, for it emphasizes the need of giving attention to the individual as such.


A very clearly written book, logically arranging the essentials of Public Speaking. All right for the teacher to have on hand.

This contains practically the same material as the author's other book: "Effective Public Speaking."


A very sane, sensible outline of the meaning and use of gesture and ways of developing it.


A treatise which is old fashioned and mechanical, and yet it contains some valuable principles. An Expression teacher should have a copy of it.


An interesting discussion of elocution from the standpoint of vocal culture.


A book outlining the course in Speech given at the time of publication, in Yale College. A very interesting course, good even now in some ways, and in others very old fashioned. The experienced teacher could find help by studying it.


A very practical, very sensible course of study.


A course in voice of more or less questionable value.


An article which declares that what will enable us to build up a vigorous, healthful, scholarly life in our young people in home and school is giving them a chance for expression, using it as an educational tool. A very very valuable article indeed, and very convincingly argued.


A good text book on oratory, if used with discretion by someone who is experienced.

A very good article which argues that if students learn to read well, English becomes more vital to them.

182. Pearson, Paul M. Extemporaneous Speaking, Philip M. Hicks, New York, 1912.

A fairly good book on Public Speaking.


A set of books containing the debates that have been given from time to time. Every teacher of Expression should have this set for reference. I did not read every debate in these volumes. I simply read here and there.


A very dry and very technical discussion, and of but little value.


A fairly good text-book on Public Speaking.


The discussion is good and is helpful, although the exercises suggested are very old fashioned and very very mechanical.

187. Pittenger, William; How To Become A Public Speaker, National School of Oratory, Philadelphia, 1887.

A discussion which it might be well to put into the hands of pupils, for it shows that one who speaks in public must know a great deal about his own art, as well as most everything else that there is.

188. Plumtree, Charles J. The Principles And Practice Of Elocution, J. H. and James Parker, Oxford and London, 1861

A good argument for the usefulness of the study of elocution. A bit old fashioned in style, but interesting.


Very interesting to the professional Expressionist, but very mechanical and out of date.

An old fashioned manual of elocution, of no value now, except as a curiosity.


It takes a great deal more than this book outlines to "get your audience", and yet it has much good advice. It would however, not be a good book to put into the hands of students.


A wonderful book which shows that the poetic mind holds just as important a place as the scientific mind.


A good book for the student of Expression to study as a means of gaining background, for it closely allies literature with life.


A series of rather mechanical lessons for voice development.


One does not wonder after reading this book, that such a mechanical method of elocution made people artificial. How could it do anything else!


A very very good text book for High School Classes. A teacher could use this very profitably for his students.

197. Rogers, Clara Kathleen, *English Diction*, Published by the author, Boston, 1915.

A splendid list of lessons on diction--a good book to have for reference.


A very simple, very interesting presentation of the fact that sound is transmitted by air waves. The teacher of Expression should by all means read this book.

Because Rush tried to go into things in such great detail, and because he was so unusually sincere, he is very interesting. But he certainly is mechanical.

A very old fashioned, mechanical idea of gesture is here presented. However it contains a debate on the character of "Julius Caesar" is interesting and worth reading.

A very splendid plea for the study of elocution. It is well argued, and the benefits to be derived from the study of what he calls "elocution" are clearly set forth.

A very inadequate discussion of the subject. One wonders after reading these pages why this person ever tried to write a book on the subject, with such superficial knowledge.

A book on voice culture, of but little value.

A book which argues well for the necessity of voice cultivation. The voice programs which it suggests are pretty fair, although I should not put them into the hands of an inexperienced teacher.

A very technical, but very interesting and instructive analysis of vocal waves. It is knowledge that a teacher of Expression should have, although it is too technical to present to the average student.

A wonderful book that should be in the library of every teacher of Expression. It deals thoroughly with the physiological side of voice production.

A very valuable book on the subject, showing the causes and outlining the remedies for stuttering and liping.


An article that brings out well that self expression should be provided for in the school curriculum as well as opportunities for training the mind, etc.


A splendid book on voice development, one that it would be well to have close by for reference.


A very good article indeed which shows how science and art should work together, that the results of neither the one or the other are adequate, for the contributions of both art and science are needed.


This is merely a popular discussion, and neither the reading of it nor the following of its suggestions would very much increase one's eloquence.


An outline of lessons, very technical and very mechanical.


Like most of the Delsarte works this is valuable to the teacher who understands, but a novice who tried to follow these directions would become very mechanical.


A discussion that is interesting but nothing unusual either in content or presentation.


A book well worth reading, even though it contains many outgrown ideas. It has some very fine things, and outlines some principles in a unique and impressive way. It should not be put into the hands of students.

These old fashioned discussions make one realize why the art of elocution has become synonymous with the art of affectation.


A very good text-book for a teacher, but not to be put into the hands of students. It suggestions must needs be followed with discretion and with care.


An essay on the art of acting which is very valuable to the teacher of Expression as a matter of background.


An essay on the melody of speech, and very instructive indeed. It should be read by every teacher of Expression.


A very interesting book of illustrations of various attitudes, etc., followed by a discussion. It is valuable to the teacher of Expression, but needs to be kept away from students.


A very valuable book, especially its arguments in connection with the study of elocution and health.


A text-book full of mechanical rules and of questionable value.


A good text-book on oral English.


An article which shows that the drama should be used in the schools for educational not merely recreational ends.


A discussion that is very interesting, showing how elocution is an aid to dramatic art. However, one should not care to read the book more than once.

A very good text-book on the spoken word, one that it is well to have on hand for reference.


I can't altogether agree with the title of the book, for while it is true that the chapters do contain a number of rules, they are entirely too mechanical to be "useful" as the author claims they are.


A very splendid argument for a thorough education in the speech arts. It was written at a time when more attention was probably given to the speaking voice than now, and it makes one wish this same thought was given to the speaking voice now.


A book which shows how necessary it is that the imagination be trained, for the imagination is related to the most worth while things in life.


A book which very clearly and very simply outlines the requirements for the actor in contrast with the requirements for the Public Reader. Well written, and a book one should have in the library.


A very well presented discussion, showing many of the things that an actor, reader or public speaker should know and keep in mind. A book that should be in the library of the teacher of Expression.


A very good technical handling of the problem of training the speaking voice. The introduction is particularly good, making a plea which is quite convincing, for the training of the speaking voice.


A not very interesting but very scholarly discourse on the place of logic and eloquence in oratory. It is a good book to read once.

An article which is interesting because of its comparatively early date, since it argues for the necessity of cultivating the imagination.


Anyone who tried to follow the directions of this book would be as mechanical as a talking doll.


A discussion that contains many valuable principles, old as it is.

238. Warner, Edward B., Gestures And Attitudes, An Exposition Of The Belsarte Philosophy, Lee and Shepard, Boston, 1892.

A very technical discussion, which may or may not be valuable to the teacher. At least it is a book that must be used with discretion.


An article which says that the emotional element should not be over-looked in the teaching of literature.


A fairly good text-book for High School use, although some of its suggestions are mechanical.

241. Warner, E. B., True And False In Elocution, Published by the author in 1884 (no place given)

A discussion which says that one can no more read and speak correctly without study than one can learn to sing, or play a musical instrument, etc. without study. It also says that true elocution gives needed principles, and false elocution gives rules. A very good book which I read twice.


A splendid book which declares from the beginning to the end of its discussion that expression must be the outward indication of some inherent property or function. I read it six times; Every teacher of Expression should have this book, and should read it from cover to cover ever so often.

A handling of the question of personality from the standpoint of behaviorism. The teacher of Expression, dealing constantly with the development of personality as he does, should read this discussion.


A splendid article showing how true it is that oratory has a very good effect on the growing character.

245. Wentworth, Thomas, Hints On Writing And Speech Making, Lee and Shepard, Boston, 1887.

In a simple, conversational style the author outlines the simple essentials of good speech making. A very very splendid article to put into the hands of students.


A very good book on voice development, giving particular emphasis to the use of the imagination in voice development.


A plea for the right of women to speak in public as well as the men. It is interesting as history.


A wonderful book on the training of the mind as an aid to expression. I read the book twice, and think everyone interested in Expression should read it.


A very good book for a teacher to have for reference. It has valuable ideas and suggestions.


An unusually good book on Public Speaking. No teacher of the subject should be without it.

This is one of the best books that has ever been written on the subject. No teacher should be without it.


A very very fine article which shows how very necessary a well trained voice is.


A book every director of Dramatics can read with profit and should keep for reference. It has a splendid list of plays for schools.


A very very valuable discussion of the principles of Expression. I read it twice, a bit tedious though the old fashioned style is. Every teacher should read this.


Interesting, but too analytical to be practical to the average teacher. It is too likely to give the idea that this and that part of the individual can be developed independently of the whole.