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The teaching of oral English as an art in secondary schools

Dolliver, Mary Margaret

Boston University

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THE TEACHING OF ORAL ENGLISH AS AN ART
IN SECONDARY SCHOOLS
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Mary Margaret Rolliver
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THE TEACHING OF ORAL ENGLISH AS AN ART
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Definition of Full Scope of Oral English.

There has been in the last few years a slow but very perceptible awakening to the importance of Oral English in the High School; as yet, however, the field as a recognized part of the English course is new, comparatively undeveloped, and in an experimental stage. In a recent survey conducted by Elizabeth W. Baker of the Oak Cliff High School of Dallas, Texas, it was discovered that out of four hundred and forty high schools ninety per cent of them were carrying on their work in Spoken English as an essential part of the English course. Most of the schools allowed about twenty per cent of the total time devoted to English to the Oral phase. Eleven per cent gave more than twenty per cent. The survey proved conclusively that a wide-felt need is being at least partially fulfilled and that educators are everywhere realizing the close relationship between formal education and the needs of life. No one now disputes
the power of the spoken word as applied to our practical business relationships or social contacts of today. Teachers are everywhere recognizing this much-needed emphasis on speech and are crying out for help and direction in the teaching of it, which, it must be admitted, is still sadly lacking in most of our colleges and universities.

The Committee on Oral Expression in the reorganization of English in Secondary Schools defines the immediate aims of teaching Oral English as developing the ability of the student (1) to answer questions intelligently and fully (2) to converse agreeably (3) to collect and organize material for oral discourse (4) to present effectively in a natural environment material already organized (5) to join courteously and pertinently in informal discussion (6) to read aloud in such a way as to present the reader's thought and spirit; and (7) for those who have or hope to develop qualities of leadership, the ability to address an audience or conduct a public meeting.

It suggests as methods of attaining these ends
practice in correct breathing, vocalization, posture and gesture, phonetics, oral reading, Recitation and Declamation, Dramatics, Conversation, Extemporaneous Speech, Debate, Formal Address or Oration.

This all-inclusive program carried out in the proper spirit would adequately develop both the technique and art of speech.

*A committee appointed from the National Association of Teachers of Speech this past year has submitted a report on a course of study in Speech Training and Public Speaking for secondary schools which gives the following prescribed courses as a part of the high school curriculum: (1) A Fundamental Course (2) Public Speaking (3) Argumentation and Debate (4) Oral Interpretation of Literature (5) Production of Drama.

This comprehensive course of study has been severely criticized as out of the question under present teaching conditions. Most schools cannot afford more than one especially trained teacher of speech and the teaching of these courses would be beyond the abilities of any one person.

* DRUMMOND: Speech Training and Public Speaking.
Distinction between Speech as a Science and as an Art.

Quite recently there has been a great deal of talk about the teaching of English as an art, but very little of that discussion has emphasized the field of Oral English or Speech which seems rationally the most adaptable, most natural and altogether ideal course in which to emphasize the art side of the English course.

The word "art" has come to be a more or less indefinite term and one of the best in our language to cover a multitude of sins. Because of the clever but insincere work of so-called elocutionists which sometimes passes for art and because of the tendency of the teacher of expression to produce these artificial results which among thinking people do not pass for art, the study of the art of speech has fallen into disrepute. Ruskin says the artist is "one who has submitted to a law which it was painful to obey that he might confer a delight which it would be gracious to receive." The artistic ideal by nature's law must always be striven after in the line of greatest resistance and to achieve artistic creation in any
line will power is developed. In this primarily materialistic era when men are interested in quick financial returns, the line of greatest resistance, the law painful to obey, the development of will power are unpopular means to an end and as a result true artists in speech have been and still are lacking. Speech work of any variety had almost vanished at the beginning of this century and it has just been within the last few years that speech courses have begun to creep back to a place in the curriculum of the high school.

At the present time the tendency in most of the speech courses is to emphasize technique at the expense of the art of speech. The two cannot be divided but are as closely interwoven as the warp and woof of a piece of cloth and must not be separated in teaching. Yet, if we examine a high school text in Oral English we find it largely composed of lists of exercises for the development of vocal technique and methods of organizing speeches. The more important phase, the art of speech, is left to the teacher to adduce and is most often neglected because she
feels it intangible and therefore not teachable. The fact of the matter is that if the art of speech were taught with its full possibilities of splendid character development it would be unequalled by any other course in the curriculum in its educational value. The full-rounded-out possibilities of education lie in three fields which Browning expresses in his doctrine of the trinal unity so adequately explained in "A Death in the Desert."

"Three souls which make up one soul:
first, to wit,
A soul of each and all the bodily parts,
Seated therein, which works, and is what Does.
And has the use of earth, and ends the man
Downward; but, tending upward for advice,
Grows into, and again is grown into
By the next soul, which, seated in the brain,
Useth the first with its collected use,
And feeleth, thinketh, willeth,—is what Knows.
Which duly tending upward in its turn,
Grows into, and again is grown into
By the last soul, that uses both the first,
Subsisting whether they assist or no,
And, constituting man's self, is What Is."

In teaching pure technique we are emphasizing the What Knows to the neglect of What Is. It is this ideal trinal unity that we should aim to develop in
teaching speech as an art.

The idea has always existed that the science of speech which includes the study of vocal production and modulation, bodily expression, enunciation, articulation, all the elements and principles underlying expression must be studied and mastered and when the mastery is complete the artist emerges. To be sure, artistic self-expression demands the mastery of technique, the full development of the "What Knows", but that technique can only be completely mastered through its use in self-expression. The value of technique should not be minimized an iota but on the other hand the student who is forever acquiring technique with the idea that he may some time have something to express will never have the technique to express the thing he wishes. He may be the master of technique but not the owner of it. Dr. Samuel S. Curry says that "the greatness of the human soul is seen in its possibility of reception and the possibility of revealing its possessions to others."

A complete mastery of the science of speech is valuable to any one and essential to those who would become specialists, but it is not necessary except in
a lesser degree to artistic speech creation. Too much emphasis on this side takes all the heart out of art and turns the play of creative energy into a dry pedantic exercise.

Since the teaching of the art of speech is so very essential and since it is so much more widely neglected than the teaching of pure technique, any effort to put into words an adequate conception of what is meant by "the art of speech" and aims and methods for teaching Speech or Oral English as such should be very much worth while.

The science of speech concerns itself with how to produce; the art of speech is the production itself. This does not mean that every speech production is a work of art but there can be no art in any phase of speech work except in the production. By the art of speech is meant that phase which includes particularly the emotional, the intuitive and the imaginative—that which comes from the inner man of the speaker and strikes the inner man of the listener.

The production, then, to be a work of art therefore includes more than technique although I again
repeat that a certain amount of this is essential and must be included and stressed in the high school course. It must include the complete background of the student's emotional and spiritual as well as his intellectual life—and to develop and arouse a consciousness of this background and to make the student more sensitive to spiritual impulses should be the primary functions of the teacher of Oral English. If the background is properly managed, the foreground will generally have the requisite distinctness. Without that background of adequate interior life which can respond to the art of a work of genius through interpretation or can originate ideas worthy of expression, all the technique in the world will not aid him in expression.

Ruskin says that "the arts, as regards teachability, differ from the sciences in this, that their power is founded not merely on facts which can be communicated but on dispositions which require to be created." Too often our English teaching is merely a communication of mechanical facts and we neglect the creating of the dispositions which should be the

*RUSKIN: The Mystery of Life and its Arts
real function of the English course. The ways and means of developing a consciousness of background or of creating a disposition have seemed vague and not definable but they should not be. The spiritual man, the disposition, is not responsive to the abstract—we must bring what is implicit within the soul into the right attitude to become explicit—and thus bring about an adjustment between the two. It can be brought about only by the concrete. Art in speech is, so to speak, the word made flesh. Art is in the production and must thus be a vital, living, concrete form.

Aim of Teaching Oral English as an Art.

It is quite generally recognized that the aim of all education and especially of Literary Education is to enlarge the spiritual background of the student, R. J. Condon, the president of the Department of Superintendents of the National Education Association, says very aptly: "Soul culture is the most important and most necessary phase of education, and social and civic ideals and the development of personal character are things of greatest concern. Character is higher
than intellect."

The spiritual measure of a student will best be tested through the manifestations of the "What Is" and that "What Is" is developed most fully through allowing creative expression. Some students may best be able to give vent to their inner lives through creation with a plane or saw or with a needle and thread; but our first aim as teachers of Oral English is to develop their powers in language and expression, thus fulfilling the general aim of the teaching of speech as an art which is to make the student conscious of his spiritual or emotional background and to create dispositions as well as to communicate facts. To develop their powers in language expression schools have everywhere sealed the lips of the students and required them to spread their ideas on paper in black and white. The argument for an increased amount of oral expression is as obvious as the present argument for silent reading. Just as silent reading is more practical, more necessary, more usable than oral reading, so is oral composition than written.
Let us endeavor to discover what elements will enter into this development of the spiritual man through language expression and why these purposes have been so repeatedly defeated in the high school teaching of English.

Development of Imagination.

Of primary importance in this awakening or bringing into consciousness the inner, emotional, spiritual, aesthetic side of a student's being is the development of the imagination by means of which his eyes are opened to worlds other than his own immediate sphere. "The imagination is the source of all inspiration and interest in life.... All true appreciation of art and literature is dependent upon its exercise. Man can appreciate art only by the same faculty which creates it." It is essential if we teach the art of interpretive reading adequately that the student be able to enter imaginatively into the thought and feeling of the author.

Can we as teachers train this imagination or is it an innate power or function which in this age of intense realism and exact science is not common and

*CURRY: Imagination and Dramatic Instinct
hard to develop when found. Teachers everywhere complain that their students lack the ability to read imaginatively, but we have only to know the normal adolescent to realize that the fault lies elsewhere than in the lack of imagination. To realize that imagination is not lacking in the youth of today we have only to view the many instances of perverted action of adolescent imagination as evidenced in idle day-dreaming, in a tendency to lie, and to seek adventure in unhealthy fields if not given a proper and adequate outlet through directed self-expression. To realize that they crave something far removed from their every day existence we have only to see the flocks of young people of high school and pre-high school ages at the cheap movie houses.

The means of rousing and stimulating the imaginative faculty is simple enough if the teacher is possessor of patient insistence. The powers of imagination can be best tested through their reflection in the spoken word. The teacher, and the class too, can perceive at once whether the reader is re-living the words in his imagination or if he is simply giving
forth meaningless symbols.

Assignments to develop imagination should at first be passages with definite, vivid, simple conceptions, as for example, Robert Browning's "How They Brought the Good News from Ghent to Aix."

If the student fails at first to respond imaginatively, insist that he do so eventually. He will most often repress his powers of imagination at first because of self-consciousness but with a little patient practice and insistence on imaginative recreation, a failure to respond is rare and abnormal.

**Development of Emotional Nature.**

The provision for means of outlet for feelings or emotions never before experienced runs hand in hand with the development of the imagination, for in interpretive work our emotions will be largely imagined. The development of the emotional nature, then, we name as our second aim in the teaching of Oral English as an art.

Rousseau first and child psychologists later tell us that repression of feeling is the tragedy of childhood and adolescence. Youth with its disturbing
wealth of new emotions must have satisfying activity. The expanding sense of selfhood is perhaps foremost among these new feelings and the mind of the adolescent demands that this impulse be satisfied. Teachers should feel themselves guardians of these emotional sentiments and English teachers may provide proper outlet for the expression of these sentiments through speech.

The ultimate goal in reading artistically would be to encompass the emotions which prompted the author to write in the first place together with all the emotions which in the student's experience would tend to make the rendition virile and lasting in its power.

And how shall we reach that goal? First of all, the student must be brought to realize the spiritual significance of the thought. Secondly, the student must learn to build imagined emotions on the embryo emotions of his own heart. His strength of feeling will depend in the beginning on just what his "being" is. Man's emotional nature is strong and hand in hand with his imagination is repressed by self-
consciousness which can be done away with by constant practice. Thirdly, the student should form the habit of trying to discover and realize the background of emotion for the author's words.

In speaking extemporaneously one must also allow a free play of the emotions. To achieve this freedom the student must speak on a subject in which he is sincerely and vitally interested.

Freedom from repression is absolutely essential to imaginative and emotional development and should have our constant care in training these two vital elements. G. Stanley Hall has said that "as the education of the past has been of the head, the education of the twentieth century will be of the heart." Acquisition of knowledge, sharpening the intellect are splendid things but should not be the chief aim of the English teacher. Her task is to secure through her sympathy an adjustment of the unconscious personality which will allow free play of imagination and feeling. Indefinite impressions that a student may have which he should be allowed to hold in solution long enough to make a permanent impression are too often cast aside.
by the teacher for definite facts. Too often the student is caused to precipitate a barren judgment which causes a cessation rather than a growth of spiritual understanding. Internal feeling must be awakened, brought into consciousness before we allow the student to assume the external language of the feeling. A boy cannot think the essential elements of great poetry. We may be able to teach everything except the essential but if he is to interpret "Macbeth", for instance, he must himself build his conception and interpretation of Macbeth on his own embryo emotion.

Development of Ability for Recreative Thinking.

A third major aim in teaching Oral English as an art and closely connected with the two foregoing aims is to develop the power of recreative thought. The work in interpretation of literature demands a recreation of the thought on the background of the individuality of the student; the work in extempore speech demands a still more stimulating basis for real thinking.

President Butler of Columbia University in his
annual report for 1925 said that the tide of popular ignorance had risen higher than at any time since Abelard. This statement seems to contradict the evidences of increased intellectuality which we find in the ever increasing number of books, schools and students. The fact that was probably predominant in President Butler's mind as he made that statement, a fact which is causing concern to many educators at the present time is that our test of a scholar is his ability to acquire facts. The student who has the greatest number of facts on the greatest variety of subjects is the greatest scholar. A common figure today is the type of man who is so well-informed as to be "an object of terror--whose mind is so full of facts that you cannot, as it were, see the woods for the trees." Bacon tells us that reading maketh the full man but too much of it makes him too full. Although reformers in education for hundreds of years have been calling for a smaller amount of learning with a greater degree of culture which will follow in the wake of individual creative thinking, we are still struggling with a seemingly ever-increasing bulk of

* QUILLER-COUCH: The Art of Reading
subject-matter.

We would energetically disparage the English teacher in allowing the student to bite off more than can be assimilated. We would encourage a selection of the significant which would allow the student to read a great author in a genial, sympathetic, understanding way.

It is so much simpler to teach by the cramming in process rather than the drawing out by stimulation from within. To be sure, the two processes supplement each other but we too often go through the first part of the process—that of putting in the facts—and neglect the more important process, that of allowing those facts to remain in solution and to work their way out in recreated form, clothed in new garments of the individual's making after having passed through the alembic of the student's mind. Scholarship is only a means to the higher end of inner intellectual and spiritual life. Self-expression can only be attained properly by unfolding man's powers from within through created and recreated thought. Thinking is simply seeing the relations
between ideas. We must of course give the student facts which will serve as basic material. Then let him work out from this foundation his own suggested thoughts and imagined emotions.

If he fails in expression of these thoughts the chances are that his thought processes are slovenly.

The Teacher.

In the last analysis the achievement of aims and ideals in the teaching of speech lies with the teacher—her methods, her abilities, and above all her personality. Her place is "to present contacts and regulate the resulting sequence of life-processes toward expression. She must deal with the human being in the process of living—with the re-creating power of life."

The teacher of speech has only herself and her standards to blame that vocal expression has not long since become an absolute necessity to the curriculum.

What general and specific qualifications must the teacher of speech possess? Our list of requirements is lengthy and difficult of attainment, but we only can hope to approach our ideal. The important

*FRY: Educational Dramatics
point is that there must be a conception and a perception of the ideal and a keen desire to reach it. The more important part of any teacher's equipment is partially inherent. A person with small soul capacity or a mean nature ought never try to teach. A winning stimulating personality is essential to all teachers, but the teacher of Expression above all others must be conscious that the inspiration which the student draws from her comes from her Being—not her brain. Being is the highest, the only mode which secures that unconscious following of a superior spirit by an inferior spirit, of a kindled soul by an unkindled soul.

The character, personality or Being of a person is the result of the kind of life he lives. A teacher above all other persons needs broad, varied living with a variety of interests and a capacity for healthy enjoyment. Too often teachers are the very persons who tie themselves down to a plane of narrow, uninspired professionalism. The teacher should mingle with persons in other walks of life than her own; she should read in fields other than that of her own particular interest; she should keep in touch with the life and spirit of the times through the current magazines and newspapers; she should travel as widely as
possible and cultivate her powers of observation and curiosity, so that it shall be said of her, "She is alive."

The teacher of Oral English with her unlimited possibilities for dealing as no other teacher in the field of the individual personality should have a broader culture, a more thorough education, a more vivid imagination, a broader sympathy, a larger amount of physical vitality, a more thoroughly awakened sense of what is in good taste and truly refined, a stronger emotional nature than any other teacher. Above all this teacher must have a real vision and enthusiasm for the possibilities of Oral Expression.

But the teacher of speech must be practical too. She must possess good sense, judgment, insight, tact, a knowledge of the adolescent, and ability to guide the student while rousing, stimulating and inspiring him.

Our colleges and universities stand first of all for scholarship. By hard persevering effort we learn to master the most recondite problems, but too often taste, imagination and feeling are allowed to lie un-
developed. As a result few good speech teachers are available at the present time.

But this is not the only reason speech teachers are not to be had at the present time. The large majority of colleges are not offering a sufficient number of courses in either the technical or artistic sides of speech training to adequately train a teacher. Very few schools allow a major in speech and still fewer offer advanced degrees, there being but seven universities in this country where it is possible to obtain a master's degree in Speech.

If a teacher attends a school entirely given over to the speech art, she is hampered by limitations which the scholarship and broad cultural background of the college allows her to escape. If there were but one school of speech which would insist on a four year college course as an entrance requirement, its attendance might be small, but the results of its influence would soon be felt.

The National Council of Teachers of English have resolved that speech courses are to be taught in connection with the regular English classes, and by the
regular English teachers. As a result of the prevailing lack of college speech courses the English teacher goes out equipped to teach Literature or Composition but not to fulfill the program of Oral work supported by the Council of English Teachers.

A well-trained, beautifully modulated voice, an ability to read and speak well should be as much an essential qualification for any English teacher, whether she teach Oral English or not, as a knowledge of Shakespeare.

In picking out the ideal courses for the teacher who must be able to handle the teaching of Oral English in connection with the regular English courses, we can do no more than suggest helpfully, for our feeling is that a high form of specialization in this field is necessary and an additional two years of work in a school of expression highly desirable.

We ask that the teacher of Oral English have a broad cultural background which will mean a regular four year college course with some mathematics, science, language, history and philosophy as essen-
tial parts of her thinking equipment. The study of psychology—because she must in her teaching deal directly with the day-dreamer, the inferiority complex type, the physical extrovert, the hysterical neurotic and many other types, and because speech is so closely bound up with emotional and related mental processes—should be especially stressed. English will, of course, be the major subject.

Besides these background courses, she must have, if she is to be successful, at least an elementary training in the physiology and hygiene of the voice, a knowledge of phonetics, the principles of expression, the history of our language and an acquaintance with the present state of its development. She should have work which would lead to her personal correctness, proficiency, and artistry in speaking, reading and acting, with a corresponding degree of bodily poise. The students of this day and age especially demand that the teacher be able to do herself whatever she advises them to do.

She must possess inward knowledge and grace and have the outward marks of it.
The importance and breadth of the work of the teacher of Oral English makes this comprehensive program essential. She cannot possess inferior training as she so often does at the present time and make her art count in its fullest measure.

Practical Means of Teaching Speech as an Art.

We offer as practical and concrete means of teaching Oral English as an Art two main categories for consideration. First, by means of the interpretation of great literature—especially in the fields of drama and poetry. Secondly, by means of Oral Composition or Extempore Speech. It can easily be seen that Oral English need not necessarily be separated from our regular Literature and Composition courses, but there is a crying need for emphasis on the oral phase of the work.

The learning process consists of three stages: (1) the impression or taking in of ideas and facts, which we may call the Knowledge Stage; (2) reflection and reorganization of ideas in one's own mind, or the Thinking Stage; and (3) the giving forth of those ideas, or the Expressive Stage. The third stage in-
cludes necessarily the first two and is therefore the most difficult of artistic accomplishment. Without it, however, the educative process would be incomplete and the student would have what Woodrow Wilson would call "a museum mind." In his essay on "Mere Literature" he speaks of certain students "whose minds are not stages but museums. Nothing is done there, but interesting and valuable collections are kept there." The student must see and feel for himself; must know and think for himself. These steps must be developed by energetic effort before self-expression can be possible. But, on the other hand, the last step in the process, when the student is ready for it, must not be neglected.

Since we are discussing the teaching of Oral English as an Art with the emphasis on the aesthetic and spiritual side, we must disregard such speech activities as argumentation, debate, phonetic drill, etc., which undoubtedly serve a purpose in the curriculum, and devote our attention to the two above-mentioned means, interpretation of poetry and drama and extempore speech.
Before going further, I must remind my reader that I am emphasizing but one phase of this work in speech which must necessarily be accompanied by the technical matters of voice training, speech organization, enunciation, etc. I must also remind him that I am considering the average high school which allows but one-fifth of the total English time for Oral English. But it is perfectly possible for the teacher interested in Oral English to kill two birds with one stone and teach Literature and Oral Expression simultaneously.

**Interpretation by Means of Poetry.**

Rightfully the firmest ground on which interpretive work can ever stand, the broadest uses to which it can be put, aside from its stage dominion, must be in connection with the study and teaching of Literature. In fact, it is not too radical to say that Literature cannot be taught without Oral Interpretation, and that rightly the whole province of Literature belongs to the teaching of Oral English. The real message of the printed page cannot be got at except through the living voice. The printed word
is only a dead symbol which comes into reality and life through Oral expression. Shakespeare and all great poetical geniuses wrote to appeal to the eye and ear and the feelings of man—not the intellect alone.

The appeal to the intellect alone has been, in too many cases, our aim in the teaching of Literature. We have made the student forget that Literature is a living organism but have given it out as a dead body from which we allow our students like carrion crows to pick off bits and leave a horrible skeleton which repels rather than attracts. "The letter killeth, but the spirit giveth life."

Literature as well as both Oral and Written Composition are most often taught as exact sciences reducible to laws. Minute, long-drawn-out pursuit of word derivations, dry and prosy analysis, paraphrasing, grammatical syntax, explanations of material which was clearer before the attempt than after, make reading the bane rather than the joy of the student's life. One can no more get beauty from a poem by intellectual analysis than he can appreciate
the beauty of a piece of sculpture by a chemical analysis of the stone of which it is composed. A student must just read and appreciate the literary selection itself and later study its relationships, sources, etc. Poetry should be appreciated as directly as possible through its own language, not through the resolution of that poetry into prose. Poetry is speech made beautiful, and meanings, although indispensable, should be secondary to emotional appeal. The student should become accustomed to think and feel as far as he is able in the idealized language of the poetry which he reads. A higher level of life is established if this ideal be kept in mind.

"Whatever else a literary work may be, it is essentially an attempt to offer in a setting whose beauty is a joy, an interpretation of life. Shakespeare never intended his plays to serve as material for high school examinations. He tried to interest his audiences in the attempt of a Macbeth or a Hamlet to work out certain big life problems—to give them a deeper insight into other people's lives by sharing

*PARKER: Principles of Aesthetics.
their experiences."

Listen to the teaching of almost any interpretive and appreciation course in classic literature or read in the edition of some college requirement the notes written to prove the author's erudition, and then cease to wonder why so many students come to hate the classics.

Love for the classics, the inspiration we seek to draw from them, comes, if it comes at all, when the throbbing vitality of the spoken word causes the whole piece of literature to relive in both the reader and the listener. The voice can bring out the thought but more than this it is capable of exhibiting that which is indefinite to intellect—the emotions and spirit of the man.

Interpretation by Means of Dramatizations and Play Production.

Countless numbers of teachers have recently awakened to the fact that the dramatic instinct is fundamental in the make-up of man and are attempting to utilize this instinct to further education. In our educational system the cry is raised by these new
devotees to the Dramatic Art, "Give us time for Drama in the curriculum—give us adequate college training for teaching dramatics—give us plays suitable for production, so that we may imbue our students with the spirit of beauty and culture which is the heart of good Drama."

Where, in our already overcrowded curriculum are we to place Dramatics? There are three possible means for carrying on this work. The first and rarest, except among the largest and most progressive schools of the country, is by actual courses in the various phases of Drama—play-writing, play reading and study, and production—all elective courses for credit. For this work highly specialized teachers are essential and since it is impractical under existing conditions in the average high school, let us pass quickly to the more practicable means.

Dramatics may be carried on in connection with literary study which allows for class room dramatization of classics. Few high school literature courses indulge in this form of interpretation further than to allow the students to sit in their seats and read
parts in a Shakespearean play. Physical, bodily action, a dramatic rendering in connection with the vocal rendering will bring a pleasure and freedom through coordination of mind and body impossible to attain otherwise.

These class-room exercises may be carried on in two ways: either by taking a slice of the whole from a classic or by combining various situations to make a dramatic whole. The first method is comparatively simple and almost any of the required readings of the high school literature course will lend themselves to dramatic interpretation. Parts of "Silas Marner," "Ivanhoe," "Lady of the Lake," "The Tale of Two Cities" readily adapt themselves to this treatment. Turning over various parts of a novel or poem into a dramatic whole requires ingenuity and skill and might present an interesting and instructive piece of work for the composition class.

This type of work is new; there are no textbooks, but the field is a promising one and the teacher who is anxious to have her students get the most possible benefit in understanding and enjoying
the classics will vitalize her work in this way.

The third method for carrying on dramatics is the most common one. Dramatics are being carried on everywhere as an extra-curricular activity for leisure time. The worthy use of leisure is being left to the school more and more: parents are placing larger responsibilities on the school than ever before, and in no way are we better able to meet these responsibilities than by encouraging a good school play.

The choice of play is, of course, the first step in Dramatization and is an all-important one. The failure to choose material of real literary worth is one of the chief obstacles at the present time. So much energy is wasted and sometimes worse than wasted both by the teacher-coach and student in putting on such plays—farce-comedies—as "Patty Makes Things Hum" or "Mishaps of Mabel." After seeing or participating in a number of plays of this calibre, real appreciation for the good is impossible. There are hundreds of splendid plays available, plays which will contribute aesthetically to education.

We have allowed our high school plays to be pro-
duced chiefly as money-making, recreational, or "show-off" affairs. Each of these aims may be legitimate secondarily, but we must insist that the primary purpose of the play is to educate to allow a fuller opportunity for the growth of the Being.

The defect in our school life, as previously indicated, is that our education feeds the brain but starves the feeling. Drama allows the expression of emotions and imagination—the whole creative spirit—the complete cycle of the educative process to come into full play as nothing else does for this reason: the influence of the schoolroom is almost invariably inhibitory, but repression and indifference disappear when perfectly natural fonts of Being are loosed by acting.

* The teacher who deals with the dramatic instinct, which is simply the urge within that stimulates the Being to natural activities, should aim to present real life contacts to the student in connection with dramatic activity which will regulate his expression. The ignorant director or teacher will disassociate these real life contacts by putting stress on the outer, histrionic form. The wise director will seek

* FY: Educational Dramatics.
the suggested thoughts and imagined emotions of the player. That is, she will urge constantly that the student build the expression of his emotions, in so far as it is possible, on his own embryo ideas and emotions. The parts of life which he cannot supply from his own experience must be supplied by the imagination— and not by imitation of the teacher or director. Since the experience of the high school student is necessarily limited, imagination supplies much the larger part of his environment in the drama. The student in the play is released from the emotional and imaginative suppressions of his normal environment and a new and broadened relationship between himself and others is established. The relation between literature and life is made plain. New depths in his own being are plumbed and a corresponding growth results.

Extempore Speech.

"What boots it thy virtue
What profit thy parts
If one thing thou lackest
The art of all arts,
The only credentials,
Passport to success,
Opens castle and parlour
Address, man, address."
--Ralph Waldo Emerson.

The acquisition of ideas, the reorganization of ideas, the expression of ideas run in a cycle, for to speak artistically means to think clearly, to think clearly means to understand fully. For mental classification, for recreative thinking, for completing the cycle of learning, for the full development of the "What Knows", "What Does" and "What Is", nothing is superior to extempore speech, which we offer as our third means of teaching speech as an art. Without expression knowledge remains but half ours. Emerson has said: "I am but one-half myself. The other half is my expression." Oliver Wendell Holmes used to say he had to talk to find out what he knew.

The expression of one's ideas or thought if sincerely and honestly done is a spiritual process. The student is made to create for himself and his Being grows stronger as a result. (The expression of an)
The expression of an idea tends to define and clarify it, and at the same time determines more or less the direction and strength of the ideas that follow. A fact never to be forgotten is that the life to be expressed is affected by expression just as truly as the expression is affected by the life to be expressed.

The element with which this special type of creative power works is ideas. Ideas and conditions of the mind cannot be extemporized. The more perfectly they are possessed and felt, the greater the probability of their artistic expression.

Thus, it would appear that the choice of subject matter is the most important step in Extempore Speech. The teacher’s success will be first of all then in her ability to stimulate and suggest ideas for subject-matter. But in this stimulation and suggestion she must carefully point to the difference between truth and untruth and distinguish the important from the unimportant. Secondly, her success will lie in the degree of enthusiasm she has to serve as an inspiration to the speaker; and thirdly, in her
ability to appreciate and constructively criticize the work of the student.

The primary weakness in our present method of teaching extempore speech is that the subject-matter that we allow does not call for a high plane of thinking. We allow too much that is mediocre and picayune to enter into our student's expression. In our guidance we can at least point to higher levels. We cannot expect a student of high school age to emulate a Matthew Arnold or a Cardinal Newman, but we can insist that the specific subject-matter for a speech be placed on the broadest possible background of ideas and information.

If the idea is there in the student's mind with a sufficient background of thought and feeling, artistic expression in the true sense of the word will follow and the largest part of the Extempore Speech problem is solved. Platform mannerisms, voice defects, mispronunciations, etc., may be cured by what we might call external application, while the condition of the mind and spirit require the skillful treatment of a sympathetic, broadly cultured teacher.
The Ideal Course in Oral English.

Slowly but certainly the needed stress on the Oral phase of English is being recognized. Only last year a vote taken among the student body at Yale to determine the most needed addition to their required curriculum, was found to be effective speech.

Slowly but surely the necessity for broader training for teachers of speech is being felt and as a result our schools of expression are strengthening their scholastic requirements and our colleges and universities are turning knowledge into the channels of Being and Doing. While the aim of our high school courses in Oral English may have to be more general than the highly specialized and concentrated training of college or professional school, the ultimate artistic end of both will be the enlargement of the spiritual background of the student which will result in character development.

The ideal course in Oral English will bring about the well-rounded student, the three-fold development of the qualities of the educated man.
The "What Does", the physical of man, will be developed through the scientific study of voice production by means of actual exercises to attain vocal skill and co-ordination of mind and body; the "What Knows" developed by a larger and more complete understanding of life brought about through living contacts with great literature and drama, and by completing the knowing process by expression in Extropic Speech; the "What Is" developed by having been brought into consciousness by an unfolding of the imagination, emotional and thought processes through expression. The body, mind, and spirit will be synthesized into a harmonious whole which is the end of education.

Finis.
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