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Teaching vocalization to teachers through the medium of social psychology

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TEACHING VOCALIZATION TO TEACHERS THROUGH THE MEDIUM OF SOCIAL PSYCHOLOGY

Submitted by

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OUTLINE

INTRODUCTION ................................................................. 1

I A Review of Ways and Means of Developing Tone .................. 5

A. A Statement of the Problem ........................................... 5

1. An Assignment for Observation of Voice .......................... 6

a. Analysis and Receptive Worth of Assignment ................. 6

(1) A Survey of the Responses of the Class ..................... 7

(a) Explanations of the Basis for Choice ....................... 9

(b) An Analyses of the Table of Responses for Factors of Human Behavior .......... 13

2. Exercises for the Attainment of the Selected Objectives ....... 14

a. Development of Intensity ....................................... 17

(1) An Examination of the Physiology Involved and the Responses Organized ........ 18

b. Development of Proper Pitch .................................. 19

(1) The Physiology Concerned and the Responses Organized .... 21

c. Development of Quality ...................................... 22

(1) The Physiology Responsible for and the Acquisition of Vocal Quality ........ 23

3. A Review of the Factors Utilized for Motivating the Practice Exercises .......... 24

B. Summary of Chapter I ............................................. 25
II Improvement of Diction

A. A Statement of the Proposition

1. Approach to the Subject

2. Selection of Objectives for Approximating Acceptable Diction
   a. Exposure of the class to appropriate material
   b. Practice Work for the Accomplishment of the Selected Objectives
      (1) Pronunciation
      (2) Articulation
      (3) Accent
      (4) General Cultural Effect

3. The Social and Psychological Principles of the Processes employed during
   a. The Selection of Objectives
   b. Exposure to Material
   c. The Process of Participation and the Evaluation of Habit
   d. The Promotion of the Realization of General Cultural Effect

B. A Summary of the Solution of the Proposition
III  The Reception and Interpretation of the Voice Modulations

A. The Problem of Vocal Interpretation

1. An Advisable Method of Consideration

2. The Reception and Interpretation of the Voice Modulations
   a. Emphasis
      (1) The Physiological Reception
      (2) The Social Worth
   b. Change of Pitch
      (1) The Physiological Reception
      (2) The Educational Worth
   c. Inflections
      (1) Inflectional Reception
      (2) Implication of Inflections
   d. Time
      (1) The Physiology of Tempo
      (2) The Interpretive Worth
   e. Tone Color
      (1) Reception
      (2) Social Worth
   f. Grouping
      (1) Recognition of Structural Equipment
      (2) Communicative Worth

3. The Development of Skill in Use of the Voice Modulations
   a. The Principal Methods

B. A Summary of the Solution of the Problem of Vocal Interpretation

A Conclusion of the Study
INTRODUCTION
INTRODUCTION

This Thesis is a discussion of the application of methods, based upon the principles of Social Psychology, for the development and improvement of a phase of communicative nature for students in Teachers' Colleges.

Communicative nature finds expression through an individual's use of body, voice and words. The magnitude of the subject necessitates the limitation of our study to one of the three, namely voice.

Recent emphasis upon the study of Social Psychology and interest in the application of this knowledge to the improvement of the speaking voice are the main factors responsible for the choice of vocal expression as the subject of this thesis.

It has been the author's privilege for the last three years to have been a member of the Pennsylvania State Committee for the revision and improvement of the teaching of Oral Expression to teachers training in the Normal Schools and Teachers' Colleges of the state.

It is, perhaps, advisable to state here that the writer assumes that those students whose vocalization is to be improved through the methods advanced by this thesis have already attained an acceptable degree of achievement in the
ability to communicate intelligently by the means of correct body behavior and efficient verbal expression.

It is not at all difficult to realize that any one of the three means of communication cannot be completely isolated for study. Therefore, a person considering one of the three must ignore the other two or assume that they function with an approximate degree of acceptability. The plan followed by this Thesis employs the latter method.

Treatment of abnormalities of body behavior or the administration of corrective work in the field of English composition would involve other units of work and tend to lead us, in our limited consideration, away from the subject.

The subject of vocalization is normally divided into three parts; tone, diction and voice modulations.

Following these divisions, this Thesis will attempt to show the use of the principles of social psychology for teaching improvement of tone and diction and finally the psychophysiological reception and social interpretation of the voice modulations.
CHAPTER I

A REVIEW OF WAYS AND MEANS OF DEVELOPING TONE.
CHAPTER I

A Review of Ways and Means of Developing Tone.

A. A Statement of the Problem.

The main objective of this thesis, as previously stated in the introduction, is to demonstrate the application of psychological principles to the building of an effective voice and considering the social psychology involved in using it effectively. This problem is actually a twofold one; physical and psychological. It is needless to say that the possibilities of changing an individual's anatomical structure does not lie within the power of the Instructor of Oral Expression. A small sized resonator, an undesirable pharyngeal muscular tone, enlarged lymph glands or respiratory interferences are often unalterable conditions or matters of surgical concern. The improvement of the operation of an individual's inherited physical endowment for efficient vocalization is the real task before us. A comprehensive idea of the operating of the method advocated by this thesis may be intelligently realized if a typical assignment used at the State Teachers College at Mansfield, Pennsylvania, is submitted and the reactions of the pupils to it reviewed.
1. An Assignment for Observation of Voice
and the Selection of Vocal Objectives.

Our required work for our next class sessions is:
First, listen carefully to the speaking of radio announcers,
speakers, ministers, or teachers. Note certain voices that
appeal to you and list four characteristics which particularly
impress you. Then, using the same means of choice, list four
undesirable characteristics which unfavorably impress you.

a. Analysis and Receptive Worth
of Assignment.

The opening sentence of the assignment suggested, through
the use of our and required, teacher and pupil interest in a
common problem. These words, also, tend to call into activity
previously formed habits of social responsibility in those
groups where these traits have been constantly emphasized.

A process was started early in the term of carefully
checking and recognizing individual contributions and of insist-
ing upon each one being responsible for requirements in accord-
ance with his ability in those classes about which this thesis
is written.

The words, class and sessions, were used, in making this
assignment, in preference to, next and lesson, as they suggest
a socialized consideration. The process of each one listening
to and listing those vocal characteristics which appealed to him or her served to create a favorable attitude toward the work because this type of activity makes pleasant appeals to the tonal natures of the students. The science of human nature teaches one that an individual's affective nature is actually the dynamo of personal achievement and social progress.

The aim underlying the second request, which was to listen to and to note vocal sounds causing a disagreeable psychic feeling, was to start building an aversion toward this type of response.

(1) A Survey of the Responses of the Class.

Our review of the social and psychological values contained in the assignment brings us to a position where it seems advisable to submit for consideration the reactions of the various members of the group to it. These serve to acquaint one with the material to be studied and provide an ideal starting point for the development of the procedure of accomplishment to be employed.
TABULATION OF THE RESPONSES OF THE PUPILS.

A. Desirable Characteristics of Voice.

I TONE.

1. Intensity
   (a) Volume----------------------------- 8
   (b) Intensity-------------------------- 6
   (c) Force------------------------------- 2
   (d) Carrying Power-------------------- 2
   (e) Projection------------------------- 1
   -------------------------------------- 19

2. Pitch
   (a) Well Moderated-------------------- 2
   (b) Well Modulated-------------------- 8
   (c) Correct Pitch---------------------- 3
   (d) Change of Pitch-------------------- 2
   (e) Flexibility------------------------ 5
   -------------------------------------- 20

3. Quality
   (a) Color------------------------------- 3
   (b) Resonance-------------------------- 6
   (c) Mood------------------------------- 1
   (d) Richness--------------------------- 1
   (e) Quality----------------------------- 12

4. Duration-------------------------------- 5
   -------------------------------------- 28

II DICTION

(a) Clarity------------------------------- 20
(b) Attractive Pronunciation------------- 11
(c) Ease------------------------------- 3
(d) Articulation------------------------ 9
------------------------------------- 43

III VOICE AND MEANING (VOICE MODULATIONS)

(a) Emphasis (Intensified Tone)-------- 7
(b) Change of Pitch--------------------- 8
(c) Inflections (Tonal Glides)---------- 12
(d) Time (Rate of Vocal Utterance)------ 8
(e) Tone Color (Significant uses of Vocal Quality)--- 7
(f) Grouping or Phrasing (Divisions of Vocal Utterance)--- 8
------------------------------------ 50
------------------------------------ 160
### B. Undesirable Characteristics

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Rasping or Harshness</td>
<td>20</td>
</tr>
<tr>
<td>(b) Lack of Flexibility</td>
<td>11</td>
</tr>
<tr>
<td>(c) Monotone</td>
<td>20</td>
</tr>
<tr>
<td>(d) Nasality</td>
<td>10</td>
</tr>
<tr>
<td>(e) Sharpness, Shri1, Squeaky</td>
<td>26</td>
</tr>
<tr>
<td>(f) Excessive Rate of Utterance</td>
<td>5</td>
</tr>
<tr>
<td>(g) Lack of Volume</td>
<td>11</td>
</tr>
<tr>
<td>(h) Poor Articulation</td>
<td>15</td>
</tr>
<tr>
<td>(i) Excessive Volume</td>
<td>2</td>
</tr>
<tr>
<td>(j) Monotonous</td>
<td>25</td>
</tr>
<tr>
<td>(k) Misplaced Accent</td>
<td>3</td>
</tr>
<tr>
<td>(l) Poor Pronunciation</td>
<td>7</td>
</tr>
</tbody>
</table>

This distribution of 160 registered opinions represents the various concepts of a class of 40. It is interesting to note that some of the suggested terms for classification are highly technical while others are merely names chosen to express what they, as untrained individuals, heard. This is due in all probability to the fact that certain members of the group have had some scientific training in high school while certain others are registering opinions about voices for the first time. Under the heading of "Undesirable Characteristics", there are five of the total number missing. This is due to the fact that there were five persons who were able to note only three undesirable characteristics instead of the required four. A complete description of the means used to govern the classification will be found under the heading, "Explanations of the Basis for Choice and the System Used for Classification" following immediately after this table.

### (a) Explanations of the Basis for Choice and the System Used for Classification

First, the three broad classifications of Vocalization, tone-diction-voice and meaning—were written upon the blackboard and numbered I, II, and III, respectively. This order of procedure was followed in order that the various appealing characteristics could be listed, as read, under their
proper headings. Next, chapter I of the classification was enlarged upon by adding the four physical characteristics of tone, intensity - pitch - quality - duration. Next, as each one read, the word chosen to designate his observation, was classified under one of these headings or additional terms were added under the headings of "voice and meaning" or "diction" and the response classified under one of these. The table shows some had been attracted by a well pitched voice, some had noted clear cut or attractively pronounced words while others seemed to be particularly concerned with a speaker's ability to use various vocal changes principally for the conveyance of thought.

In glancing at the table, it seems to the writer that for the sake of clarity, a word or two of explanation should be offered in regard to the reason for the choice of intensity rather than volume or force and also regarding the expressed concepts of pitch and duration.

It is evident in the compilation that in many instances different terms were used for the same characteristic. For example, when those students on whose papers appeared such terms as volume, intensity, force, carrying power and projection, were questioned, their answers showed that they all had the same elements of tone in mind. Informed teachers of the subject, however, use the name "intensity" to classify this element of sound for it represents the type of registration
of which an objective measure may be made.\(^1\) An explanation of
the operation of the formula is not needed at this point, how-
ever, for the process is discussed later in connection with the
"Development of Intensity", found on page 17 of this thesis.

Turning our attention to the tonal element of pitch, it
is evident that this vocal element was heard and understood
by these listeners from two different angles. Questioning the
students served to make clear that those students whose
opinions were expressed in such terms as, a well moderated
pitch and correct pitch, had in mind those radio broadcasters
whose usual speaking pitch was as it should be for their
individual voices.

Such expressions as, well modulated, flexible and chang-
ing, appearing under the heading of pitch as a tonal charact-
eristic, were revealed through further discussion to mean the
variation of the tone to avoid deadening monotony.

Finally, we notice the expression, "Change of Pitch,"
written under the heading of "Voice and Meaning or Voice Mod-
ulations." This registration represents the opinion of those
students who conceived of their chosen speaker's use of this
vocal element to be particularly for the purpose of expressing
decided changes of thought.

The last of the expressed concepts about which it appears
that a word of explanation should be offered is that concern-

\(^1\) Miller, Dayton C., "The Science of Musical Sounds."
The MacMillan Co., New York 1926, page 53, lines 29 and 30,
page 54, lines 1-4.
ing duration or time, as it was understood by the listener.

The five pupils who listed time or duration as an element of tone, assured the rest of the class that they had in mind instances of where the tone itself was very short or extended in speaking the word. Mosher in his book, "A Complete Course in Public Speaking",¹ explains this same observation in Chapter XIII, where he deals with Rate (In Words and Sentences) as follows:

"The time occupied in speaking any word may vary considerably, from an utterance which is abrupt to one which is slowly drawn out. This possibility is due to the fact that the vowels, especially the long vowels, and the continuant consonants may be indefinitely prolonged or shortened in quantity, as may also the breaks between syllables. From this, it is obvious that words which are composed mainly of short vowels and explosive consonants, such as quick, brisk, chuck, and pick, lend themselves readily to rapid utterance. On the contrary, words comprising long vowels and continuants, such as, alloy, lean, file, moan, and use, invite slow utterance."

The last bit of information which it seems necessary to offer in connection with the arrangement of the terms used is that concerning the classification of "time" (rate of vocal utterance) under the heading of "Tone and Meaning". Explanations of the use of this phase of vocalization for making clear the meaning appear in a rather detailed fashion in the third main section of our study of Voice. It is, however, necessary to bear in mind at this point that those who placed "Time" (rate of vocal utterance) under the heading of "Tone

and Meaning" had in mind a tempo for uttering a series of words consistent with the normal rate of conversation\(^1\) and one which consistently changed in tempo as the thought and feeling dictated for natural expressive purposes.

Now, that the necessary explanations have been made concerning the tabulation of the pupil responses relative to time or those finding a place under other headings, let us turn our attention to an examination of the human behavior factors brought into existence during the compilation of the expressed opinions and the selection by the class of desirable objectives.

\[\text{(b) An Analysis of the Table of Responses for Factors of Human Behavior.}\]

A compilation of the responses of the pupils taught us the following:

First, that people because of the similarities of their basic nature are singularly alike in their affective reactions. Second, that although different terminology was occasionally used for expressive purposes, the same four main characteristics of tone were noted by a vast majority of the group.

Third, discoveries lead to an exchange of opinions, which favorably influence group attitudes toward desired tonal ob-

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jectives in a way which could not be created by an arbitrary type of procedure instigated by the teacher.

Fourth, such a type of procedure affords an excellent medium for classifying observations in accordance with the standardized divisions of vocal communication, i.e., tone, diction, voice and meaning.

Fifth, this process of tabulation which was made from all the individual concepts fosters expressive actions and reactions in a thoroughly socialized environment.

Sixth, this classification of voice concepts tends to eliminate the impignment which often results when thinking or feeling is stimulated and not properly satisfied.

Seventh, it affords the teacher, as a director, the opportunity of relating his vocational equipment to the major attitudes of the student group.

Eighth, and finally, it helps in strengthening existent thought connections and promotes a state of receptiveness to the acquisition of new traits of tone.

2. **Exercises for the Attainment of the Selected Objectives.**

Our accomplished work of making evident the principles of social psychology contained in the assignment and in the table of responses to it, brings us to a position for considering ways and means of accomplishing the chosen objectives of chapter one, desirable elements of tone.
The text on this page is not legible due to the quality of the image. It appears to be a page from a book or a document, but the content cannot be accurately transcribed.
Each individual is passed a paper containing a number of carefully selected literary extracts particularly suitable for practice work for establishing desirable characteristics of tone. The following is a copy of the sheet of practice exercises that are placed in the hands of each member of the class.

PRACTICE EXERCISES FOR THE IMPROVEMENT OF TONE

INTENSITY

1. "Ho! Strike the flag staff deep, Sir Knight—ho! Scatter flowers, fair maids! Ho! Gunners, fire a loud salute—ho! Gallants, draw your blades."

2. "Friends, Romans, Countrymen, lend me your ears, I come to bury Caesar, not to praise him." —Shakespeare.

3. "Oh sacred forms, how proud you look! How high you lift your heads into the sky! How huge you are, how mighty and how free! Ye are the things that tower, that shine; whose smile makes glad—whose form is terrible; whose forms, robed or unrobed, do all the impress wear of awe divine." —William Tell.

PITCH

1. I am thy father's spirit, Doomed for a certain term to walk the night, And for the day, confined to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away. —Shakespeare.

2. Roll on, thou deep and dark blue ocean, roll! Ten thousand fleets sweep over thee in vain. —Byron.
PITCH (Cont.)

3. Break, break, break,
On they cold gray stones, 0 Seal!
And I would that my tongue could utter
The thoughts that arise in me. --Tennyson.

4. But soft! What light through yonder window breaks?
It is the east and Juliet the sun! --Shakespeare.

QUALITY

1. "The day is cold and dark and dreary;
It rains, and the wind is never weary.
The vine still clings to the moulndering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary." ----Longfellow.

2. God of our fathers, known of old---
    Lord of our far flung battle line---
    Beneath whose awful Hand we hold
    Dominion over palm and pine----
    Lord God of Hosts, be with us yet,
    Lest we forget, lest we forget. ----Kipling.

3. Some murmur when their sky is clear and wholly bright to view,
   If one small speck of dark appear in their great heaven of blue;
   And some with thankful love are filled, if but a steak of light,
   One ray of God's good mercy gild the darkness of their night,
   In palaces are hearts that ask, in discontent and pride,
   Why life is such a weary task, and all good things denied;
   And hearts in poorest huts admire how Love has in their aid,
   Love that not ever seems to tire, such rich provision made.
   ---------French.

4. Dear little violet,
   Don't be afraid!
   Lift your blue eyes
   From the rock's mossy shade.

   All the birds call for you
   Out of the sky;
   May is here waiting
   And here, too, am I.

   Come, pretty violet,
   Winter's away;
   Come, for without you
   May isn't May.

   Down through the sunshine
   Wings flutter and fly;
   Quick, little violet,
   Open your eye!
You will note that the paper is so arranged that three or four carefully chosen selections appear under the heading of each of the three objectives of tone we are seeking.

There are, as previously stated, four characteristics of tone, but it is customary in most treatments of the subject of tone to practice exercises for only the first three elements, intensity, pitch and quality, and to consider "duration" as it exists as time under the heading of "Voice and Meaning". It seems advisable at this moment, however, to call the attention of the class, again to Dr. Mosher's explanation of the different lengths of time for the production of various types of words as described previously on page 12.

Then after these thoughts have been reviewed and understood, various words calling for long or short lengths of tone may be sounded as occasion demands throughout the study of vocalization. Thus, it is seen that the students not only become familiar with the operation of duration, but are assisted in its recognition and production on a basis similar to that which will exist for them in life as teachers.

a. Development of Intensity.

Each student is asked to read carefully each exercise for the development of intensity. The group is next informed to register readiness to act by turning the papers over on their desks and sitting at attention. When the group has expressed
an attitude of preparedness, a certain pupil is selected, asked
to stand and is instructed as follows:—

"Forget that these people are your class mates, you are a
commander, see before you an army of gallants surrounded
by fair maidens waiting to do them honor, you are in the
process of erecting a flag staff to honor your regiment,
read." The pupil reads, "Ho, strike the flag staff deep", etc.

After the pupil has read, a suggestion may be made, if the
interpretation demands, as follows:

"Direct the fair maidens with strength modified by tenderness."

The young man follows directions and the instructor commands,
"Again" and the pupil responds and is then allowed to resume his
former place in the group.

This work is followed by submitting to the class other
situations and suggestions which are to serve as directions for
practicing exercises 2, 3, and 4. Then all four exercises are
assigned to be learned and practiced as directed for the next
meeting of the class.

(1) An Examination of the Physiology Involved
and the Responses Organized.

Let us examine for a moment what happens physically when
the directions given are followed.

Miller of the Case School of Applied Science offers us the
following formula for Intensity.¹

\[ I = a^2 f^2 \]

1. Miller, Dayton C., "The Science of Musical Sounds,
The MacMillan Co., New York, 1926, Page 53, lines 29 and 30,
Page 54, lines 1-4.
This same formula interpreted means that the Intensity of a Tone is equal to the product of the square of the amplitude and the square of the frequency of the vibrations which compose it. Exercise 1, containing ideas of addressing a crowd, as a leader, serves at certain moments as a very vital stimulus to excite the abdominal muscles which push the viscera up against the diaphragm causing forced expiration or increased amplitude. Not only is amplitude increased but it is also modified and blended with appropriate frequency of vibration or the proper pitch. This is made possible by the stimulus of addressing the women in attendance, which thought serves to make less vigorous the vocal stroke and less tense the laryngeal muscles, thus slackening the vocal cords, lowering the pitch and modifying the intensity.

Thus we see that in following directions, the students tend to build habits of control for the use of the proper amplitude in combination with an appropriate pitch. This, in turn, results in the student's command of the intensity of his tone so that it may suggest the type of thinking or feeling which at a particular moment is demanded of him.

b. Development of Proper Pitch

Following the order of arrangement found on the tabulated form, we find a well moderated pitch set forth as our next goal. It will be noted that the first, second and third practice
selections are for counteracting a normally high pitched voice and establishing a well moderated pitch. The group is again prepared as in previous cases. The following description is presented to them:

"You have all seen pictures of a ghost, some of you remember the ghost which confronted Hamlet. A ghost speaks slowly with low chest tones, his body is perfectly relaxed and subject to the direction of his will. John Hertz, you inform Hamlet with deep ghost-like tones.

Hertz reads, "I am thy father's spirit, etc."

Before exercise two is read, a committee of three are selected by the class and are asked to go to the back of the room to observe the process as other members will be asked to perform and make the necessary adjustments. This demonstration is, also, to serve as a pattern for practice work. The class is prepared for rendition, a pupil reads and the instructor with suitable suggestions and the help of the representative committee, directs the raising or lowering of the pitch until the normal or suitable key for the individual voice is sensed.

Illustration 3 is rendered in much the same way and serves approximately the same purpose as No. 1, the only difference being a change of the selection, acting as a stimulus, for securing the desired response.

Exercise four, presented in accordance with the principle in operation for rendering all these exercises, is to counteract a pitch which is habitually too low.

These four exercises which have been presented and demonstrated before the group in accordance with the principles of
I
social psychology, are assigned to be thoroughly learned and practiced for the next meeting of the class.

(1) The Physiology Concerned and the Responses Organized.

Exercises appearing under the heading of the practice work for the regulation of pitch were chosen because they contained certain words which have the power of acting as behavioristic determiners for controlling the vocal mechanism responsible for pitch.

Let us examine what happens physiologically when we practice in the advocated way exercise No. 1 for counteracting an abnormally high pitch for a particular voice. This particular type of situation chosen causes a set of larynxgeal muscles, the posterior crico-arythenoids to rotate the arytenoid cartilages forward and outward, and so slacken or relax the vocal cords. This, in turn, means a lowering of the pitch. We find a similar type of operation in effect when responding vocally to the verbal stimuli of exercises 6 and 7.

Let us pass now to a review of practice exercise No. 8 illustrating stimuli provocative of lighter or brighter color which psychologically demands for the emission of a higher pitch.

A pitch sending out vibrations capable of being amplified by head resonators is not utterly void of accompanying chest resonance but has this type of amplification subordinated.
Physiologically, the crico-thyroid muscle has contracted and pulled the thyroid cartilage forward and downward. This increase of tension upon the vocal cords has caused the pitch to rise. The teacher at the back of the room during the practice exercises, with the assistance of the group, suggests raising or lowering the voice when responding to a situation until the middle or normal key of the voice is sensed. This process makes possible the tuning of the speaker's ear in accordance with reception for effecting satisfactory physiological adjustments. The important point to be noted and especially emphasized because of its important bearing on this Thesis, is the changing of the pitch for effective social ends.

c. Development of Quality

We are now ready to start the process of acquiring desirable tone quality. Many words, such as color, resonance, mood, richness, etc., have been advocated and considered by the group as characteristic manifestations of the element, "quality of tone." In short, the group has been subjected to the suggestion that quality is a vocal manifestation of the emotional tone of the whole organism. With these facts in mind, the group is asked to read carefully Exercise 1 for the accomplishment of vocal quality. After this has been thoroughly read, they are asked to turn their papers over as previously, to sit erect and focus their attention on the instructor. The teacher then subjects
the group to the following description:

"Imagine a dark, gloomy gray afternoon in autumn. Picture yourself on such a day standing before a very old moss covered wall, with the withered brown vine still clinging, feel the chill biting wind, see with each gust a dead leaf fall, and know that "the day is cold and dark and dreary."

A student is then called upon to perform. "Mr. Davis, feel that you are Longfellow and using his words, respond vocally to the situation." Mr. Davis repeats--------

"The day is cold and dark and dreary, etc."

This demonstration is followed by suggesting to the class suitable situations and appropriate thoughts and feelings to use as stimuli for practicing selections and these four exercises, in addition to those for acquiring proper pitch and appropriate intensity, constitute the assignment for the next meeting of the class.

(1) The Physiology Responsible for the Acquisition of Vocal Quality.

The production of a pleasing tone is a result of appropriate vocal force accompanied by the proper pitch blended with the third element of tone, "quality".

The anatomical and physiological functioning of the various parts of the body directly responsible for tone have been aptly described by O'Neill and Weaver in their textbook, "Elements of Speech".1

"The vocal folds initiate a fundamental tone by unitary vibration, and many partial tones or overtones by segmental vibration. The function of the resonators, the pharynx, the nasal passages, the sinuses and the mouth, is to reinforce these several partial vibrations as well as the fundamental. This is the mechanism by which vocal quality is produced. Vocal quality is a matter of total, or emotional response. It is, by virtue of this fact, more definitely than any of the other physical elements of voice associated with emotional responses. Vocal quality changes are, therefore, produced primarily by changes in the emotional tone of the whole organism. They reveal fundamental attitudes and states, rather than intellectual distinctions."

The vocal rendition of exercise No. 9 calls for an emotional response of the whole anatomical structure; the bringing into play of the resonating cavities, the unconstricted muscular responsiveness, and a pleasing pharyngeal muscular tone.

Exercises ten, eleven, and twelve, contain elements which when rendered vocally will bring into operation various physiological changes which, in turn, will result in the voice having the desired type of vocal quality.


1. A favorable attitude was built toward the practice exercises through the medium of the questionnaire.

2. The group was prepared for receptiveness and concentrated activity by a series of short suggestions which acted as

sensory impressions sending nerve impulses to certain visual, auditory and motor areas.

3. Practice exercises containing certain words were carefully chosen to act as stimuli for bringing into operation particular types of physiological functioning which, in turn, made possible the desired characteristic of tone.

4. The group was exposed to various situations, each one stimulating the formation of the specially desired organized traits in the motor areas. Then, the particularly excited phase of the neuro-muscular mechanism was given vent through rendering the practice exercise.

5. An endeavor was made throughout all practice work to eliminate interfering social factors and to direct individual and group attention toward the desired ends by carefully chosen suggestive stimuli.

SUMMARY OF CHAPTER I.

It seems to the author that an extensive summary of the first chapter of this thesis is quite unnecessary for throughout the first part of this thesis, the writer has made a conscious effort to make clear step by step the process employed in the solution of the problem presented. However, let us review briefly the ground covered.

First, the work was started by an assignment broad enough to constitute a complete unit of work.
Second, it had in it psychological stimuli capable of serving as a means to accomplishment.

Third, the responses to the stimuli provided objectives for the course.

Fourth, the responses were so carefully classified and their meanings made so manifest that the human element of irritability was reduced to a minimum.

Fifth, various phases of suggestion were employed throughout the practice work for control purposes.

Sixth, and lastly, the group was brought through the process employed to a position where they might logically tackle the next unit of work known as vocal diction.
CHAPTER II

IMPROVEMENT OF DICTION
CHAPTER II

Improvement of Diction

A. A Statement of the Proposition.

The completion of our explanations of the ways and means of accomplishing our first phase of vocalization brings us into position for tackling our next selected objective, the improvement of diction.

Diction in speaking is a study of the resultant sounds after tone has been properly modified by the oral agents.

A review of the table of responses found in Chapter I on page 8 reveals the selection of the desirable traits of Diction by the pupils to be Clarity, Attractive Pronunciation, Ease and Good Articulation.

The time allotted to the study and improvement of Diction does neither permit the commitment of the phonetic alphabet, nor an extensive study of diacritical markings, nor an inclusive consideration of accent placement. The study of Diction could well be a thirty-six hour course in itself. The required course of study in the State of Pennsylvania allows the teachers of Oral Expression thirty-six hours for the teaching of expressive Oral English, Body Improvement and the subject of Vocalization.

With these thoughts in mind, it can readily be seen that our limited time must be devoted to such objectives as, the
selection and acceptance by the group of certain desirable characteristics to serve as a basis for their work in the improvement of Diction; the subjection of the class to correct Diction; the practice of exercises for establishing correct habits of Diction; and finally, the creation of an appreciation for good Diction.

It seems to the writer that no more expedient method for accomplishing these objectives could be utilized than a procedure motivated by the advocated principles of this Thesis. With these thoughts in mind, let us turn our attention to a review of certain carefully prepared phases of procedure for accomplishing these objectives.

1. Approach to the Subject.

The class hour was opened with a sentence to this effect:

"This morning, we shall start our study of Diction. Allow me to read to you a letter from Windsor P. Daggett, a foremost authority in the field of Diction and a Lecturer on the subject at Teachers' College, Columbia University."

(See copy of Mr. Daggett's letter following this page.)
Professor I. T. Chatterton
State Teachers College.

Dear Prof. Chatterton:

The Daggett Studio Publications with the Spoken Word Records are used in the Teachers' Colleges of California, Florida, Georgia, Michigan, Missouri, Montana, New York, North Dakota, South Dakota and Texas, not to mention their extended use in high schools, colleges and speech studios throughout the country.

You, no doubt, will be interested in the recent announcement of the American Academy of Arts and Letters. This institution is planning to award a gold medal to radio announcers for good diction over the radio. The Committee in charge instructs the judges to base their rating of the candidates on the following qualifications:

a. Pronunciation
b. Articulation
c. Quality of tone
d. Accent
e. General Cultural Effect.

The basis of marking will be a total of 100 with a possible maximum of 20 on each qualification.

The accompanying sheet will serve to make clear the listed terms and also advise you concerning which record to use for illustrating proficiency in the use of each of the selected terms.

Thank you for allowing us the privilege of adding your name to our list of those using the Daggett Speech Records.

Sincerely,

Windsor P. Daggett.
Records Advised and Terms Defined.

a. PRONUNCIATION: Type of pronunciation or Good Use. In announcing the Radio Medal, speakers made special plea for pronunciation that is free from Local and Regional dialect.

RECORD INFORMATION

<table>
<thead>
<tr>
<th>Maker</th>
<th>Number</th>
<th>Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter Hampden</td>
<td>#202-B</td>
<td>Gold Medal (speaker) for Good Diction on the stage.</td>
</tr>
</tbody>
</table>

b. ARTICULATION means distinct, clean-cut speech, speech with a certain "distinction" of clarity as opposed to careless or slovenly speech. "The music of speech is chiefly in the vowels. But the consonants must, of course, be distinctly articulated and not drowned in the vocality."

--- Corso: The Voice, P. 75.

Robertson ------- 203-A.............Musical Comedy Tenor.

c. ACCENT. This can apply in the dictionary sense as "Force of utterance of words, syllables, or elements, increasing their relative loudness"; in fact, logical accent or stress that brings out the word according to ideas and relative importance. Accent easily leads to melody and intonation.

Edith W. Matthison - 205-A.............Gold Medal Speaker.

d. GENERAL CULTURAL EFFECT. Does the speech suggest refinement, ease and sincerity, or coarseness, self-consciousness and affectation?

2. Selection of Objectives for Acceptable Diction.

It is interesting to note how nearly this basis for judging good diction coincides with the selected desirabilities of diction as observed and recorded by our group in the table of Attractive Vocal Characteristics found on page 8. Let us consider for a moment our list and that one recommended by the Daggett Studios and the American Academy of Arts and Letters.

Looking at the list of the desirable traits of diction compiled by Windsor P. Daggett and his associates, we observe pronunciation set down as the first desirable trait of good diction; this also appears upon our list.

A question is now placed before the group as to the desirability of the class accepting pronunciation as the first of the desired characteristics of Diction. This motion was carried and the class listed objective I in their note books.

Returning to Mr. Daggett's list, we find Articulation noted as the second acceptable characteristic. Then reviewing the table of the responses of the pupils concerning the subject of Diction, we noted clearness and articulation listed. Questioning the group revealed the term "clearness" used by many to mean articulation as the technical term was unknown to them at the time when the observations were made. Acceptance of Articulation as the second factor for judging, was voted upon, carried and recorded.

The third factor advocated by those awarding the medal for good diction is Quality of Tone. Again, we find an
agreement between the selections of the pupils and those of the experts. The pupils, however, listed this qualification under the heading of "Tone". Upon a vote of the class, it was decided to leave Quality under the previous heading but to give the thought attention when we were practicing for pleasing production of the vowel sounds.

Passing to the next qualification advocated, we find the term Accent listed. This does not appear as a noted factor because those without specialized training would not be apt to notice this phase of speech unless it was conspicuous by its lack of use or eccentricity. However, it was voted that a brief and elementary consideration of this type of force in the utterance of words is worthy of a future teacher's recognition.

The last thought listed by the Daggett Studios - was that of Cultural Effect - which was, also, voted as worth adding to our accepted list.

At this point, it was explained to those three students who listed Ease as an essential of good diction, that this would result from attention to practice work in this field.

Then a student was asked to read aloud the objectives selected by the class to govern their activities in the study of Diction.

The Final Objectives were

1. Pronunciation.
2. Articulation.
3. Accent.
4. General Cultural Effect.
a. Exposure of the Class to
       Appropriate Material.

A victrola was wheeled into a central position before the
group. Then the sheet, mentioned by Mr. Daggett in his letter,
describing the terms, the makers of the records and the numbers
of the records to be played for various illustrations, was
referred to and the thoughts concerning pronunciation were read
aloud. A thought, also, was added to the effect that pronun-
ciation calls for efficiency in the production of vowels, for
these give to the word beauty and carrying power. Glancing
again at the sheet of Mr. Daggett's explanations, record #202
was found to be recommended to be used as Exhibit A - Pronun-
ciation.

The class was further informed that the record was made
by Walter Hampden, Gold Medal Speaker for good diction on the
stage. The record was placed upon the carriage of the victrola
and the class was asked to bear in mind the essentials of good
pronunciation, as they listened to Walter Hampden. The record
was then played.

This was followed by descriptions of the essentials of
good articulation, intelligent accent and pleasant cultural
effects. After these had been grasped, records by recognized
artists illustrating each of these desirable assets of diction
were played for study and enjoyment. This same type of
procedure was employed at advisable times throughout the study of good diction. Another means of exposing the group to preferred diction was listening to speakers, cited by educators and teachers of speech, as masters of good diction.

Milton Cross, winner of the Gold Medal awarded by the American Academy for good diction over the radio, Rabbi Stephen S. Wise and Harry Emerson Fosdick, were heard and enjoyed.

Educational excursions to theatres for hearing and enjoying worth-while talking pictures constituted another medium employed for subjecting the group to good diction.

John Barrymore, George Arliss, William Powell and Ruth Chatterton were all heard and enjoyed.

The last act of providing proper exposure, was the engagement of Mr. Joseph Conner, of Emerson College of Oratory, to interpret to them the literature of James M. Barrie and Allan A. Milne.

These various exposures were provided at expedient intervals throughout the course, particularly during the period devoted to the study of diction. These exposures were followed whenever possible, by practice exercises.

b. Participation in Practice Exercises for Accomplishing the Selected Objectives.

It seems advisable, in considering the work of the class in participating in the practice exercises, to recall certain factors of preparation that have been carefully made. It will
be recalled that the technical phases which are now to be put into operation and acquired, were explained in detail upon the sheet which accompanied Mr. Daggett's letter. Not only has the class been provided with the appropriate fundamental knowledge, but they have also had an opportunity of observing and appreciating it in operation.

(1). PRONUNCIATION

Speech records illustrating good pronunciation or the hearing of talks by radio speakers whose voices have pleasing resonance during the emission of the vowel tones, Rabbi Wise being an exponent of this type of diction, were followed immediately by group participation in practice work from Stinchfields' book, "The Psychology of Speech." A word or two should, in all probability, be offered here relative to the administration of these practice exercises.

It is evident that a desire to respond has been created by the various artistic and compelling stimuli to which the group has already been subjected. Our immediate concern now is not only to give vent to these desires of the pupils for response and improvement, but to do it in a socialized fashion keeping the attention of the group focussed on hearing and reproducing the correct vowels sounds. To do this, each student is passed a copy of the vowel sounds compiled by Dr. Stinchfield, a sample of which is submitted here.

Practice Words and Sentences: Vowel Sounds.

1. ẹ (Printed form): i (phonetic symbol).
   key words: be, see, we, seat, beef, receive (risi-v), meet, thief, police, weak, machine, freedom (fri-dm), deep, meek, piece, fatigue.
   Sentence: The scheme, being weak, did not receive much support.

2. i (i) it, bit, dipper, hit, whip, quick, busy, happy, rich, lily, difficult, pity, pretty, women, Ellen, myth, Syracuse, Italy, religion, this, is, syrup, affinity, din, city, village, civility, envy, river, fix, ribbon, tiny.
   Sentences: It is a pity that he is not happy.
               There was a din in the city.

3. e (e) bread, friend, said, many, extemporaneous, very, Shelley, merry, rent, trench, gentle, cherish, wedge, intend, cleft, pledge, pleasure, measure, treasure, depth.
   Sentence: A wedge-shaped trench extended out from the French lines.

4. a (ae) man, plan, cat, pat, animal, Manchester, thanks, catch, cannon, packet, happy, trap, brand, matches, hand, fan, sand, ladder.
   Sentences: Manchester is a manufacturing city.
               Catch this packet of matches.

5. a (a:) command, class, glass, grass, demand, pass, path, asks, glance, chance, France, dance, calf, half, Bath, laugh, past, grant, advance, last.
   Sentences: The commander advanced along the pathway.
               She danced along the dingy days, with ne'er a glance at fate.

6. a (a:) palm, psalm, calm, garment, card, aunt, hard, father, heart, balmy, larch, artist, depart, after.
   Sentences: The guards marched across the yard.
               Tall palm trees lined part of the roadway.

7. o (o) lost, not, hod, sod, God, quality, horror, was Sophomore, cotton, top, pomp, Boston, folly, shop, bottle, sorry, song, odd, Wisconsin, on, long, squash, pond, soft.
   Sentences: The frog dwells in the bog.
               When the torrent burst across the log boom, the forest rang with the roar.
8. aw (ɔː)  water, law, saw, all, sort, lord, awe, also, ordinary, waltz, daughter, short, Paul, orchard, hall, shawl, wall, horn.
Sentence: Lord Shaw's daughter crossed the lawn at his call.

9. o (ə)  obey, Ohio, scholastic, obedient, November, disobey, brocade, flotilla.
Sentence: The Ohio poet wrote a poem about November.

10. u (ʊ) (u)  foot, cook, put, soot, nook, took, pulley, pull, butcher, sugar, bush, cushion, could, pudding, hook.
Sentence: Put the cushion in that room.

11. ŭ (ʊ̯) (u)  do, rule, stoop, croon, cool, mood, blue, June, doom, lunatic, prudent, pool, noon, shoe, canoe, intrude, rue, tomb, school.
Sentences: Who goes to school in the afternoon? The crew are on this dock at noon.

12. u ( )  trouble, dove, bud, butter, mother, tumble, drum, hum, flutter, flood, mud, cup, blushes, humble, crumple.
Sentences: Then munch on, crunch on, take your luncheon. Our punt won by one length.

13. ir, ur, etc. (aː or aː in accented syllables). furnace, fern, burr, murmur, pearl, work, refer, bird, girdle, journey, earl, girl, earth, Colonel, myrrh, words, nurse, serf.
Sentences: The Earl murmured a few words to the Colonol.

14. (The indefinite, in an unaccented syllable) (symbol, a)  again, alike, about, ado, China, father, mother, brother, purser, surprise, support, errand, worker, brilliant, content, venture.
Sentence: He ventured upon a brilliant enterprise.

15. ō (ei)  day, may, chain, great, say, date, strata, gratis, apparatus, play, pay, gay.
Sentences: Daisy was made queen of the May. Did you say he may come today?

16. -ere, eir, -air, -are (ea). share, care, prayer, chair, air, snare, fair, mare, hair, heir, dare, lair.
Sentences: Her fair brow was wrinkled with care. There lay the lion in his lair.

17. ð (ai)  white, light, sight, crisis, library, blind, try, high, fly, buy, nigh, ride, side, write, right.
Sentences: The wise wife tried to hide the knife. The sky was bright in the moonlight.
18. **-ew, eu, (ju)** youth, view, new, duke, student, dew, Jew,
few, beautiful, Union, mute, tune, pew, duty,
news, use, pure, review, Tuesday, numerous,
suitor.
**Sentence:** The Union troops marched to the tune of
Yankee Doodle, and in full view of the
Duke's party.

19. **-o (ou, ov)** no, blow, old, go, row, stone, road, grow,
flow, wrote, broke, woe, rose, cloak, vote.
**Sentences:** A rolling stone gathers no moss.
Pembroke comes from Bolingbroke.

20. **-oi, oy (oi)** joy, toy, annoy, boy, Roy, employ, coil,
toil, noisy, boil, foil, soil, joint,
destroy, enjoy.
**Sentences:** Roy enjoys his new toy.
He is a noisy boy.

21. **-ow, au (au)** now, cow, vow, mount, about, flounder,
powder, count, bough, round, gown, crown.
**Sentence:** They found the count asleep at the foot of
the mountain.

22. **-ower (au a)** power, flower, hour, bower, coward, shower,
tower.
**Sentence:** The Dowager imprisoned Lord Howard in the
tower.

23. **-ire, -igher, -uyer (ai a).**
fire, hire, higher, buyer, choir, mire,
sire, inspire, tire, tyrant, trial, dire,
quire.
**Sentence:** Inspiring notes from the choir rose higher
and higher.

24. **-eer, -ear, -ere (i a).**
hear, cheer, fear, peer, steer, year, leer,
seer, tier, dear.
**Sentence:** At the pier the crowd gave many a cheer for
the hero.

25. **-oor, (u a)** doer, tour, poor, moor, endure, sewer, demure,
truer.
**Sentence:** They were insured against accident on the tour.
After a copy of these exercises has been placed in the hands of each individual student, various members of the group are called upon to read the words or sentences assigned for each of the vowel sounds, while the other members are asked to listen carefully and underscore any word or words in which the vowel sound is not given its proper audition. Any word noted receiving three or more marks is pronounced again by the instructor followed by the pupil and occasionally by the whole group. In order to keep the process of practicing vital, the group renders every third or fourth practice exercise together in chorus.

(2). ARTICULATION

Exercises for articulation teaching follow the artistic phonographic renditions. The process of keeping alive the group interest is brought about by varying a bit the method of focusing the group interest upon the words being articulated. This is made possible by recourse to material in the field of Speech Measurements compiled by Blanton and Stinchfield.¹

A sample of an articulation test used is as follows:

On the articulation test sheet following, there are given 34 sentences, each containing three sounds to be checked or credited, with the exception of the last sentence which contains only one sound to be checked. The score is 100; or 33 times 3 plus 1 (for the final sentence). Total 100 points. As the student reads, check the sounds and score his ability in articulation.

## ARTICULATION TEST A

<table>
<thead>
<tr>
<th>Sentences</th>
<th>Test Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. He could not adhere to the whig plan.</td>
<td>h, h, wh.</td>
</tr>
<tr>
<td>2. He fell, baffled off the cliff.</td>
<td>f, f, f.</td>
</tr>
<tr>
<td>3. You have a good view of the river, from the cove.</td>
<td>v, v, v.</td>
</tr>
<tr>
<td>4. Can you bring the basket at eight o'clock?</td>
<td>k, k, k.</td>
</tr>
<tr>
<td>5. The girl was dragging a heavy bag of potatoes.</td>
<td>g, g, g.</td>
</tr>
<tr>
<td>6. The monk was ringing the gong.</td>
<td>ng, ng, ng.</td>
</tr>
<tr>
<td>7. Pick the apples when they are ripe.</td>
<td>p, p, p.</td>
</tr>
<tr>
<td>8. He brought the rubber ball for Rob.</td>
<td>b, b, b.</td>
</tr>
<tr>
<td>9. The mob heard the rumbling of the drum.</td>
<td>m, m, m.</td>
</tr>
<tr>
<td>10. Try to bail the water out of the boat.</td>
<td>t, t, t.</td>
</tr>
<tr>
<td>11. I did not wonder at the deed.</td>
<td>d, d, d.</td>
</tr>
<tr>
<td>12. He brought us some nuts and a candy cane.</td>
<td>n, n, n.</td>
</tr>
<tr>
<td>13. The child was scratching a match on the chair.</td>
<td>ch, ch, ch.</td>
</tr>
<tr>
<td>15. She was washing that dish.</td>
<td>sh, sh, sh.</td>
</tr>
<tr>
<td>16. The tape measure is brown and gilt.</td>
<td>br, zh, lt.</td>
</tr>
<tr>
<td>17. I saw the basket of lace.</td>
<td>s, s, s.</td>
</tr>
<tr>
<td>18. Zero is called the freezing point.</td>
<td>z, z, z.</td>
</tr>
<tr>
<td>19. Walter was away last Christmas.</td>
<td>w, w, kr.</td>
</tr>
<tr>
<td>20. Have you read the news about the flight?</td>
<td>y, ew, fi.</td>
</tr>
<tr>
<td>21. This is the leather with the smooth finish.</td>
<td>th, th, th.</td>
</tr>
</tbody>
</table>
22. I think the author's name is Smith.
23. The ladder was taken from building to the wall.
24. Right near the tree it stands.
25. Over there is a flower.
26. He could see that the apple was bitten.
27. He came and brought the wire for our radio.
28. The bird hovered over the water.
29. The poor child was looking for a star in the book.
30. The boy did not come soon enough.
31. I can see the squirrel, scrambling and scolding.
32. The fly alighted near the cup.
33. Hugo met with a troublesome fate.
34. Give me the glasses, please.
These sentences for speech measurements are followed by other exercises with new combinations for developing agility and flexibility of the speech musculature and establishing correct muscular coordinations or approved habits of diction. The administration of this material, as in all previous instances, is in accordance with the principles of social psychology.

(3). ACCENT

Our work for understanding and developing ability in the use of correct placement of accent is conducted as follows:

The class is divided into groups of six or seven and a chairman is appointed. Then each group is given a list of words. A sample of the list presented to one group is printed below:

Sample words for improving accent placement.

<table>
<thead>
<tr>
<th>Abdomen</th>
<th>economic</th>
<th>legate</th>
</tr>
</thead>
<tbody>
<tr>
<td>acclimatize</td>
<td>education</td>
<td>mischievous</td>
</tr>
<tr>
<td>advertisement</td>
<td>enervate</td>
<td>patron</td>
</tr>
<tr>
<td>alumni</td>
<td>envelop</td>
<td>precedents</td>
</tr>
<tr>
<td>contribute</td>
<td>envelope</td>
<td>prestige</td>
</tr>
<tr>
<td>chastisement</td>
<td>financier</td>
<td>pretence</td>
</tr>
<tr>
<td>decrepit</td>
<td>garrulous</td>
<td>recourse</td>
</tr>
<tr>
<td>deficit</td>
<td>government</td>
<td>reputable</td>
</tr>
<tr>
<td>apropos</td>
<td>gallant (brave)</td>
<td>strategist</td>
</tr>
<tr>
<td>applicable</td>
<td>gallant (polite)</td>
<td>subpoena</td>
</tr>
<tr>
<td>beneficent</td>
<td>gallery</td>
<td>temporarily</td>
</tr>
<tr>
<td>believe</td>
<td>gentlemen</td>
<td>theatre</td>
</tr>
<tr>
<td>bizarre</td>
<td>genuine</td>
<td>toward</td>
</tr>
<tr>
<td>blasphemous</td>
<td>illustrate</td>
<td>vagrant</td>
</tr>
<tr>
<td>despicable</td>
<td>incomparable</td>
<td>zoology</td>
</tr>
</tbody>
</table>

After the various lists have been received by each individual members of the group, the chairman assigns a certain
number of words from the list which his group has received to each member of his group to study and work with the proper accent.

Then under the supervision of the chairman, the findings of each member of the group is presented orally, recorded by all the members of a particular group in their note books. Then, each chairman reports to the entire class the complete findings of the members of his group and thus through group participation, under organized supervision, information is pooled and accent studied.

(4). **GENERAL CULTURAL EFFECT.**

General Cultural Effect is not a product resulting from the practice of any specific type of exercise. It is, rather, a matter of vocal poise which results, when vowels are given full and dignified quality, when consonants are clearly and easily articulated and when accent is properly and proficiently applied.

Our treatment of this subject consisted of the presentation through the phonographic medium of short oral extracts of diction, suggesting refinement, ease and sincerity, coarseness, self-consciousness and affectation. The presentation of these examples was followed by a discussion as to the reason for these extracts of different types of diction suggesting these varied thoughts. Weak or overdrawn vowels, slurred or omitted consonants, feeble or misplaced accent and other violations of vocal poise were suggested and recorded as reasons
responsible for conveying the impressions of self-consciousness, coarseness and affectation. Diction, on the other hand, complying with the necessities of vocal poise, was viewed as an agent capable of suggesting, refinement, ease, and sincerity.

The recording of these reasons was followed by the playing of records recommended by Mr. Daggett as examples of good diction and having unquestionable cultural worth. Copies of these records were placed in the hands of all the students before the records were played, so that they might observe the symbol and hear the sound simultaneously. Then short portions of the various copies were read aloud and the vocal poise of the artists who made the records was imitated.

After the group had came to a realization of the cultural value of correct diction, this understanding was broadened and further enhanced by listening to a radio talk upon the cultural effect and value of good diction by Milton Cross. This observation was followed by having the group note carefully the cultural effects secured by the flawless diction of John Barrymore, George Arliss, and other previously mentioned artists as they were heard in their respective talking pictures.

What they heard was discussed in class and certain of the words were reproduced by the teacher or members of the group. A discussion concerning Mr. Barrymore's diction in "Hamlet" was started with the following question:

"Did you notice the beautiful colors and ease of syllabification of Mr. Barrymore's diction in the case of such words as, remorseless, treacherous, lecherous, malefaction and melancholy as they were rendered by him in Hamlet's Soliloquy"?
This brief survey of classroom work covers the main work done with the subject of General Cultural Effect.

This review of the processes of observing, practicing, and appreciating good diction brings us to the place where we may now comment from a social and psychological angle upon the ways and means employed for motivating the work.


a. The Selection of Objectives.

In approaching the class with the problem of selecting objectives for their work in diction, it seemed to the author that the process of imitation could be used advantageously to modify and couple with group opinion in helping the class to make satisfactory selections.

The thought, actuating the reading of Mr. Daggett's letter, was to bring to the group opinions of an authority and those of a recognized institution as they related to their immediate considerations.

Bogardus\(^1\) tells us that, "The greater the superiority, real or imputed, the greater the power to produce imitation."

The thought of Mr. Daggett being a lecturer at Teachers College, Columbia University, has the tendency to act as an

additional stimulus. Bogardus\(^1\) clothes this thought in the following language: "A superior person in my own profession or on my own plane of living, influences me more imitatively than one in some widely different occupation."

The other decidedly influential factor used for the production of the creation of acceptance was, as previously stated, group opinion.

Referring to Bogardus\(^2\) again as support of our contentions, the following may be quoted: "Group opinion is more than an aggregate of opinions; it includes opinion created in persons by their interchange of opinion."

Continuing, Bogardus\(^3\) tells us that, "Opinion becomes crystallized into group values."

In concluding, let us recall another statement by this Psychologist, regarding the strength and worth of group opinion.\(^4\) "It combines sentiments and feelings with opinions and possesses ethical quality."

This review brings to a close a consideration of the main factors of social psychology used for the selection of our objectives of diction for our course at Mansfield.


b. **Exposure to Material**

Let us now examine the phases of Social Psychology contained in the processes employed in exposing the group to stimulative material.

At this point, thoughts came to the author that the opportune moment had arrived for a change in the type of provocative stimuli to be used for motivating purposes. It seemed very possible that such factors of behavior as inquisitiveness, newness, social prestige, and attractiveness could now be advantageously called into use. With these thoughts in mind, the victrola was wheeled into position before the class. It was not used immediately but allowed to stand before the group for a moment or two, thus provoking a noticeable degree of curiosity among a goodly number of the group. MacDougall\(^1\) tells us in his "Introduction to Social Psychology" that, "Native psychic energy may be stimulated to activity by all phenomena that are moderately different from one's common experience."

The next element brought into play as a factor capable of exerting an influence was the tendency of human nature to respond to the new. This was used throughout the process by exposure of the group to victrola records, radio talks and talking pictures which all had about them an element of the new and novel. Social Psychology teaches us that human

\(^1\) MacDougall, William, "Introduction to Social Psychology", Luce, 1914, page 57 ff.
nature in our present environment when given an opportunity seeks the new; it is very apt to tire of responding to the same stimuli. These new expedients, therefore, caused a more vital and inclusive type of group interest.

The material used was further enriched as an energizing factor by attracting group attention to the reputation of the artists or teachers heard. This, of course, is a strong urge to act for accomplishment in order to satisfy the urge for an attractively reflected social-self. The final urge contained in the process of exposure utilized was that of the attractiveness of art. Bogardus\(^1\) expressing himself upon this point says, "Art controls by gentle, indirect means. It sets patterns of behavior in such pleasing ways that onlookers find themselves unthinkingly responding."

It is now evident, in all probability to the reader, that the processes employed for selecting the objectives and exposing the group to proper diction, have in them vital and compelling stimuli which are capable of bringing the group to a state of readiness for practice and growth.


In putting into operation the practice exercises, it is

interesting to note that the two dominant phases of social psychology called into activity are suggestion and habit. The purpose of administering the practice work, as described previously, was to subject the class to a broad-side of suggestion. E. A. Ross defines suggestion as follows: "Stimuli welling up from within may be termed impulses, whereas those reaching us directly from without may be termed suggestions."

It is this type of urge to activity that the author has sought to utilize in the participation work for the accomplishment of the selected objectives of pronunciation, articulation and accent.

E. A. Ross comments further upon this process of social control in a manner that is very pertinent at this point to our selected process of development. In discussing the worth of participating exercises, he says, "Training or drill involves the building up of stable habits by means of reiterated suggestions." Bearing in mind these thoughts, let us turn our attention to a consideration of the working and worth of habit.

This type of procedure recognizes previously made connections and strives through drill to establish an organized tract within the brain stem and cerebellum for controlling the motor impulses to the oral agents of speech. These exercises repeated at stated intervals are tending to build in auditory


pathways connecting with motor pathways capable of sending impulses to definite oral speech agents. Through such a process, correct dominating speech habits are formed.

Let us summarize briefly, the important phases of Habitual Nature and those of Suggestion which we have utilized in giving the student command and ease in correct speech usage. First, the fact that habit increases accuracy and reduces social inefficiency was recognized and put into effect by exercises for controlling and organizing the vocal diction responses to stimuli.

Second, the tendency for a person to build up habit responses to meet whatever is expected of him (the socially reflected personality) was recognized.

Third, the knowledge that habit is organized psychical energy and its organization may be directed by properly selected stimuli, was used to advantage.

Fourth, an understanding that a person's power to modify old habits or build new ones is greatly dependent upon the social situation created and the inter-social contacts operative in a carefully created situation, was noted and called into operation.

Fifth and last, the thought that these processes may be called into activity through the process of suggestion, was utilized as thoroughly as possible.

In conclusion, let us remember that correct speech upon a habitual basis tends to have a very vital social worth in
that it decreases inaccuracy in word utterance, a type of communicative inefficiency, and that it reduces an idea or a vocal action to a habitually attractive form of expression. Lastly, speech upon such a basis constantly acts as a powerful suggestive stimulus for the acceleration of the educational process.

d. Promotion of the Realization of Cultural Effect.

Let us now review briefly in closing such factors of human behavior as were used to promote a more concrete realization of the cultural effect of good diction. The purpose of playing the records of diction which provoked thoughts of coarseness, affectation and self-consciousness was to build aversions to these unacceptable types. The purpose in back of the playing of the extracts which awakened thoughts of ease, refinement and sincerity was, as is possibly obvious, for the building of favorable attitudes toward correct diction. The suggested effects of each type is as follows:

1. Coarseness in speech seems to send out stimuli which call into activity associated thoughts of vulgarity, uncouthness, etc., which in turn act upon an individual's affective nature to produce a disagreeable feeling.

2. Affectation means an accentuation of the abnormal
and does not command a person's respect over a period of time, because the abnormal is constantly in danger of being subjected to social ridicule.

3. Self-consciousness implies interfered with coordinations which in turn means reduced social efficiency for the person so afflicted.

4. Ease conveys the thought of individual command of expressive oral agents. This thought is still further enhanced as an urge to accomplishment by the admiration of the many whose cognitive natures tell them they are still in the groping period.

5. Refinement, like art, suggests attractive patterns which human nature unconsciously tends to imitate.

6. Clean cut consonants and proper vowel stress imply sincerity and inspire confidence on the part of the listener.

A realization of the cultural effect of good diction was further promoted by the means of additional exposures, discussions and practice.

It is evident to a student of social psychology that in cases of group discussion where correct ideas are allowed to enter, the resulting inter-social stimulation is capable of generating progress. In a particular case in hand, the consideration of the material provided through the exposures, served to instigate inter-social stimulation which resulted
in progressive improvement of diction.

This progress was made possible through resorting to practice, the worth of which is explained under the heading of "Habit" found on page 49 of this thesis. Furthermore, and finally, the process of assimilating and annexing followed immediately after the pupil's realization in a more concrete way of the worth of general cultural effect as promoted through the exposures and the discussions.

We are now ready to review briefly the principles of social psychology as they were utilized to assure the improvement of diction.

B. A Summary of the Solution of the Proposition.

A detailed summary of the solution could hardly be presented without a decided repetition of a great deal of apparent material. However, it appears advisable to list a few summary remarks that the essentials of the methods utilized may be seen at a glance.

The essentials of social psychology used for the solution of the proposition, improvement of diction, are as follows: First, sympathy toward the subject was aroused by making evident to the group that their problems were in keeping with those of other educational groups who were working upon the problem.
Second, thoughts concerning the main issues of the proposition were clearly defined by statements from recognized authorities. This reduced group confusion to a minimum.

Third, desires to overcome obstacles and work upon the proposition were awakened by the subjection of the group to appealing and energizing stimuli.

Fourth, old responses were modified and new characteristics of diction were acquired through the medium of well motivated practice exercises.

Fifth, practice work was engaged in until habit mechanisms were built.

Sixth, the educational and social worth of habit, as a time saver, a factor for accuracy, and as a supporter of permanency for correct methods of performance were all carefully stressed.

Seventh, the factor of inter-social stimulation for the diffusion of correct diction was recognized and carefully employed.

Eighth, and lastly, the discriminately chosen methods and motives were propelled for the solution of the proposition by the integrated factor of group opinion.
CHAPTER III

THE RECEPTION AND INTERPRETATION
OF THE VOICE MODULATIONS
CHAPTER III

VOICE MODULATIONS

A. THE PROBLEM OF VOCAL INTERPRETATION

The accomplishment of our objectives of tone and diction has given the student a command of the necessary elements of voice. The term "Voice" will be used rather extensively throughout this third part of the Thesis and should be understood to mean both tone and diction applied to the vocalization of the word. Our problem for part III is not one primarily of mastery of the apparatus for producing various phases of tone or the moulding and shaping of tone by the oral agents but one rather of observing the operation of voice in the expression of thinking and feeling.

This necessitates a shifting of emphasis from that of the Social Psychology of vocal production to that of the Social Psychology of reception and interpretation.

1. An Advisable Method of Consideration.

The class is now informed that this phase of the work will be presented to them by the lecture method. The students are told that they are expected to keep a comprehensive and well organized set of notes, as they will be graded on their note books and tested on their ability to use the voice
modulations which are about to be explained.

This seems to be the most expedient way of tackling this phase of vocalization for it is highly technical and must be presented and tested within the period of twelve class hours. Results have seemed to indicate the advisability of teaching tone and diction by methods motivated by the principles of social psychology but the highly technical phases of the social and psychological interpretation of vocal production can better be handled with college freshman within the allotted time by the lecture method. This process, however, may be enhanced and reinforced by the occasional solicitation of pertinent and related observations from the pupils.

The class is next informed that the essentials of each voice modulation will be presented from the view point of its physiological reception and interpretation by the listener. We are now ready to start our series of condensed lectures on voice and meaning.

2. The Reception and Interpretation of the Voice Modulations.

a. Emphasis

Looking at the tabulation of the responses found on page 8, the term "Emphasis" is observed. Emphasis is simply the use of vocal intensity for projecting one's thoughts. After acquiring the skill to control and vary intensity and mould and shape it
into diction, our next concern should be to understand its effect upon the listener and to consider advisable instances of its use for the conveyance of thought. Perhaps, if we first understand its physiological reception, then we may be able to conceive of when it is advisable to use it for instructive purposes.

(1) The Physiological Reception

The ear mechanism, as well as the eye, receives different stimuli with various degrees of intensity. The nature of the response is greatly dependent upon the strength of the stimulus. Thus, it can be seen that a strong vocal rendition of a certain thought tends to cause a pronounced auditory sensation which, in turn, when transmitted to areas of association will, under normal conditions, tend to call into activity ideas prompted by the pronounced thought attached to the word vocally projected. Sometimes, the emphasized thought will stimulate immediate response, while in other instances, the thought carried by the auditory nerve to centers of association prompts past registered impressions to come into activity and in time, a preferential registration is made.

(2) The Social Worth.

After this explanation concerning the physical reception
and the psychological effect of emphasis has been explained, students are asked to cite instances of when they have observed it in use. Their observations, when compiled, were as follows:

1. Action words or verbs are often rendered with vocal projection.

2. New thoughts introduced for the first time should be emphasized.

3. Thoughts which are relatively important are also possibilities for emphasis.

4. In the case of words which qualify or modify, emphasis should be used.

Thus, it can be seen that for directive purposes, giving commands to students, action words may be emphasized which acting as stimuli, will cause, in many instances, practically automatic responses which are elements of worth in the process of group control. In emphasizing new thoughts or relatively important ones, it can be seen that the teacher is constantly awakening thought processes in relation to the subject he is explaining to his students.

Finally, in emphasizing, qualifying or modifying thoughts, he is using vocal projection to prompt the social and psychological factor of discrimination.

Let us now pass to a review of the reception and interpretive worth of our next objective, "Change of Pitch."

b. Change of Pitch.

After a normal speaking pitch or the ability to change
from pitch to pitch has been acquired, we are now ready to study pitch from the point of view of the listener and its effect upon him.

Let us consider first the physiological reception of pitch and what occurs when we change from one pitch to another with a pause intervening.

(1) The Physiological Reception.

Dr. Keen\(^1\) in his book, "I Believe in God and In Evolution," referring to the Hyrtl dissections of the internal ear, makes some rather interesting comments.

Dr. Keen tells us "That beyond the cavity of the middle ear entirely embedded in the solid temporal bone of the skull is located the internal ear." Continuing, he explains, "that the first thing which strikes the eye, on looking at a series of these dissections, is that, though they vary somewhat in size, the general structure of all is identically the same. In every specimen is found three semi-circular canals and the cochlea, so named because of its resemblance to a snail shell. Upon further examination, the cochlea is found to be a hollow shell containing a winding spiral tube. Throughout this tube from the apex to the base runs a multitudinous series of filaments which are capable of responding in sympathetic vibration with wonderful exactness to different pitches. The

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1. Keen, William W., "I Believe in God and in Evolution." J. B. Lippicott, Philadelphia, Penna. 1925. PP. 42 lines 18-21 PP. 43 lines 1-17
shortest filaments are at the apex and they grow in length as the tube widens."

(2) The Educational Worth.

Following this physiological explanation, the class is asked to listen, while a portion of the cumulative story entitled, "How Did He Do It?" by Emilie Foulsson\(^1\) is told to them.

"There was once a boy who had three goats. All day long, the three goats ran and played upon the hill. At night, the boy drove them home. One night, the frisky things jumped into a turnip field. He could not get them out."

The class is asked to listen very carefully to the rendering of the end of the sentence, "At night, the boy drove them home," and the first two words in the sentence, "One night, the frisky things jumped into a turnip field."

When questioned and asked to register an opinion as a group, the comments were almost unanimous in favor of hearing a decided change of pitch between the completed sentence and the introductory words of the new one. From this observation, the students recorded in their note books that when we have a decided change in thinking or introduce an entirely new situation, we use for interpretive purposes, a change of pitch.

The group was then questioned as to the reason for this. A majority of opinions favored the fact that in using change

of pitch for interpretive purposes, we are following the dictates of custom. It was then explained that when we respond vocally in the customary way with a change of pitch, we excite a new filament which suggests as it is transferred by the auditory nerve that a new thought is being brought into the area of mental consideration. Thus, we see that custom diffusion is basic to vocal progress. Furthermore, it represents the best discoveries of past actions, vocal or otherwise, and through it, each succeeding generation is helped to communicate intelligently and enabled to advance.

c. Inflections.

In listening to various voices over the radio in response to the assignment, it has been evidenced by the table of responses, that some members of the group noticed instances of change of pitch in the form of a glide. This vocal glide is referred to by those versed in the technical terms of voice, as an "Inflection."

(1) Inflectional Reception.

Inflectional comprehension is dependent upon a wide span of perception. This span of comprehension includes the ability to hear a variety of short or long sound waves which continually
glide upward or downward and change in frequency as they curve.

Physiologists, for the most part, are agreed upon the contention that the comprehension of the upward or downward tonal glides is dependent upon the changing localization of the stimuli in various parts of the organ of Corti of the internal ear.

(2) Implication of Inflections.

Inflections, as changes in pitch, have through custom come to have implied significance for suggestive purposes. These suggested implications are as follows:

1. To express completion, finality, and certainty, the organ of reception should be stimulated by a downward glide.

2. To suggest questionableness, indecision and continuity, a message is sent to the organ of hearing in the form of an upward inflection.

Observed examples of the use of inflections by teachers of their acquaintances were now solicited. One girl, volunteered the information that a school teacher of her acquaintance had the habit of whining "Sit down" to an assertive child in a breathless, high pitched, upward inflected voice. She then commented that such a case would, in all probability, demand such reflection of vocal poise as is made possible by a well moderated pitch and a decided downward inflection.

This case was then considered as an illustration showing that lack of ability to inflect the voice properly for communicative purposes, seriously interferes with the teacher's power of guidance.
Attention was also called to the fact, that control is a
looked for manifestation as evidence of strength of character
on the part of the group leader.

Thus, through discussion and the material placed before the
group by some of its members and the teacher, the group as a
whole seemed to realize that it is of the utmost importance for
a teacher to train himself to use intelligently these vocal
evidences of thinking and feeling.

d. Time

A fourth favorable impression made on a number of the
students was one concerning the rate of vocal utterance. It
will be recalled at this point that the term duration is
used as explained previously to characterize the length of
tones when uttering various words. Time, as it is conceived
of as a voice modulation, means the rate of utterance of a
series of vocal tones as they are used as words in sentences.

(1) The Physiology of Tempo.

A normal rate of time allows for a complete reception
in the audito-sensory area of the stimulus, its transmission
to the audito-psychic or perceptive area and the translation
of the impression into a state of readiness for a normal
reaction.

Physiologically slowing the rate of tempo means pro-
portioning more time to the latent period in the sense
organ, the transmission in the afferent and efferent nerve and the latent period in the control muscles preceding utterance. Rapid rate means a hurried impulse, a shunted transmission or a weak bonded concept.

(2) The Interpretive Worth.

It is, perhaps, evident from the explanations offered that these three common rates of time are not only received differently but that there is a particular significance attached to each when used.

Let us consider first normal rate of vocal utterance. This, as previously explained, is from 120 to 150 words per minute. This is, of course, an approximate estimate made from a series of case studies. It is the dominate rate used during vocal utterance and is indicative of normal thinking and feeling. Normal rate avoids the possibly interfering errors of speaking constantly too fast or too slow. It does not countenance a rate of utterance which tends to slur individual word oralization or travel beyond thought comprehension, nor on the other hand does it encourage a tempo of conversational movement characterized by dullness and lacking in virility. Normal time is the rhythmic pulsation of force which avoids either of these extremes by striking a satisfying medium.

Fast tempo is generally to be avoided by the teacher when speaking except when running over review or relatively unimportant material. Fast tempo may also be rightfully used under certain circumstances for suggesting particular types of psychological reactions. If, for example, the teacher should desire to interpret to the students situations characterized by emotional intensity, lightness of thought or excitement, he would be justified in his use of a faster than normal rate of conversation.

Slow tempo is, also, generally to be avoided. Excessive slowness which might be termed tediousness leads to monotony and is usually accompanied by the undesirable vocal symptom known as lack of pitch.

It has, however, a worth when used sparingly for specific interpretive purposes. If the thoughts to be presented are contained in sentences which are rather involved or contain many technical or foreign terms, the tempo of vocal delivery should be somewhat under the normal rate and be deliberate enough to be intelligently grasped. Slow tempo, as fast tempo, may also be rightfully used for the interpretation of types of psychological reactions. For example, deliberativeness, solemnity and unusual thoughts may all be occasionally and advantageously suggested by a rate of tempo under that of the normal movement of time.

In concluding our analysis of the implied significance of time, we might well jot down in our note books, as deductions,
two pertinent inferences which we shall state as follows:

First, that the tempo of utterance in order to have a social worth must be kept normally within the specified bonds of what is advised in accordance with the listener's ability to comprehend.

Second, that in order to move and control others, the rate should change with the thought or feeling that a truer type of action may be utilized to awaken the listener by calling into activity his vicarious experiences.

e. Tone Color

Tone Color is listed under the heading of Voice and Meaning as the next voted use of tone for expressive purposes. It is the term commonly applied by students of this subject to the utilization of vocal quality for the expression of various types of feeling.

(1) Reception

The physiology of its reception is rather clearly explained to us by Dr. Green in his revised edition of Kirke's Handbook of Physiology. Dr. Green tells us that "Auditory nerve impulses are conducted through the cochlea nerves to

the sensorium where they produce auditory sensations with the same definiteness of pattern as cutaneous or optical stimuli produce sensations that correspond to the patterns of visual stimulation." Therefore, when a pleasureable feeling is called into activity within us by a vocal sound, it can be understood that tone color is in operation and pleasurable auditory sensations are being registered upon the sensorium.

(2) Social Worth.

Tone color in the voice is a vocal sign telling the reader that feeling is present and dominant in the situation being portrayed. When present, it reveals to the listener that there is present in the make-up of the speaker that desirable social factor of sympathetic understanding. This desirable trait should be cultivated by all school teachers and allowed to make itself felt vocally in the form of tone color. This vocal quality often gives life to a rather colorless personality.

f. Grouping

Our sixth and last listed desirable characteristic of the speaking voice, from the angle of voice and meaning, is termed grouping or phrasing.
(1) Recognition of Structural Equipment.

Grouping, as our other vocal means of expression, must recognize the structural equipment of the individual. The physiological functioning of one demands that an auditory impression be so received that it can travel along already built nerve pathways or make for itself new satisfying associated bonds.

(2) Communicative Worth.

A moment's reflection upon these thoughts brings to mind the importance of the proper association of words and the proper divisions of groups of words through the process of expedient cessations of utterance. This method of uttering groups of words so that they may be audibly received and travel along carefully built nerve pathways, is of the utmost importance for the intelligent communication of thoughts. Pillsbury and Meader¹ in their discussion of the psychology of language, tell us that, "the entering impression is given a place by the associates it calls up. These are as clear and definite as the idea itself." This citation serves to further impress one with the importance of phrasing in accordance with the underlying idea of a group of words, so that a definite idea may operate as an excitation and stimulate the correct pattern of

thought. These same psychologists\(^1\) tell us that when this process has been sufficiently repeated, the nerve tracts involved tend to grow together. If one does not recognize this principal, he runs the danger of having his ability to stimulate response mechanisms greatly handicapped. There are three attendant dangers of improper grouping as far as its receptive worth is concerned. They are:

First, the partial reception of a thought;
Second, the possibility of a wrong impression;
Third, practically no impression at all.

It seems permissible in closing this presentation of the subject of grouping to make a brief summary comment. A group of words or phrases suggests to the listener an idea or a picture. The length of the group is dependent upon simplicity or intricacy of the subject matter and in the last analysis so construct your grouping that the listener will get a maximum amount of meaning with a minimum of effort.

3. The Development of Skill in Use of the Voice Modulations.

It will be recalled that the students have acquired some degree of skill in the use of the essentials of vocal tone and its proper shaping into vocal words. These accomplishments have been followed by making clear to the students the reasons for uttering these vocal words with expedient changes for the conveyance of thought and feeling.

Our small number of class hours devoted to the subject of vocalization does not permit extensive practice periods for the accomplishment of skill in the use of the voice modulations. However, when the work is carefully explained and the students are given a working knowledge of ways and means of using the voice, the degree of accomplishment then resolves itself into a matter solely of personal responsibility.

a. The Principal Methods.

Our practice work following the descriptions of the operation and worth of the various voice modulations is largely a matter of two main ways of doing. They both call for some form of group activity.

The first type of practice work consists of marking material to be presented orally by a code representative of the various voice modulations. The code used is as follows:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>C.O.P.</td>
<td>Change of Pitch</td>
</tr>
<tr>
<td>I.</td>
<td>Inflections</td>
</tr>
<tr>
<td>R. I.</td>
<td>Rising Inflections</td>
</tr>
<tr>
<td>F. I.</td>
<td>Falling Inflections</td>
</tr>
<tr>
<td>N. Tempo</td>
<td>Normal Time</td>
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<td>F. Tempo</td>
<td>Fast Time</td>
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<td>S. Tempo</td>
<td>Slow Time</td>
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<tr>
<td>T. C.</td>
<td>Tone Color</td>
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<td>Grouping</td>
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Sometimes, poems are assigned to the class to be marked for interpretation at the next class session. At other times, current topics, which are to be read aloud by various members of the class to the group, are assigned to be marked before
they are presented. There is always some difference of opinion relative to certain parts of the presentation.

This is due, probably, to the differences in the experiences of the interpreters but there is always a marked degree of approximate similarity in the application of the markings. Not only are the selections marked but they are read aloud for the development of skill in response to their marked conceptions.

The other commonly used method is to devote certain periods to observation, participation and judgment. In conducting these periods, the students are asked to sit back, relax, and listen; then the six voice modulations are written plainly on the board in full view of all. The group is then asked to listen carefully to the various speakers, so that they may vote at the end of the period on the various abilities of their fellow students to use intelligently the voice modulations for interpretive purposes.

The study of these voice modulations in use is concluded by having the class listen to the supervising teachers in the training school and make a list of ten reasons why these skilled teachers recognize these various voice modulations in their daily work.

The ten most commonly mentioned reasons are as follows:

1. Emphasis helps in projecting the thinking and feeling in the classroom situation.

2. A better degree of group attention is secured if the various thoughts are properly introduced by a change of pitch and evaluated by the use of emphasis.

3. Emphasis is used to help make clear comparisons. Comparison is one of the essential learning processes.
4. Attitudes toward questions and responses is registered by inflections.

5. The presentation of intricate material is carefully phrased.

6. Sympathetic understanding of responses and attitudes of pupils is assisted by tone color.

7. The rate of making explanations is slowed at advisable instances for making evident certain facts.

8. Monotony of instruction is relieved by intelligent changes of pitch.

9. The judicious use of the voice modulations helps to avoid confusion. Confusion, in turn, means the creation of disciplinary problems.

10. Attractive vocal personality is closely associated with successful professional attainment. Successful professional attainment means the satisfying of many social and economic desires.

B. A Summary of the Solution of the
   Problem of Vocal
   Interpretation

The introduction to this third phase of the subject of vocalization made clear that the main portion of this consideration would be devoted to a review of the reception and interpretation of the voice.

The physiological reception has been described, as the social psychology of its use is very greatly dependent upon a knowledge of the reception of sound and its psychological interpretation.

Habit, custom, and group reactions have played no little
part in giving significance to these voice modulations. These instrumentalities, as they apply to the progress of vocal education, have been discussed in connection with a consideration of the various voice modulations. It should also be noted in passing that these same social factors are those from which the structure of vocal communication is built.

The fact of knowing exactly what happens, when a word is emphasized or inflected or rendered noticeable by a voice modulation, serves as a very strong urge to acquire the ability to use these various vocal changes for control purposes.

It is indeed essential for those who are preparing for leadership in our Teachers' Colleges to improve their means of vocal communication, as this is a powerful agent of social control. It was this thought that caused the author to study and make clear the physiological reception and psychological interpretation of voice, and to foster socially motivated exercises for skill in attainment.

Lastly, to excite an urge for continuous use, the group was subjected to a demonstration of hearing and seeing the effects of these vocal changes in operation in their own profession, teaching.

This summary of the primary essentials of the factors used for teaching the problem of Vocal Interpretation brings to a close our analytical study of the third and last phase of the subject, Vocalization.
A CONCLUSION TO THE STUDY OF THE
SUBJECT OF VOCALIZATION.
CHAPTER IV

A CONCLUSION TO THE STUDY OF THE SUBJECT
OF VOCALIZATION.

Among teachers of the subject of vocalization, in certain of our Teachers' Colleges, there is a growing number who have come to recognize the fact that it is advisable to teach this subject by some method other than an autocratic, arbitrary one. The pupil today rather than our subject matter is the dominate consideration in our teaching situation. It was this thought that led the writer of this Thesis to the act of soliciting from the students those vocal appeals which were of interest to them.

It was, also, his further interest in the student and the group of which the student was a member that moved the writer to select methods motivated by social psychology to help the pupil realize his registered preferences.

It is becoming more and more apparent to the classroom teacher in certain types of educational institutions that in work calling for personal development, the presence of the group cannot be discounted.

Thus, it can be seen that artistic presentations, absorbing situations, awareness of kindred interests, and favorable discussions of the subject may all be used justifiably to build a favorable group attitude toward the subject. This
results in fear of unfavorable reception being reduced to a minimum and the individual reciting is thus enabled to follow directions more easily and to respond and develop more normally and rapidly. It is well to remember in summarizing that the students not only were assisted to select their objectives in a thoroughly socialized fashion, but were, also, stimulated to practice for accomplishment by being brought to an understanding of the worth of accomplishment from a social and psychological angle.

Social Attractiveness, Favorable Adaptation, and Leadership were all shown to be in no small measure dependent upon a mastery of **tone, diction, and voice modulations**.

The very nature of the subject itself is a phase of communication. Communication means social and psychological expression and stimulation. Thus, it is seen that they, as teachers, will be greatly assisted by a study of the reception and operation of the voice modulations (vocal symbols) to be better understood, to further intelligently inter-stimulation and discriminately direct for educational progress.

In the last analysis, vocalization taught by methods motivated by the principles of social psychology, makes for a higher teaching level, a greater degree of social efficiency and educational advancement.
<table>
<thead>
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<th>Author</th>
<th>Title</th>
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<td>Expression Co., Boston, Mass. 1913</td>
<td>Page 55, lines 27-30</td>
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