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An approach to the teaching of poetry through choral speaking

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Service Paper

AN APPROACH TO THE TEACHING OF POETRY
THROUGH CHORAL SPEAKING

Submitted by

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CHAPTER I

Purpose: The purpose of this service paper is to prepare a Choral Speaking Handbook for teachers of junior high school as an aid in stimulating appreciation and enjoyment of poetry.

Justification: Many studies have investigated means of stimulating and increasing student appreciation and enjoyment of poetry. But this writer found no one tool or handbook primarily concerned with poems suitable for choral speaking for students at junior high school level. Many handbooks of poems for speech improvement have been arranged, but a handbook of poems suitable primarily for choral speaking which would serve to develop student appreciation and enjoyment of poetry seems to have been ignored. It is therefore this writer's intention to construct such a handbook. Choral speaking is valuable in promoting good attitudes in the classroom and in later life. Thus while the student learns to appreciate and enjoy poetry, he also develops attributes such as group cooperation, extended imagination, and social understanding which will aid him in becoming a better person.

Scope and Limitation: The primary concern of this writer is to construct a handbook of poems that will serve to stimulate and increase student appreciation and enjoyment of poetry through the medium of choral speaking. Speech improvement automatically becomes a secondary objective but is not emphasized in this study.

The handbook contains only poems suitable for choral speaking.

It does not attempt to help the teacher in the method of teaching choral speaking per se, for such is a separate and detailed study in itself. Each poem is accompanied with an introductory commentary to aid the teacher in the teaching of the poem itself, together with the suggested choral arrangements.

After studying the needs and interests of the junior high school students, and examining the material available in junior high school texts and other materials, this writer selected the poems for the handbook to meet common preferences:

1. Poems of a religious nature
2. Poems chiefly lyrical
3. Rhythmic poems
4. Selections for fun and entertainment
5. Poems for special occasions

The poems thus selected by this writer for the handbook are all poems of quality rich in various rhythms, moods, language appeal, stimulating to student imagination and emotions, and appealing to student interests and sympathies.

DEFINITION OF TERMS

Antiphonal: Two balanced groups speaking alternately. The division may be made with boys and girls respectively, or according to voice timbre, light and dark.

Beat: Regularly recurring accent in a line.

Choral Speaking: A combination of voices that speak together in the interpretation of prose or poetry.

Refrains: The phrase or verse which recurs regularly.

Rhyme: The correspondence, in two or more words or verses, of terminal sounds.

Rhythm: The regular rise and fall of sounds (whether in pitch, stress, or speed,) in verse when read with attention to quantities of syllables, accents, and pauses.

Stanza: Combination or arrangement of verses.

Tempo: The rate of speed at which a passage moves.

Tone: Style or manner of expression; inflection or modulation of the voice.

Unison: The entire group speaks as one voice in mastery of phrasing, pronunciation, inflection, and interpretation.

Verse: A line of poetry having, usually, a determined metrical or rhythmical pattern.

CHAPTER II

REVIEW OF RESEARCH

To most boys and girls, entrance into junior high school means a change in school environment, not only in physical environment, but in the academic pattern. The social setting changes and expands. Both boys and girls alike are faced with the necessity of forming new friendships and associations, of meeting and solving new problems of personal adjustment, acquiring status among strangers, gaining feelings of security and satisfaction in a more complex world.

Together with the needs created by an entirely new school setting, new interests and problems of adjustment result from greater maturity. Many students of the junior high school level are forced to assume responsibilities economically, socially, or in other ways that bring the adult world into focus and require more mature adjustment.

In these areas of new experiences and expanded activities, language is a basic factor in achieving success or failure. At no point in their school careers is an effective program in the language arts so important to students of the junior high school.

Introduction of broad units of instruction stemming from the needs and interests of junior high school pupils gives a much

needed motive for effective use of language. In speaking and writing, reading and listening for purposes that seem important to them, junior high school students gain a respect for principles of effectiveness that does not come from mere imposition of rules.

The junior high school student of today faces a world of change, of speed, of great tensions, and of seriously conflicting views. To be able to cope with such a world intelligently, the student needs an education of scope and power. In communication skills, reading, writing, speaking, and listening, he particularly needs an education more exact and comprehensive than was required by his forefathers.

To meet this rapidly changing and complex world, the junior high school student must develop powers of expression commensurate with the requirements of an enlarged and inter-related world. He must gain skill in intelligent reading and listening that he may broaden the background of his knowledge and increase his powers of judgment and imagination, upon which the adequate use of language depends.

In its latest study the Commission on the English Curriculum of the National Council of Teachers of English stressed the fact that the language arts program should give practice in the skills that will be needed by the learner in his role as speaker, listener, writer, and reader.^{1/} A well organized literature program can give

^{1/} The Commission on the English Curriculum of the National Council of Teachers of English, The English Language Arts in the Secondary School, Vol. III, Appleton-Century-Crofts, Inc., New York, 1956, pp. 417-420.

the students such practice.

Literature provides the student with insight into human experiences. Its aesthetic values can delight the student and enrich his appreciation of literature. Enjoyment of the reading of literature, be it prose or poetry, leads to discussion (speaking and listening); discussion to reading or writing. Both writing and speaking propound similar problems in selection and organization of material. Writing and speaking involve a reader or listener to whom something is to be made clear or by whom something is to be imaginatively realized. Both depend upon reading, observation, and listening for motive and content.

A speaking situation for one student is a listening situation for another. Discussion constantly follows reading in oral interpretation of literature. Thus reading can eventuate into written reaction to the ideas expressed. It can bring the student to an attempt to reproduce in imaginative form a similar experience of his own.

Sound units of instruction involving all aspects of communication will furnish a good basis for student interchange of ideas.

As cited by Dora V. Smith,

"Pupils discuss and plan together what they are to do. They read for information on, or ideas connected with a topic. They listen and share orally what they find. They write summaries and reports or perhaps imaginative stories or poems related to the subject. The more these four aspects of communication can be

interrelated, the greater the economy in learning and the closer to everyday experience the work will be."^{1/}

Communication demands sharing something in common with others.

It demands a sense of personal integrity, an imaginative awareness of human experiences stemming through literature directed toward that goal. It demands the ability to read, to listen, to think, and to express thoughts clearly and convincingly.^{2/} Builders of the language arts program cannot rest until they direct the program toward meeting these ends.

A well-planned literature program can meet with the varied needs of the junior high school student. With a program of carefully selected prose and poetry the student can be stirred and roused by the thoughts and emotions that come through reading. The student discovers that literature offers experience, insight, and enjoyment for meeting his needs. He may learn to form objective judgments; he may gain a sense of values; he may learn to discover what things are worth. As the student grows in the understanding and appreciation of literature, he will grow in maturity.

It is this writer's purpose to treat poetry as an aspect of literature in the junior high school curriculum. Oftentimes poetry is sacrificed for mere concentration in the area of prose.

^{1/}Dora V. Smith, Communication, The Miracle of Shared Living, Macmillan Co., New York, 1955, p. 94.

^{2/}Dora V. Smith, op. cit., p. 105.

Poetry is very much needed in the well-rounded literature program. Why not place more emphasis on poetry? Students are brought to an understanding and appreciation of prose in their curriculum, why not direct them to an understanding and appreciation of poetry which is just as rewarding and valuable a form of literature? Why shouldn't the teacher of English do something definite to awaken student interest in poetry? It can be done, and in a variety of ways.

It is a common observation of teachers of poetry that one of the reasons for disinterest in poetry is that students are often completely oblivious of the form of the verse they are reading. When the students, together with the teacher, work out short, simple definitions of the more common forms of metrical usage, such as rhyme and stanza, they will have a fundamental basis for appreciating the technical devices which contribute so much to the charm of poetry. To convey to the students the pleasure-giving function of poetry, it is helpful to convey the following points with one or two specific references to each poem as it is presented.

1. The choice of words with their suggestion of overtones of meaning adds greatly to the appreciation of a poem.
2. The exhilaration of movement or pace is determined by the metre.
3. The affect of the sound-content of the phrase, the association between sound and meaning which is called tone-color.

These suggestions with reference to the technique and mechanics of verse will help stimulate the student to become aware of the elements and resources of poetry.^{1/}

One of the most satisfying methods of teaching poetry, satisfying to both students and teacher, is the choral speaking method. To develop an understanding and appreciation of poetry, the students should share their poetic experiences.

"In choral speaking the aesthetic joy of poetry is joined with the pleasure of group activity."^{2/}

What better way to do this than by choral speaking methods through which the student shares with others in producing a group interpretation and stimulating group interests, sounds, messages, descriptions, and imaginative fancies of the poet. They hear it spoken; they speak it to each other.

"When poetry is sung we are impressed by the beauty of music, when it is spoken we are impressed by the beauty of the words and their message."^{3/}

Apart from aiding the student in his understanding and appreciation of poetry, choral speaking adds other values of

^{1/} Paul R. Kieder, Robert M. Lovett, and Robert K. Root, British Poetry and Prose Revised, Vol. I, Houghton Mifflin Co., Boston, 1938, pp. 987, 987.

^{2/} Marion P. Robinson, and Rozetta L. Thurston, Poetry Arranged for the Speaking Choir, Expression Co., Boston, 1936, p.24.

^{3/} Ibid. p. 24.

importance.

"The cultural and social values arising from spoken poetry are unquestioned."^{1/}

The more shy and retiring student is freed from inhibitions; the overconfident and too aggressive student comes to see the value of conforming in a creative group effort. The student gains poise; he learns to cooperate with others; he becomes a well-developed and well-integrated individual who gets along with others in the group. And of course, choral speaking develops good speech. No matter what field the student may enter, the ability to stand and express oneself is essential. Choral speaking develops expression. A better vocabulary and better pronunciation are also a result of choral speaking. Friedman sums up the values of choral speaking as follows:

"The speech choir offers everyone an opportunity for oral expression, as well as group participation and personality development for the retiring child. It is a vitalizing agent for classroom instruction. It is a factor in vocabulary building. It offers practice in such speech values as variety of tone, pronunciation, enunciation, inflection, and rote. It tends to relieve monotonous speech, develop weak voices, soften harsh ones, and stress work endings. It opens avenues for self-discipline, since it necessitates co-operation and interdependence. It affords an opportunity of self-expression for the many who are denied adequate vocal outlets, for those who are not solo singers, good debaters, public speakers, or amateur actors."^{2/}

^{1/}Mildred J. Keefe, "Poetry in Education" Choric Interludes Poetry Arranged for Times and Seasons, Expression Co., Boston, 1942, Introduction, p. xii.

^{2/}Irving R. Friedman, "Speaking of Choral Speaking," English Journal, February, 1947, pp. 95-96.

Choral speaking began in ancient times. Tribal groups chanted in unison, and with repetition, phrases that voiced their desires, prayers, despairs and joys. A unified attitude toward their gods, their goals, and each other was established through this communal speech. These people found more significance in group expression than in individual speaking. A greater sense of power was had in its larger volume, richer sounds, and greater changes.

"Finer examples of choral speaking flourished in Greece over twenty five hundred years ago. People went to great festivals and open-air plays at that time with the same enthusiasm they now attend athletic games. The Greek tragic drama had a chorus which numbered fifty at one time. It was regarded as the chief actor. This chorus addressed a single player as one person. It used the pronoun I, not We. It told what was happening off stage when the sole actors were not on the scene. The Greek chorus chanted its lines. These lines were accompanied by musical instruments. The chorus also moved about the stage and used gestures to emphasize the mood and meaning of their lines."¹

Choral speaking was also kept alive at various times in history. The early church used various chants. The epic poetry of English Literature used the choric method, and also the ballads of later times. The people of North America also made use of the choric speaking and chanting, as is seen in the rites of the Indian tribes, the songs and ballads of the early pioneers, and negro spirituals.

Choral speaking today differs from that of earlier times. A group seldom chants lines, but rather recites them rhythmically

¹/Elizabeth E. Keppie, Choral Verse Speaking, Expression Co., Boston, Mass., 1939, p. 21.

and meaningfully. The aim of the choral speaking group is to enjoy the speaking of poems together and, at the same time, give enjoyment to those who are listening.

In recent years many teachers have been more and more aware of the fact that through the ancient art of choral speaking, student appreciation and enthusiasm for poetry can be kept alive. In view of this, why shouldn't the teacher of English plan the poetry curriculum with more of the choral speaking method? With so many poems so well suited to the art, and being such an enjoyable and meaningful experience for both students and teacher, why not more emphasis on the choral speaking method?

HANDBOOK OF POEMS

**AN APPROACH TO THE TEACHING
OF POETRY THROUGH CHORAL SPEAKING**

CHAPTER III TO THE TEACHER

The aim of the choral speaking group, like the aim of the individual interpretation of literature, should be to deepen the appreciation of poetry. The additional value of pleasurable group activity is also an important factor and the verse-speaking group may grow to be one of the worthwhile leisure time activities of the students.

Techniques for Conducting a Choral Speaking Group: The teacher should divide his group according to the quality of their voices. It may help to gain a richness of texture if the teacher divides both boys and girls into three groups of light, medium, and dark voices. The group of light voices should be of a higher pitch and delicate quality. The group of dark voices should be of a heavier quality and lower in pitch. The group of medium voices should be of a wide pitch range and resonant in quality.

Some of the poetry arrangements set up in the handbook call for group divisions of all boys or all girls speaking together in a situation where it is felt that such an arrangement is more effective. Some of the poetry arrangements call for a full unison recitation of the three groupings, boys' and girls' voices combined. Some of the selections call for lines to be spoken by solo voices, boy or girl. Such a practice makes for a more meaningful and effective interpretation.

One of the great dangers to successful choral speaking is that of a monotonous or mechanical "rote" recitation. This can be avoided if the teacher, preceding the oral reading of any recitation, leads the students to a discussion and study of the meaning. Only when the students have brought themselves to an understanding of the ideas of the poem, and have vividly re-created it in their own imaginations, can the teacher hope for an intelligent and spirited group interpretation.

When it is certain that the group understands the poem, the students, led by the teacher, should establish the thought units found in the selection. The group should then read the poem in unison, each student interpreting it as if he were reading it alone. Such unison reading may point out difficulties which were hitherto concealed and may call for still further explanation and development.

Teacher and students both should then enter into discussion as to which parts of the poem mark changes in the thought or mood, where the climax occurs, and which parts should be most significant. The group is then ready to discuss ^{ways} ~~ways~~ in which these varying meanings and moods can best be developed. Sometimes the poem itself gives clues as in cases of dialogue. Often the change in mood and the need for accompanying change in volume and voice quality are more subtle. Then, together, the teacher and group should discuss the possibilities making for a more meaningful

understanding and interpretation.

It is a sound idea for the teacher, at this point, to ask for one volunteer from each group to step forward and hear the blended voices and to criticize the total effect.

Rehearsal Techniques for the Choral Speaking Group: For a possible training sequence for the teacher to follow, this writer suggests that the teacher divide the rehearsal period into three parts. The first part might be given over to a discussion of problems of meaning and interpretation. As new material is presented, it should be discussed cooperatively in order to secure a vivid impression of the author's full meaning. When necessary, the teacher should pose questions to lead the students not only to an understanding of the explicit meaning, but to a comprehension of the implications as well. Questions concerning the setting, the story, the characters, and the moods of the various selections being studied, should clarify difficulties before the choral speaking group proceeds to the next part of its work.

The second part of the rehearsal period might be given over to student experimentation with the oral interpretations of the selections being studied. At this point the teacher might lead the students to gain power in discrimination and evaluation of the relation between voice quality and mood. Several ways of manipulating the voices, as offered by the students themselves, should be tried before the group decides upon one definite

interpretation patter.

The third part of the rehearsal period might be devoted to the reading for pleasure of the selections already studied.

The need for variety in subject matter and tone color in rhythm and mood cannot be stressed too often. It is in achieving contrast from a heavy full-throated chant to a light patter-like song that students of a choral speaking group develop appreciation and power through oral interpretation of poetry.

KEY TO ABBREVIATIONS

B - - - Boys

G - - - Girls

L - - - Light voices

D - - - Dark voices

Med.- - Medium voices

All - - Complete speaking choir

Solo-1 -First solo voice. Soloist may be either boy or girl

Solo-2 -Second solo voice. Etc.

SELECTIONS OF A RELIGIOUS NATURE

This familiar passage from the Proverbs is well suited to a mixed choir for antiphonal reading. It is of interest to point out the significance of the "tree-of-life." Among the ancient Assyrians this was the most famous pattern used in the art of weaving. It was adopted by Persia and India and transmitted to England in the 17th and 18th centuries. The "tree-of-life" pattern is very popular in America today. The interlacing branches and foliage with peacocks and other birds symbolize the life and beauty that wisdom brings.

PROVERBS

III:13-18

- All Happy is the man that findeth wisdom,
 And the man that getteth understanding. With full tone
- G For the merchandise of it is better than
 the merchandise of silver,
- B And the gain thereof than fine gold.
- G She is more precious than rubies:
- B And all the things thou canst desire are not to be
 compared unto her.
- G Length of days is in her right hand;
- B In her left hand are riches and honour.
- G Her ways are ways of pleasantness,
- B And all her paths are peace. Brief pause after "peace"
- All And happy is everyone that retaineth her.^{1/}

^{1/}Compiled by Mildred Jones Keefe, op. cit., p. 54.

Psalm XXIII is best taken by the full choral speaking group. It contains true spiritual thoughts. The group should strive for a solemn, serious tone in recitation.

PSALM XXIII

ALL The Lord is my shepherd; I shall not want. Slowly
 He maketh me to lie down in green pastures:
 He leadeth me beside the still waters.
 He restoreth my soul:
 He leadeth me in the paths of righteousness
 for his name's sake.
 Yea, though I walk through the valley of the
 shadow of death, Pause after "Yea"
 I will fear no evil: for thou art with me; Spoken to God
 Thy rod and thy staff they comfort me.
 Thou preparest a table before me in the
 presence of mine enemies:
 Thou anointest my head with oil;
 My cup runneth over. Slowly, with emphasis
 Surely goodness and mercy shall follow me
 all the days of my life;
 And I will dwell in the house of the Lord forever. l/

l/Compiled by Mildred Jones Keefe, Choric Interludes Poetry
Arranged For Times And Seasons, Expression Co., Boston, 1942,
 p. 29.

Another psalm of supreme faith. The refrain is spoken exultantly by the choir.

PSALM XLVI

- All God is our refuge and our strength,
A very present help in trouble. With thanksgiving
- G Therefore will not we fear, though the
earth be removed, With assurance
And though the mountains be carried
into the midst of the sea;
- B Though the waters thereof roar and be troubled,
Though the mountains shake with the swelling
thereof.
- All The Lord of hosts is with us;
The God of Jacob is our refuge.
- G There is a river, the streams whereof shall
make glad the city of God, Picture the Religious
The holy place of the tabernacles of Beauty
the Most High.
God is in the midst of her; She shall not be moved:
God shall help her, and that right early.
- B The heathen raged, the kingdoms were moved;
He uttered his voice, the earth melted.
- All The Lord of hosts is with us; With fervor
The God of Jacob is our refuge.
- G Come, behold the works of the Lord,
What desolations he hath made in the earth.
He maketh wars to cease unto the end of the earth;
He breaketh the bow, and cutteth the spear in sunder;
He burneth the chariot in the fire.
- B Be still, and know that I am God;
I will be exalted among the heathen,
I will be exalted in the earth.

All The Lord of hosts is with us;
 The God of Jacob is our refuge. 1/

1/Compiled by Helen G. Hicks, The Reading Chorus With Selections
Especially Arranged for Choral Reading, Noble and Noble, Inc.,
New York, 1939, pp. 143, 148.

Music was an important factor in the social and religious life of the Hebrew people. "David and all the house of Israel played before the Lord with all manner of instruments made of fir-wood, and with harps, and with psalteries, and with timbrels, with castanets, and with cymbals." (II Samuel). This psalm of praise should begin at a moderate tempo that accelerates up to the last line. The rhythmic balance is restored by speaking the final "Praise ye the Lord" slowly and with full resonant tone.

PSALM CL

| | | |
|-----|---|-------------------------------------|
| All | Praise ye the Lord. | <u>"Praise ye" slowly</u> |
| D | Praise God in his sanctuary: | <u>Quicken tempo, pausing after</u> |
| L | Praise him in the firmament of his power. | <u>"loud cymbals"</u> |
| D | Praise him for his mighty acts: | |
| L | Praise him according to his excellent greatness. | |
| D | Praise him with the sound of the trumpet: | |
| L | Praise him with psaltery and harp. | |
| D | Praise him with the timbrel and dances: | |
| L | Praise him with stringed instruments and organs. | |
| D | Praise him upon the loud cymbals: | <u>Pause after "cymbals"</u> |
| L | Praise him upon the high sounding cymbals. | |
| All | Let everything that hath breath praise the Lord. | <u>With emphasis</u> |
| | Praise ye the Lord. ^{1/} | <u>Slowly, with full tone</u> |

^{1/}Compiled by Mildred Jones Keefe, op. cit., p. 25.

The Beatitudes should be read by the choir in a tone serious and solemn. They should be aware of the full significance of the work in order to insure an effective interpretation.

THE BEATITUDES

Matthew V:3-12

- | | | |
|-----|--|------------------------|
| L | Blessed are the poor in spirit: | |
| D | for their's is the kingdom of heaven. | |
| L | Blessed are they that mourn: | <u>Pause</u> |
| D | for they shall be comforted. | <u>after</u> |
| L | Blessed are the meek: | <u>each</u> |
| D | for they shall inherit the earth. | <u>stanza</u> |
| L | Blessed are they which do hunger and thirst | |
| | after righteousness: | |
| D | for they shall be filled. | |
| L | Blessed are the merciful: | |
| D | for they shall obtain mercy. | |
| L | Blessed are the pure in heart: | |
| D | for they shall see God. | |
| L | Blessed are the peacemakers: | |
| D | for they shall be called children of God. | |
| L | Blessed are they that have been persecuted | |
| | for righteousness' sake: | |
| D | for their's is the kingdom of heaven. | |
| L | Blessed are ye when men shall revile you, and | <u>Stress</u> |
| | persecute you, and shall say all manner | <u>"revile you",</u> |
| | of evil against you falsely, for my sake. | <u>"persecute you"</u> |
| All | Rejoice and be exceedingly glad: for great is | <u>Triumphantly</u> |
| | your reward in heavens: for so persecuted | |
| | they the prophets which were before you. <u>1/</u> | |

1/Compiled by Mildred Jones Keefe, op. cit., p. 71.

Many of the hymns written by Reverend Marion Ham offer choice contribution to the "songs of the spirit." Three speaking groups give variety of tone color to the stanzas of this hymn with unison in the last stanza.

A HYMN OF THANKSGIVING

by Marion Franklin Ham

- L We thank thee, Lord, with songs of praise, With sincerity
 For autumn stores of fruit and grain,
 The harvest yeild of fertile fields
 On every sunlit hill and plain.
- Med. We thank thee for the hearth-stone fires Feel the warmth
 That fill our homes with warmth and cheer, of the hearth
 And for the love of kindred sould Sense the love
 That warms our hearts from year to year. within
- D We thank thee, Lord, for this fair land,
 Where liberty is still enthroned,
 Where right still curbs the rule of might,
 And fearless prophets are not stoned.
- All We thank thee more, that, blest by gifts
 Of freedom, peace, and fruitful days, Pause after
 We still are moved by gratitude "freedom, peace,"
 To give thee thanks and sing thy praise. 1/ "Fruitful days"

1/Compiled by Mildred Jones Keefe, op. cit., p. 118.

The interpretation of this poem will be most effective if the chorus endeavors to recite the lines in a conversational manner. The "question lines" should be spoken as definite inquiries; the answer to each question should be given in a tone that is decided and final in its truth.

HEAVEN
by George Herbert

- G Who will show me those delights on high? Speak questions
B I slowly, with
deliberation
- G Thou, Echo, thou art immortal, all men know.
B No.
- G Wert thou not born among the trees and leaves?
B Leaves. Answer in
direct manner
- G And are there any leaves that still abide?
B Bide.
- G What leaves are they? impart the matter wholly.
B Holy.
- G Are holy leaves the Echo, then, of bliss?
B Yes.
- G Then tell me, what is that supreme delight?
B Light.
- G Light to the mind: what shall the will enjoy?
B Joy.
- G But are there cares and business with the pleasure?
B Leisure.
- G Light, joy and leisure: but shall they persevere?
B Ever.^{1/}

^{1/}Compiled by Elizabeth E. Keppie, Choral Verse Speaking,
Expression Co., Boston, 1939, p. 224.

LYRIC POEMS

The thoughts expressed by J. G. Holland in his poem are applicable to any age in history. The thought-provoking truths expressed should be spoken in a convincing tone and with a direct approach.

WANTED--MEN

by J. G. Holland

All God give us men! A time like this demands, Pause after "men"
 strong minds, great hearts, true faith, and
 ready hands;
 Men whom the lust of office does not kill; Emphasis on kill
 Men whom the spoils of office cannot buy;
 Men who possess opinions and a will;
 Men who have honor,--men who will not lie;
 Men who can stand before a demagogue
 And damn his treacherous flatteries without winking;
 Tall men, sun-crowned who live above the fog,
 In public duty, and in private thinking;
 For while the rabble with its thumb-worn creeds,
 Its large professions, and its little deeds--
 Mingle in selfish strife, lo, Freedom weeps, Pause after "lo"
 Wrong rules the land, and waiting justice sleeps. Slower

1/Compiled by Elizabeth E. Keppie, op. cit., pp. 117, 118.

To fully appreciate this selection the chorus should sense the ideals Edwin Markham has voiced in his work before attempting recitation. The chorus should set a serious and solemn mood in order to proclaim the earnestness of the brotherhood of man.

BROTHERHOOD

by Edwin Markham

- L Of all things beautiful and good, Slowly, with sincere tone
 The kingliest is brotherhood;
 For it will bring again to earth
 Her long-lost poesy and mirth;
 And till it comes these men are slaves,
 And travel downward to the dust of graves.
 Clear the way, then, clear the way; Brief pause after "then"
 Blind creeds and kings have had their day.
 Break the dead branches from the path;
 Our hope is in the aftermath;
- All To this event the ages ran:
 Make way for brotherhood--make way for man.^{1/} Strongly

^{1/}Compiled by Elizabeth E. Keppie, op. cit., pp. 120, 121.

This is a poem of the sea, an expression of any soul who had ever wanted to follow the sea. It should be recited with a full and free spirit.

Sea-Fever

By John Masefield

All I must go down to the seas again, to the lonely "I must go down"
 sea and the sky, with sweeping rhythm
 And all I ask is a tall ship and a star to
 steer her by,
 And the wheel's kick and the wind's song and
 the white sail's shaking,
 And a grey mist on the sea's face and a grey Feel the action
 dawn breaking.

I must go down to the seas again, for the "I must go down"
 call of the running tide Let calls ring out
 Is a wild call and a clear call that may
 not be denied;
 And all I ask is a windy day with the white
 clouds flying,
 And the flung spray and the blown spume, and
 the sea gulls crying.

I must go down to the seas again, to the vagrant
 gypsy life,
 To the gull's way and the whale's way where the Emphasis on
 wind's like a whetted knife; "gulls", "whales,"
 And all I ask is a merry yarn from a laughing "winds", Whetted"
 fellow-rover,
 And quiet sleep and a sweet dream when the
 long trick's over. ^{1/}

This poem should be recited with spirit and swinging rhythm. Throughout the chorus should be mindful of the sea and its grandeur, its brutality, its beauty, and its sadness in order to give full expression to the sounds and pictures intended by the poet.

The Wanderer's Song

by John Masefield

- All A wind's in the heart of me, a fire's in my heels, Strongly
 I am tired of brick and stone and rumbling wagonwheels;
 I hunger for the sea's edge, the limits of the lands,
 Where the wild old Atlantic is shouting on the sand.
- D Oh I'll be going, leaving the noises of the street, A little
 To where a lifting foresail-foot is yanking at slower
 the sheet;
 To a windy, tossing anchorage where yawls and
 ketches ride,
 Oh I'll be going, going, until I meet the tide.
- L And first I'll hear the sea-wind, the mewing of With
 the gulls, enthusiasm
 The clucking, sucking of the sea about the rusty
 hulls,
 The songs at the capstan in the hooker warping out,
 And then the heart of me'll know I'm there or
 thereabout.
- All Oh I am tired of brick and stone, the heart of me Can you feel
 is sick, The weariness?
 For windy, green, unquiet sea, the realm of
 Moby Dick;
 And I'll be going, going, from the roaring of the
 wheels, Slower
 For a wind's in the heart of me, a fire's in my
 heels. Faster

1/Compiled by Julian L. Maline and Wilfred M. Mallon, Prose and Poetry for Appreciation, The St. Thomas More Series, L. W. Singer Co., Inc., Syracuse, New York, 1948, pp. 681, 682.

There is a spirit of gayity and eagerness in this selection. To suggest the gallop of the hunt and the overall eagerness of the lines, the tempo should be rapid.

HUNTING SONG

by Sir Walter Scott

- All Waken, lords and ladies gay, Lightly
 On the mountain dawns the day;
 All the jolly chase is here
 With hawk and horse and hunting spear!
 Hounds are in the couples yelling,
 Hawks are whistling, horns are knelling
 Merrily, merrily, mingle they.
 "Waken, lords and ladies gay."
- L The mist has left the mountain gray,
 Springlets in the dawn are streaming,
 Diamonds on the brake are gleaming,
 And foresters have busy been
 To trace the buck in thicket green:
 Now we come to chant our lay,
- All "Waken, lords and ladies gay." With a gay note
- D To the greenwood haste away; A little faster pace
 We can show you where he lies,
 Fleet of foot and tall of size; Slower
 We can show the marks he made,
 When 'gainst the oak his antlers fray's
 You shall see him brought to bay.
- All "Waken, lords and ladies gay."^{1/} With a joyous sweep

^{1/}Compiled by Agnes Curren Hamm, Selections For Choral Speaking,
 Expression Co., Boston, 1935, p. 184.

The high call of patriotism resounds in these lines. It is most effective when recited by the entire chorus. To achieve meaningful expression, the chorus should be instructed to pause briefly after each punctuation mark.

MY NATIVE LAND

by Sir Walter Scott

| | |
|--|--|
| <p>All Breathes there the man with soul so dead, Who never to himself hath said, "This is my own--my native land!" Whose heart had ne'er within him burned, As home his footsteps he hath turned, From wandering on a foreign strand?</p> | <p><u>Pause with conviction</u></p> |
| <p> If such there breathe, go, mark him well! For him no minstrel raptures swell. High though his titles, proud his name, Boundless his wealth as wish can claim-- Despite those titles, power, and pelf, The wretch concentered all in self, Living shall forfeit fair renown, And, doubly dying, shall go down To the vile dust from whence he sprung, Unwept, unhonored, and unsung.^{1/}</p> | <p><u>Emphatically</u> <u>A little slower</u> <u>Pause after "and", "dying"</u> <u>Slowly, with strong tones</u></p> |

^{1/}Compiled by Melvin E. Haggerty, Reading and Literature, Book I,
 World Book Co., New York, 1927, p. 417.

Sara Teasdale is known as one of America's most outstanding lyric poets. Life as a quest of beauty was the keynote of her own life. The poem should be spoken at a moderate tempo in order to give the hearer ample time to see vividly the pictures that pass.

BARTER

By Sara Teasdale

| | | |
|--------|---|------------------------------|
| All | Life has loveliness to sell, | <u>Lift this expectantly</u> |
| | All beautiful and splendid things, | |
| Solo 1 | Blue waves whitened on a cliff, | <u>Let the items be</u> |
| Solo 2 | Soaring fire that sways and sings, | <u>distinct</u> |
| Solo 3 | And children's faces looking up | |
| | Holding wonder like a cup. | |
| All | Life has loveliness to sell, | <u>Simple repetition</u> |
| Solo 4 | Music like a curve of gold, | |
| Solo 5 | Scent of pine trees in the rain, | |
| Solo 6 | Eyes that love, arms that hold, | |
| Solo 7 | And for your spirits still delight, | <u>Delicately</u> |
| Solo 8 | Holy thoughts that star the night. | |
| All | Spend all you have for loveliness, | <u>Sincerely</u> |
| | Buy it and never count the cost; | |
| | For one white singing hour of peace | |
| | Count many a year of strife well lost, | |
| | And for a breath of ecstasy | |
| | Give all you have been, or could be. 1/ | <u>Pause after "been"</u> |

1/Compiled by Helen G. Hicks, op. cit., p. 129.

This admirable verse is typical of Tennyson's noblest art. The poem is most effective when performed by a choral speaking group. There is scope for tone-color and a deep spiritual message, which is not often conveyed by solo reading. Rhythm should be handled carefully; there is a silent beat at the end of every line except the third stanza.

CROSSING THE BAR

by Alfred Lord Tennyson

- | | | |
|-----|--|---|
| All | Sunset and evening star, And one clear call for me; And may there be no moaning of the bar When I put out to sea. | <u>Pause briefly</u> <u>after each</u> <u>verse</u> |
| D | For such a tide as moving seems asleep, Too full for sound or foam, When that which drew from out the boundless deep Turns again home. | |
| L | Twilight and evening bell, And after that, the dark; And may there be no sadness of farewell When I embark. | <u>Strive to create</u> <u>a quiet, peaceful</u> <u>atmosphere</u> <u>throughout</u> |
| All | For though from out our bourne of time and place The flood may bear me far, I hope to see my Pilot face to face, When I have crossed the bar. ^{1/} | |

^{1/}Compiled by Julian L. Maline and Wilfred M. Mallon, op. cit., pp. 721-722.

To capture the spirit of this beautiful sonnet, the chorus should be familiar with the facts which inspired Wordsworth to write these lines. While in the beautiful Lake District of northern England, Wordsworth sensed that man's thoughts were too often concerned with the baser things instead of with the simple harmonies of life.

THE WORLD IS TOO MUCH WITH US

by William Wordsworth

ALL The world is too much with us: late and soon,
 Getting and spending, we lay waste our powers;
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon!
 This Sea that bears her bosom to the moon;
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers;
 For this, for everything we are out of tune;
 It moves us not.--Great God! I'd rather be
 A Pagan suckled in a creed outworn;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea,
 Or hear old Triton blow his wreathed horn.^{1/}

Sense the
pity of the
artificial,
worldly
distractions

Feel
Wordsworth's
forlornness

^{1/}Compiled by Elizabeth E. Keppie, op. cit., p. 116.

POEMS FOR ENTERTAINMENT

This Negro Rhyme amuses and interests boys and girls. Voices should increase in excitement. A swaying rhythm should be heard throughout. Use of dialect and emphasis on a strong rhythmic accent make for a spirited interpretation.

DEM BONES GONA RISE AGAIN

Anonymous

- | | | |
|--------|---|--|
| Solo 1 | In come de animals two by two: Hippopotamus and a kangaroo; | <u>Lively tempo</u> |
| All | Dem bones gona rise again' | <u>Retard "Dem bones," and "rise" throughout</u> |
| Solo 2 | In come de animals three by three: Two big cats and a bumble bee; | |
| All | Dem bones gona rise again' | |
| Solo 3 | In come de animals four by four: Two through de window, and two through de door; | |
| All | Dem bones gona rise again' | |
| Solo 4 | In come de animals five by five: Almost dead and hardly alive; | |
| All | Dem bones gona rise again' | |
| Solo 5 | In come de animals six by six: Three wid clubs and three wid sticks; | |
| All | Dem bones gona rise again' | |
| Solo 6 | In come de animals seven by seven: Four from hell and de others from heaven; | |
| All | Dem bones gona rise again' | |
| Solo 7 | In come de animals eight by eight: Four on time, and de others late; | |
| All | Dem bones gona rise again' | |
| Solo 8 | In come de animals nine by nine: Four in front and five behind; | |
| All | Dem bones gona rise again' | |
| Solo 9 | In come de animals ten by tens: Five big roosters and five big hens; | |
| All | Dem bones gona rise again' | <u>Pause</u> |

All Dem bones gona rise again,
 Dem bones gona rise again,
 I knows it, Oh! I knows it shuah--
 Dem bones gona rise again!

Dramatic "Oh!"
Longer pause before final
alternate verse

(An alternate stanza is:)

All Dem bones gona rise again,
 Dem bones gona rise again,
 I knows it, 'deed I knows it, brudder,
 Dem bones gona rise again!

Positively spoken
Pick up tempo

This old English ballad can be most amusing and entertaining. The refrain should be serious in the beginning, changing to the mock-serious, then becoming gay and full of teasing, climaxing in an air of high spirit and joviality.

ST. CATHERINE

Anonymous

| | | |
|--------|---|---|
| All | St. Catherine, St. Catherine, O, lend me thine aid And grant that I never May die an old maid! | <u>Lightly, and in fun</u> |
| Solo 1 | A husband, St. Catherine! | <u>Each solo line with mock-seriousness of tone</u> |
| Solo 2 | A good one, St. Catherine! | |
| Solo 3 | But anyone better than no one, St. Catherine! | |
| Solo 4 | A husband, St. Catherine! | <u>Full of teasing</u> |
| Solo 5 | Handsome, St. Catherine! | <u>Climaxing in</u> |
| Solo 6 | Rich, St. Catherine! | <u>an air of high</u> |
| Solo 7 | Young, St. Catherine! | <u>spirit and joviality</u> |
| All | Soon, St. Catherine! ^{1/} | |

^{1/}Compiled by Agnes Curren Hamm, Choral Speaking Technique, Tower Press, Milwaukee, Wisconsin, 1946, p. 162.

Solo lines should be recited with a conversational air. The lines spoken by all should be delivered with a more rapid tempo in contrast to the solo lines.

Ne

THE LOBSTER QUADRILLE

by Lewis Carroll

- Solo 1 "Will you walk a little faster?" said a whiting
to a snail,
"There's a porpoise close behind us, and he's
treading on my tail.
See how eagerly the lobsters and the turtles
all advance!"
They are waiting on the shingle -- will you
come and join the dance? See the scene
- All Will you, won't you, will you, won't you,
won't you join the dance? See the scene
- Solo 2 "You can really have no notion how delightful it will be,
When they take us up and throw us, with the lobsters,
out to sea!"
But the snail replied, "Too far, too far!" and
gave a look askance-- Cautiously
Said he thanked the whiting kindly, but he
would not join the dance.
- All Would not, could not, would not, could not,
could not join the dance. See the scene
- Solo 3 "What matters it how far we go?" his scaly friend replied,
"There is another shore, you know, upon the other side.
The further off from England the nearer is to France--"
Then turn not pale, beloved snail, but come and
join the dance? See the scene
- All Will you, won't you, will you, won't you, will you,
will you join the dance?
Will you, won't you, will you, won't you,
won't you join the dance? Coaxingly

1/Compiled by Elizabeth E. Keppie, op. cit., p. 205.

This nonsense ballad is excellent for the fun it gives by means of its swashbuckling and mock melodramatic style. It should be recited with dash and spirit, swinging rhythm, and crisp, agile speech. The contrasts between the pirate's wickedness and his gorgeousness in the first and last stanzas should be given full value by all the voices. A few gestures will add to the fun of the presentation.

DON DURK OF DOWDEE

by Mildred Flew Meigs

- All Ho for the pirate Don Durk of Dowdee'
 He was as wicked as wicked could be, Dramatically,
 But oh, he was perfectly gorgeous to see' spiritedly
 The pirate Don Durk of Dowdee.
- G His conscience, of course, was as black as a bat,
 But he had a floppety plume on his hat,
 And when he went walking it jiggled--like that'
 All The plume of of the pirate Dowdee.
- B His coat it was crimson and cut with a slash,
 And often as ever he twirled his moustache
 Deep down in the ocean the mermaids went splash, Visualize
 All Because of Don Durk of Dowdee. the pictures
- G Moreover, Dowdee had a purple tattoo,
 And stuck in his belt where he buckled it through
 Were a dagger, a dirk, and a squizzamaroo,
 All For fierce was the pirate Dowdee.
- B So fearful he was he would shoot at a puff Sense his
 And always at sea, when the weather grew rough, wickedness,
 He drank from a bottle and wrote on his cuff, but feel his
 All Did pirate Don Durk of Dowdee. "gorgeousness"
also
- G Oh, he had a cutlass that swung at his thigh,
 And he had a parrot called Pepperkin Pye,
 And a zigzaggy scar at the end of his eye,
 All Had pirate Don Durk of Dowdee.

B He kept in a cavern, this buccaneer bold,
A curious chest that was covered with mold,
And all of his pockets were jingly with gold'
All Oh, klink' went the gold of Dowdee.

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

All It's true he was wicked as wicked could be,
His sins they outnumbered a hundred and three,
But oh, he was perfectly gorgeous to see'
The pirate Don Durk of Dowdee.^{1/}

Retard "oh"

1/Compiled by Marjorie Gullan, The Speech Choir, Harper Brothers,
New York, 1937, p. 90.

RHYTHMIC SELECTIONS

Boston University
School of Education
Library

Hilaire Belloc tells of a traveler who remembers a scene in a mountain inn, many years before. The poem is addressed to Miranda, his companion, and describes a dance they saw; it ends with regret for the life and the merriment that have passed away. The word "tarantella" means a very swift, swirling dance of Spain and Italy. It was originally supposed to be a cure for the bite of the poisonous spider, the tarantella. In interpretation the chorus should be aware of the swinging rhythm and music of the poem.

TARANTELLA

by Hilaire Belloc

- D Do you remember an Inn,
Miranda,
Do you remember an Inn? Lightly, with air
- L And the tedding and the spreading of happy recall
Of the straw for a bedding,
And the fleas that tease in the High Pyrenees?
- D And the wine that tasted of the tar?
- L And the tears and the jeers of the young muleteers
(Under the dark of the vine)?
- D Do you remember an Inn, Miranda,
Do you remember an Inn?
- L And the cheers and the jeers of the young muleteers
Who hadn't got a penny, Picture the
And who weren't paying any, gay scenes
- D And the hammer at the doors and the Din?
- L And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl and the swirl
Of the girl gone chancing Hear the music
Glancing,
Dancing,
Backing and advancing,
- D Snapping of the clapper to the spin
Out and in
- All And the Ting, Tong, Tang of the guitar!
- D Do you remember an Inn,
Miranda?
Do you remember an Inn?

Nevermore;
 Miranda,
 Nevermore.
 Only the high peaks hoar,
 And aragon a torrent at the door.
 No sound
 In the walls of the Halls where falls
 The tread
 Of the feet of the dead to the ground.
 No sound;
 Only the boom
 Of the far Waterfall like Doom.^{1/}

Sadly--feel the
sorrow of happy
hours lost forever

All

^{1/}Compiled by Julian L. Maline and Wilfred M. Mallon, op. cit.,
 pp. 816, 717.

Don Blanding was inspired to write this poem during a severe storm that raged about his home in Hawaii. It presents a striking tone picture. Three groups voice the sounds of the elements of the surf, tow, and wind. In imagination the choir should feel the powerful rhythm of the sea as it surges back and forth to the accompaniment of the wind.

FOREBODING

by Don Blanding

- D Zoom, zoom, zoom!
 That is the sound of the surf,
 As the great green waves rush up the shore
 With murderous, thundering, ominous roar;
 And leave drowned dead things by my door.
 Zoom, zoom, zoom!
- Med. Sh-wsh-wsh! Sh-wsh-wsh! Sh-wsh-wsh!
 That is the sound of the tow
 As it slips and slithers along the sand
 Like terrible, groping, formless hands,
 That drag at my beach house where it stands.
 Sh-wsh-wsh! Sh-wsh-wsh! Sh-wsh-wsh!
- L Ee-oh-i-oo! Ee-oh-i-oo! Ee-oh-i-oo!
 That is the sound of the wind.
 It wails like a banshee adrift in space.
 It threatens to scatter my drift-wood place.
 It slashes the sand like spite in my face.
 Ee-oh-i-oo! Ee-oh-i-oo! Ee-oh-i-oo!
- D Surf?
- M Tow?
- All Which of the three will it be?
- D The surf will it bludgeon and beat me dead?
- Med. Or the tow drag me down to the ocean bed?
- L. Or the wind wail a dirge above my head?
- D ZOOM
- M Sh-wsh-wsh Full tones
- L Ee-oh-i-oo.¹/₁

¹/Compiled by Mildred Jones Keefe, op. cit., pp. 299, 300.

This selection contains many lovely sounds and delicate changes. The chorus should be made aware of the changes and be cautioned against too much emphasis on the sounds at the expense of the poetical meaning.

MOON SONG

by Mildred Plew Meigs

- All Zoon, Zoon, cuddle and croon-- Whispering tones
 Over the crinkling sea,
 The moon man flings him a silvered net
 Fashioned of moonbeams three.
- L And some folk say when the net lies long See the night,
 And the midnight hour is ripe; hear the waves,
 The moon man fishes for some old song look for the
 That fell from a sailor's pipe. moon man
- D And the waves roll out and the waves roll in
 And the nodding night wind blows,
 But why the moon man fishes the sea
 Only the moon man knows.
- All Zoon, Zoon, net of the moon
 Rides on the crinkling sea; Quietly
 Bright is the fret and shining wet,
 Fashioned of moonbeams three.
- Med And the waves roll out and the waves roll in
 And the gray gulls dip and doze,
 But why the moon man fishes the sea
 Only the moon man knows.
- All Zoon, Zoon, cuddle and croon--
 Over the crinkling sea,
 The moon man flings him a silvered net
 Fashioned of moonbeams three.
- D And the waves roll out and the waves roll in
 And the nodding night wind blows, Feel the
 But why the moon man fishes the sea swinging
 Only the moon man knows. rhythm

All Zoon, Zoon, cuddle and croon--
 Over the crinkling sea,
 The moon man flings him a silvered net
 Fashioned of moonbeams three.^{1/}

Hushed tones

1/Compiled by Agnes Curren Hamm, Choral Speaking Technique,
op. cit., pp. 123, 124.

This poem is both stirring and inspiring to young people. The chorus should demonstrate enthusiasm in recitation, but should be cautioned against any undue loudness. A fullness, warmth, and ardor can be achieved without hammered speech, particularly in the word, "Work!"

WORK: A SONG OF TRIUMPH

by Angela Morgan

- All Work!
 Thank God for the might of it,
 The ardor, the urge, the delight of it-
 Work that springs from the heart's desire,
 Setting the brain and the soul on fire-
 L Oh, what is so good as the heat of it,
 And what is so good as the beat of it,
 D And what is so kind as the stern command,
 Challenging brain and heart and hand?
- All Work!
 Thank God for the pride of it,
 For the beautiful, conquering tide of it,
 Sweeping the life in its furious flood,
 Thrilling the arteries, cleansing the blood,
 Mastering stupor and dull despair,
 Moving the dreamer to do and dare.
 L Oh, what is so good as the urge of it,
 And what is so glad as the surge of it,
 D And what is so strong as the summons deep,
 Rousing the torpid soul from sleep?
- All Work!
 Thank God for the pace of it,
 For the terrible, keen, swift race of it;
 Fiery steeds in full control,
 Nostrils aquiver to greet the goal.
 Work, the Power that drives behind,
 Guiding the purposes, taming the mind,
 Holding the runaway wishes back,
 Reining the will to one steady track,
 Speeding the energies faster, faster,
 Triumphant over disaster.
 L Oh, what is so good as the pain of it,
 And what is so great as the gain of it?
 D And what is so kind as the cruel goad,
 Forcing us on through the rugged road?1/
- Dramatically
Sense the pride of honest work
- Gratefully
- Deliberately
- Look for these items

The volume of voices should rise and fall in an even and steady rhythmic beat throughout this selection. Interpretation should be chant-like in order to capture the junglelike native air.

CRAZY MEDICINE

by Lew Sarett

- All Blow winds, winds blow,
 North, East, South, West,
 Make my foe, the cedar man, Feel the jungle
 Drunk with crazy dances; atmosphere
 Shake his skull until his brains
 Rattle up and rattle down--
 Pebbles in a gourd.
- All Roar winds, winds roar,
 D Flapping winds, jumping winds,
 Winds that crush and winds that split,
 Winds like copper lances;
 Whistle through the crazy man,
 Fling him up, fling him down--
 A rag upon a cord.
- All Beat winds, winds beat, More excitedly
 L Iron winds, icy winds,
 Winds with hail like leaden shot Sense the rhythmic
 That make a sounder thunder; beat of the lines
 Beat a sleet upon his head,
 Up and down, up and down--
 Hail upon a drum.
- All Wail winds, winds wail,
 Silver winds, pointed winds,
 Winds to stab a coyote sould,
 In and out and under; Slower
 Send cold shiver through his head,
 In an ear, out an ear--
 A needle through a plum.^{1/}

^{1/}Compiled by Elizabeth E. Keppie, op. cit., p. 233.

The Squaw Dance is a most stimulating and entertaining piece for the student. It is particularly effective when spoken to the accompaniment of Indian drums.

THE SQUAW DANCE

by Lew Sarett

- All Beat, beat, beat, beat, beat upon the tom-tom, Swiftly
 Beat, beat, beat, beat, beat upon the drum.
 Hoy-eeeeeeee-yah' Hoy-eeeeeeee-yah' Excitedly
 Shuffle to the left, shuffle to the left,
 Shuffle, shuffle, shuffle to the left, to the left.
- D Fat squaws, lean squaws, gliding in a row, Crisply
 Grunting, wheezing, laughing as they go;
- L Hi' Hi' Hi' with a laugh and a shout,
- All To the beat, beat, beat, beat, beat upon the tom-tom, Sense
 Beat, beat, beat, beat, beat upon the drum: the
 And a shuffle to the left, a shuffle to the left, native
 A shuffle, shuffle, shuffle to the left, to the left-- beat
 Hi' Hi' Hi' Hi' Hoy-eeeeeeeeeeeeeeee-yah'
- D Medicine men on the medicine drum,
 Beat out the rhythm with a steady thrum.
- L Medicine gourd with its rattle, rattle, rattle, Feel the
 Flinging wild with the call of battle. rhythm and
- Med. Beaded drummers squatting in the ring the rhyme
 Leap to its challenge with a crouch and a spring;
 Weathered old bucks that grunt and wheeze
 As they jangle bells on their wrists and their knees--
- Solo 1 Shining new and olden bells
 Solo 2 Silver, copper, golden bells
 Solo 3 Cow-bells, toy bells, ringing sleigh-bells,
 Solo 4 Beaded dance bells, "gie-away" bells,
 Solo 5 Jingling, jangling, Jingling bells,
 Solo 6 Set-the-toes-a-tingling bells,
- All To the beat, beat, beat, beat, beat upon the tom-tom,
 Beat, beat, beat, beat, beat upon the drum;
 And a shuffle to the left, a shuffle to the left--
 Hi' Hi' Hi' Hi' Hoy-eeeeeeeeeeeeeeee-yah'

D Old bucks stamping heel and toe,
 Ugh' As they snort and they cackle and they crow--
 L Yowling like the lynx that crouches nigh
 Med Howling like the wolf at the prairie sky; Scornfully
 D Growling and grunting as they shift and they tramp,
 Med Stalking, crouching--with stamp, stamp, stamp--
 L Sleek limbs, lithe limbs, strong and clean limbs,
 D Withered limbs, bowed limbs, long and lean limbs;
 Med Flat feet, bare feet, dancing feet, Increase of
 Buckskin-moccasined prancing feet, excitement
 L Eager child-feet, scuffling feet,
 All Feet, feet, feet, feet, shuffling feet'
 Hi' Beat, beat, beat, beat, beat upon the tom-tom,
 Beat, beat, beat, beat, beat upon the drum;
 Shuffle to the left, shuffle to the left,
 Shuffle, shuffle, shuffle to the left, to the left--
 Hi' Hi' Hi' Hi' Hoy-eeeeeeeeeeeeee-yah'¹ Wildly

¹/Compiled by Mildred Jones Keefe, op. cit., pp. 114, 115.

POEMS FOR SPECIAL OCCASIONS

This selection depicts Washington as a real person, an active and very human boy and man. Too often we ignore the earlier details of Washington's youth and remember him as the "Father of our Country," more a figurehead than a real person. This selection is quite fitting to observe the holiday of Washington's birthday, February twenty-second.

WASHINGTON

by Nancy Byrd Turner

B He played by the river when he was young,
He raced with rabbits along the hills,
He fished for minnows, and climbed and swung,
And hooted back at the whippoorwills,
Strong and slender and tall he grew
And then, one morning, the bugles blew.

G Over the hills, the summons came
Over the river's whining rim.
He said that the bugles called his name
He knew that his country needed him,
And he answered, "Coming!" and marched away
For many a night and many a day.

Do you hear
the call?
With more urgency
in tone

All Perhaps when the marches were hot and long
He'd think of the river flowing by,
Or, camping under the winter sky,
Would hear the whippoorwill's far-off song.
Ever loyal, in peace or strife,
He loved America all his life!¹/

Pause
With swelling pride

¹/Compiled by Jacob M. Ross, Egbert W. Nieman, and Mary Rives
Bowman, op. cit., pp. 467-468.

Hallowe'en is the time for witches, goblins, and big, black cats.
This selection captures the spirit of such a Hallowe'en night.

THIS IS HALLOWE'EN

by Dorothy Brown Thompson

| | | |
|-----|--|--|
| All | <p>Goblins on the doorstep, Phantoms in the air, Owls on witches' gateposts Giving stare for stare, Cats on flying broomsticks, Bats against the moon, Stirrings round of fate-cakes With a solemn spoon, Whirling apple parings, Figures draped in sheets Dodging, disappearing, Up and down the streets, Jack-o-lanterns grinning, Shadows on a screen, Shrieks and starts and laughter- This is Hallowe'en!¹</p> | <p><u>See the goblins, witches, and cats!</u></p> <p><u>Do you sense the haunted atmosphere?</u></p> <p><u>Pause-- Happily</u></p> |
|-----|--|--|

¹/Compiled by Jacob M. Ross, Egbert W. Nieman, and Mary Rives
Bowman, op. cit., p. 429.

John McCrae saw the crosses in Flanders Field during World War I. Today there are more crosses for the American soldiers who died in World War II. Not all of their graves are covered with poppies as were those in Flanders Field, but they tell the same story of war and bloodshed and the quest for peace. This selection is always appropriate to commemorate Veteran's Day, November eleventh, and Memorial Day, May thirtieth. *lno* ✓

IN FLANDERS FIELDS

by John McCrae

- All In Flanders fields the poppies blow
 Between the crosses, row on row,
 That mark our place; and in the sky
 The larks still bravely singing, fly,
 Scarce heard amidst the guns below.
- Can you see the
still rows of
graves?
- D We are the Dead. Short days ago
 We lived, felt dawn, saw sunset glow,
 Loved and were loved, and now we lie
 In Flanders fields.
- Pause after "Dead"
Sadly
- All Take up our quarrel with the foe:
 To you from failing hands we throw
 The torch; be yours to hold it high.
 If ye break faith with us who die,
 We shall not sleep, though poppies grow
 In Flanders fields. ✓
- Can you accept
the challenge?

1/Compiled by Jacob M. Ross, Egbert W. Nieman, and Mary Rives
Bowman, op. cit., pp. 468-469.

This is an exuberant song of thanksgiving. It should be spoken at a brisk tempo with all joining spiritedly in the refrain.

GIVING THANKS

Anonymous

- L For the hay and the corn and the wheat
that is reaped,
For the labor well done, and the barns
that are heaped,
For the sun and the dew and the sweet
honeycomb,
For the rose and the song, and the harvest
brought home--
- All Thanksgiving! Thanksgiving!
- D For the trade and the skill and the wealth
in our land,
For the cunning and the strength of the
workingman's hand,
For the good that our artists and poets
have taught,
For the friendship that hope and affection
have brought--
- All Thanksgiving! Thanksgiving!
- L For the homes that with purest affection
are blest,
For the season of plenty and well deserved rest,
- D For our country extending from sea to sea,
For the land that is known as the "Land of the
Free"--
- All Thanksgiving! Thanksgiving!^{1/}
- Do you smell the
fresh hay, corn,
and wheat?
- Do you realize
the abundant
blessings?
- A little slower,
meaningfully
- Gloriously

^{1/}Compiled by Mildred Jones Keefe, op. cit., p. 119.

Many centuries ago, to a world darkened with sin, came the Light of the World, the Christman child. The light which shone on the First Christmas has since cast its rays over the entire earth.

THE LIGHT OF BETHLEHEM

by John Bannister Tabb

| | | |
|-------|---|---|
| Med | 'Tis Christmas Night! the snow A flock unnumbered lies; The old Judean stars aglow Keep watch within the skies. | <u>Reverently</u> <u>throughout</u> |
| Light | An icy stillness holds The pulses of the night; A deeper mystery enfolds The wondering Hosts of Light. | <u>Hushed tones</u> |
| All | Till lo, with reverence pale That dims each diadem, The lordliest, earthward bending, hail The Light of Bethlehem! ^{1/} | <u>Do you see the</u> <u>holy scene?</u> <u>Pause after "bending"</u> |

^{1/}Compiled by Julian L. Maline and Wilfred M. Mallon, op. cit., pp. 726-727.

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