1983


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MARJORIE GULLAN: SPEECH TEACHER, LECTURER,
PUBLIC READER, AND PIONEER IN
CHORAL SPEAKING

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in
The Department of Speech Communication,
Theatre, and Communication Disorders

by
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ABSTRACT

Historians of oral interpretation and speech education acknowledge Marjorie Gullan as a pioneer figure. However, they limit their discussion to Gullan's activities as a pioneer in popularizing choral speaking and neglect her other professional involvements as a speech teacher, lecturer, and public reader. This study traces Gullan's career from the earliest years in Scotland to her death, and illustrates the interdependence between her experiences as a speech teacher and her experiments with choral speaking as an educational and artistic technique.

Born in the late nineteenth century, Gullan witnessed the waning days of elocution, and throughout her lengthy career, which extended into the 1950's, she encouraged the revival of verse-speaking and the inclusion of speech courses as part of the standard curriculum in the public schools and teacher training institutions. As the author of eight textbooks and anthologies; a pioneer and practitioner of choral speaking with the Glasgow Nightingales and the London Verse Speaking Choir; the sponsor of a professional speech journal entitled Good Speech and later called Speech News; the president of the Speech Fellowship, an association formed to promote speech training in the schools; a popular lecturer
and public reader; and a successful teacher in the public schools, teacher training colleges, and in her own private studio and schools in Scotland and England, Gullan's diverse activities contributed to her lifelong goal, the promotion of speech training in the schools and the advancement of the spoken word.

Primary sources for this study include interviews with members of Gullan's verse-speaking choirs; materials from Gullan's personal papers housed in the local history collection of the Mitchell Library, Glasgow, Scotland; professional correspondence, programs, and newspaper clippings from the archives at the University of London and the London Regent Street Polytechnic; and letters from and interviews with a number of Gullan's former students and friends.
PREFACE

As a historian of oral interpretation and speech education, Eugene Bahn credited Marjorie Gullan's "pioneering efforts" during the 1930's and 1940's with promoting choral speaking as a popular educational and artistic technique. Edwina Snyder, in her dissertation entitled "Historical Background and Development of Chorus Speaking in Germany," the only previous historical study devoted solely to choral speaking, also recognized Gullan's significance as the "founder of chorus speaking" in Great Britain and North America, and noted the lack of available information delineating Gullan's achievements. Both historians acknowledged Gullan's influence on oral interpretation and speech education; however, neither writer described nor assessed the personal, social, and professional forces that motivated and shaped Gullan's pioneering spirit and career. The following pages present that portrait.
Illustration 1

Marjorie Gullan (center) at Buckingham Palace
July 1952
CHAPTER I

FAMILY, EDUCATION, AND EARLY CAREER IN SCOTLAND

On a fresh morning in July of 1952, seventy-year-old Marjorie Gullan, wearing a tailored suit, long white gloves, and a small hat that she had trimmed herself, paused outside the gates of Buckingham Palace for a snapshot. Kathleen Stone, who had lent her the gloves, stood on her right and Marjorie Legg on her left. As Jill Batchelor focused the camera lens, Gullan removed her glasses. Earlier that morning in the car on the way to the audience with "her Queen," Gullan announced that she had decided to wear her glasses in order "to see the Queen," since vision, not vanity, was more important today. But vanity won out for the photograph. She adjusted her purse under her arm, smiled, and turned her dark eyes squarely toward the camera.¹

The printed image from that impromptu shutter session² remains a fitting tribute to Gullan's professional life, for in it she is surrounded by representatives from the various stages of her career: Stone, a student and friend from the earliest days in London; Legg, the secretary during the heyday of the Speech Fellowship and Institute; and Batchelor, the secretary when the Institute closed in 1953. These former students, friends, and colleagues, with others, had
arranged this day for Gullan, and because of their recomme-
dations Gullan received the Medal of Honor of the British
Empire. This medal represented in a tangible way the
significance of her life-long efforts in speech training.

After Gullan's death in 1959 the medal should have been
passed on to her closest living relative. It was, however,
retained by Gullan's solicitor until 1978, when Kathleen
Stone placed the medal along with a portion of Gullan's
professional papers in the local history collection at the
Mitchell Library in Glasgow, Scotland.

Even though Stone was not completely aware of it at
the time, Glasgow was an appropriate recipient for Gullan's
medal. Glasgow, home for the Gullan family and the resting
place for J. T. Gullan, Marjorie's father, was the provider
of Marjorie Gullan's early education and the witness to her
initial success as a teacher of speech, public reader, and
pioneer in choral speaking.

A. The Gullan Family

Arriving with a sack of oats, the staple of every poor
nineteenth-century university student, James Thomas Campbell
Gullan returned to his native Scotland to enter Glasgow
University. His father, John Gordon Gullan, had lectured
on philosophy and elocution at that institution and bequeathed
to his son, named in honor of the Scottish man of letters
Thomas Campbell, a heritage mostly bereft of material goods
but rich in spiritual devotion, respect for education, and passion for the spoken word.\textsuperscript{5}

After reading in philosophy and logic at the University, James Campbell Gullan traveled to London and completed his ministerial studies at the English Presbyterian Divinity Hall. He was later ordained in 1864 and entered his first pastorate in the English town of Swansea,\textsuperscript{6} where he met his future wife, Christina, the daughter of John Matthew Voss, a prominent solicitor and civic leader in that town.\textsuperscript{7} They were married in 1868 and in 1878 accepted a church in Reading, England, where they lived for the next six years. In 1884 James Campbell Gullan agreed to fill the pastorate at the Augustine Free Church in Glasgow, Scotland, returning after nearly twenty-five years to his birthplace.\textsuperscript{8} This time he entered the city without the sack of oats, carrying instead the greater burden of a growing family of six little girls, the youngest of whom was named Margaret Isabel Morton Gullan, born in 1879 and called Marjorie by her close family.\textsuperscript{9}

Marjorie Gullan was four years old when she was taken to Scotland, but her older sisters were ready to enter the upper grades in school. It is probable that her father, familiar with the excellent church and endowed schools in Glasgow, accepted the pastorate so that his children could complete their education in the finest schools in Scotland.\textsuperscript{10}

As a child, Marjorie Gullan was exposed to good role models in spoken English. She often recalled "hearing her
father speaking aloud passages from the Bible, Milton, or Browning, as he paced up and down in his study." Gullan also credited her grandmother with instilling in her the family heritage for the appreciation for clear diction. She later recalled:

My own recollection of my first impression of good clear speech is very vivid. I can see my grandmother, at this very moment, as well as if she were alive, sitting very erect in a high-backed chair by the fireside, repeating to us such jingles as 'Hey diddle, the cat and the fiddle, The cow jumped over the moon,' with beautiful precision of speech and clearness of tone. She never believed in talking to her grandchildren in baby language and as soon as they were able to speak the words after her, she expected those words to be said with accuracy and clearness. I mention this, because I have realised on looking back, how much these early impressions have meant to me in later life, and it helps me to understand how much the child absorbs in the way of good or bad speech in his earliest years. This absorption is taking place as we know, side by side with his own attempts and experiments in speech, and his speech will be more or less formed for life from the models he has to copy.

Gullan's earliest dramatic work sprang from many childhood hours spent in producing and staging stories and plays, original compositions made with her beloved younger brother, Campbell. These plays were often presented in her home as private entertainments for her father's local parishioners. It is ironic that James Campbell Gullan encouraged these childish exploits in dramatics, since he later viewed his son's professional career as a stage actor and director as a bitter disgrace to the family. Tragically, the rift between father and son was so deep over this issue that neither of them spoke to the other until James Campbell's death in 1911 made reconciliation in this life impossible.
B. Glasgow, The Free Church, and Gullan's Early Education

Glasgow in the 1880's was a medieval city struggling with the atrocities and blessings of the Industrial Revolution in an age of social reformation. Indeed the whole nineteenth century, characterized by some as an "age of progress," was marked by notable social, educational, and religious movements aimed at transforming Scottish life.

The Industrial Revolution broke up the old self-sufficient Scottish economy which had prevailed until then. The steady drift of the growing population towards the industrial centres of central Scotland and improved forms of transport broke down the barriers which had helped to maintain the local and parochial organisation of Scottish life. The awakening social conscience led to demands for improvement and reorganisation of the haphazard urban agglomerations and vile industrial conditions. . . . To a large extent, educational progress during the 19th century was in large part determined by the social reforms, and was manifested particularly in the provision of improved facilities for popular education.17

As an effective agent for social change the Free Church of Scotland, formed out of the religious disruption of 1843, provided the foundation for a public educational system.18 Following the religious revivals of the 1830's conducted by Dr. Andrew Thomson of St. George's in Edinburgh and Dr. Thomas Chalmers of the Tron Church in Glasgow, a spiritual awakening led to a renewed interest in education. This revival resulted in the establishment of Free Church-supported schools throughout Scotland. Such leaders "profoundly stirred the community in these two great centres, while many of the younger ministers all over the land caught
the fire of their fervid and winning evangelism." In fact, during the opening assembly of the Free Church convention held on May 18, 1843, the church members agreed that "the Free Church could only fulfill her mission if she provided for the training of the young from the lowest elementary schools to the most advanced institutions of science and learning." Soon after, "360 parish schoolmasters had cast in their lot with the Free Church," and by 1850 there were 657 Free Church schools with a total enrollment of approximately 74,000 children. And in 1872 when the Education Act delineated the guidelines for public education incorporating all schools that met certain academic standards, 139 Free Church schools were approved and formed the nucleus of schools controlled by the newly formed Scottish Educational Authority.

The Education Act of 1872 did not build new school buildings "in order to fill an educational vacuum"; its function was solely to "regulate and co-ordinate" existing schools to meet the educational needs of a nation eager to rectify existing social inequities. Many of the church-supported and privately-endowed schools continued to operate; nevertheless, the door of educational opportunity in the public schools was opened for all strata of society. Indeed, the Education Act of 1872 was a milestone in the "growing tendency" in Scottish life "to view education as a social service, rather than as a mere imparting of knowledge."
However, the Glasgow landscape that greeted the Gullan family in 1384 was only beginning to reflect the drastic changes taking place in Scottish society. John Buchan, the son of another Free Church minister in Glasgow and a school companion with the Gullan children, recalled:

"... every morning I had to walk four miles to the eight o'clock class through every variety of the winter weather with which Glasgow fortifies her children. My road lay through the south side of the city, across the Clyde, and so to the slopes of Gilmorehill. Most of that road is as ugly as anything you can find in Scotland. ... There was the weather--fog like soup, drenching rains, winds that swirled down the cavernous streets, mornings that dawned bright and clear over snow. There was the sight of humanity going to work and the sign of awakening industry."

The older Gullan children enrolled in the Hutchesons' Grammar School for Girls, founded in 1876. This school was part of the original Hutchesons' Grammar School for Boys established in 1650 by George and Thomas Hutcheson. Though neither a Free Church school or a part of the public school system, Hutchesons' provided tuition waivers and an open admissions policy that enabled students from all segments of society to enroll. In the words of Hutchesons' current rector,

"As has been the case through the centuries (Hutchesons' has its foundation in the period of the Civil Wars in the Seventeenth Century), Hutchesons' attracted a very wide range of social classes. The fees were low and this, together with an extensive scholarship system, ensured the attendance of able pupils of poor circumstances, in addition to children of similar ability from comfortable backgrounds, chiefly in the South of Glasgow. The best known view of all would have been the selective nature of the intake and the fact that nobody gained admission without having satisfied a fairly rigorous entrance examination."
This spirit of social reformation through education exhibited at Hutchesons' and certainly reinforced from James Campbell Gullan's Free Church pulpit must have made a lasting impression on the young Marjorie Gullan, for it was never absent from her later writings, and at times served as the central goal of her speech training method. In 1926 Gullan wrote these words in defense of her method:

Marked deviations from what is known as well educated speech constitute one of the most serious stumbling blocks to the winning of a place in the sun for those who up till now have in many cases known nothing but the darkest shade.26

C. Gullan's Formal Speech Training

After leaving the Hutchesons' Grammar School with Higher Learning Certificates in French, German, English, and arithmetic,27 Marjorie Gullan traveled to London and studied elocution with Marion Terry, sister to the popular stage personality, Ellen Terry.28 Despite her sister's greater popularity as an actress, Marion Terry had a distinguished career in her own right. She made her stage debut as Ophelia in *Hamlet* at the Theatre Royal in Manchester, England, on July 21, 1873, and was featured in productions at many important London theatres, including the Haymarket and the Prince of Wales. She also played Portia and Rosalind in productions of *The Merchant of Venice* and *As You Like It* at Stratford-on-Avon in 1900 and was later selected by Sir Henry Irving to play Marguerite in his production of *Faust*.29
Besides elocution lessons from Marion Terry, Marjorie Gullan enrolled in voice production classes from Kate Behnke, widow of Emil Behnke. During his lifetime Emil Behnke taught many professional speakers and singers, including S. S. Curry. Behnke also wrote numerous books on vocal production and anatomy, including a special study on speech training for children co-authored with Lennox Browne. After his death his wife, known as Madame Behnke by her students, continued to teach private voice, using her husband's vocal method.

To expand her command of phonetics, Gullan also registered for classes at Oxford University under Dr. Henry Sweet and at the University College in London under Ida Ward. Ward was noted for her command of material dealing with dialect. Sweet, aside from his academic reputation, received unusual notoriety through George Bernard Shaw, who fashioned the character of Dr. Higgins in the play Pygmalion after the Oxford professor. Shaw wrote concerning Dr. Sweet, a recognized pioneer phonician:

His great ability as a phonician (he was, I think, the best of them all at his job) would have entitled him to high official recognition, and perhaps enabled him to popularize his subject, but for his Satanic contempt for all academic dignitaries and persons in general who thought more of Greek than of phonetics. . . . He was, I believe, not in the least an ill-natured man: very much the opposite, I should say; but he would not suffer fools gladly.

Despite Sweet's formidable reputation and the physically-taxing journeys from Glasgow to England, Gullan,
accompanied by her brother, traveled by train to attend her lessons. To please her father, they had to travel all night through the English and Scottish countryside in order to arrive in time to fill the family pew at the Augustine Church on Sunday morning.  

Marjorie Gullan also took elocution lessons from Mr. Harrower in Glasgow during the early 1900's. Harrower, a "very correct literary man who was grooming himself for the 'chair' of speech," taught private and group elocution lessons. Gullan's association with Harrower was short-lived, since Harrower did not believe that Gullan possessed abundant talent as a performer. Hilda Black, a student of Gullan during the 1920's, recalled:

My mother and Miss Gullan were pupils of Harrower. My mother said, as I remember, that Marjorie Gullan was no use as a performer. She overdid everything. She never worked with Harrower at recitals for that reason.  

Undeterred by Harrower's doubts about her abilities, Marjorie Gullan announced on August 31, 1900, in the Glasgow Herald that she would instruct group and private classes in elocution. With this simple advertisement Gullan embarked on a professional career lasting over fifty years and influencing speech training on four continents.

D. Marjorie Gullan, Speech Teacher

Gullan's first elocution students came to her home at 97 Albert Road, or if desired, she would go out to the mansions in Glasgow to teach the daughters of affluent
families in their residences. As early as 1902, Gillian and her students were available for readings at public concerts, private home gatherings, or parties, providing either complete recitals or selected sketches for entertainment.

In 1904 Gullan established her "School of Elocution" upstairs in Albany Chambers at 534 Sauchiehall Street in Glasgow. By 1906 the school, now called "The School of Elocution and Physical Culture," was sufficiently popular that she could expand the course offerings and hire assistants to help her teach the increased number of students. The name of the school was changed in 1909 to the "West-End School of Elocution and Dramatic Art," and Gullan advertised that the "study texts" for that year would include Charles Reade's two-act comedy entitled Masks and Faces.

Immediately after the declaration of the first World War in August of 1914, Gullan raised money for war funds by organizing public recitals and performances in hospitals and convalescent homes in which her students would perform.

After the war, Gullan's school continued to flourish. The institution had grown during its first sixteen years of existence, and by 1920 courses included special instruction for teachers, children's classes, fencing, free movement, and acting.

Hilda Black, a student of Gullan's at the school during the post-war period, attended classes in vocal production and free movement. Black recalled:
She seemed tall to me. Quite Italian looking, I imagine. Straight shining black hair in a bun or knot at the back of her neck. Her studio (I think she lived in the flat linking or under it) was one room with a little square entry room off from the outer door with one chair where one waited. The studio was a dullish blue with darkish walls, fashionable in those days. I do not remember any books or pictures. She had a rich voice, and all her pupils had this voice superimposed on their own. She introduced us to music and movement and we had a teacher of calisthenics and we wore Greek chitons. Miss Gullan, I feel, awed me without impressing one with her "Trust in Art." Gullan also taught classes in dramatics and elocution under the auspices of the Girls' School Company that operated the Park School in Glasgow. This school, founded in 1880, was one of a group of schools operated by the Company throughout western Scotland. Besides teaching at Park School, Gullan also accepted part-time employment teaching the same subjects at the Laurel Bank School in Glasgow. She began her association with both schools around 1909 and continued until 1919, when ill health forced her to submit her resignation. Henrietta Trouncer, formerly Queenie Russell, one of Gullan's students at Laurel Bank School, remembered Gullan's classes as being "a vital part of her school days."

E. Dramatics on the Stage and in the Classroom

While teaching at her own studio and at Laurel Bank and the Park School, Marjorie Gullan decided to feature her students in plays produced in a large public auditorium. She believed that these productions would draw attention to
her efforts in speech training and would help to build support for the arts in Glasgow. According to Gullan, the public's "indifference to the really beautiful" and their love for the "specious and tawdry" in art were only "owing to their lack of opportunity to hear fine poetry." With the success of these plays, Gullan's faith in the Glasgow public was vindicated.53

These productions, directed and staged by Gullan, included Twelfth Night in 1916, The Rivals in 1917,54 and Hiawatha in 1919, the latter adapted by Charlotte Banks and featuring Hugh Miller in the title role. Miller went on to become a member of the faculty at the Royal Academy of Dramatic Art in London.55 According to Annabel Killstam, one of Gullan's students at Laurel Bank, Gullan enjoyed the complete cooperation of Margaret Hamman Watson, the Head Mistress at Laurel Bank, for these productions. In fact, Watson "encouraged all the artistic activities of the school as well as the scholarly side of things," an attitude deeply appreciated by Gullan.56

Killstam also recalled that Gullan was "a most inspiring and dynamic teacher" and that she could never forget "Gullan's elocution lessons and above all her productions." She described these productions as "extraordinary achievements for school girls" and credited Gullan with their success because the girls "were willing to slave for her as for no other person." These same productions also impressed Queenie Russell, who recalled:
Laurel Bank had yearly plays—and excellent they were too—Miss Gullan was a wonderful teacher of school girls. I remember seeing a production of The Rivals before I myself went to Laurel Bank School—and I have never forgotten it.

Moria C. MacKenzie, a cast member in the Hiawatha production of 1919, described Gullan’s directing methods as being as effective as her teaching. An episode that occurred during the preparation for Hiawatha illustrates Gullan’s inventiveness as a director. During one of the rehearsals Gullan ushered into the Athenaeum Theatre an Indian Chief in full regalia so that the children could have "actual visual experience of the characters being portrayed."

Creativity also characterized her teaching at Laurel Bank and the Park School. One of the class activities that she developed for these schools involved the adaptation of the children's favorite stories into extemporaneous dramas. Gullan later demonstrated this process to her students:

'I want you each to bring a story when you come to-morrow,' I said to my class, 'a story that we could make into a play.'

The idea was eagerly seized upon, and the next day the children duly arrived with their stories.

Mary suggested that we should dramatise "Lord Ullin's Daughter," and we put it down first on the list. Rose thought we might do one of the Greek tales—the one which tells about Pandora's Box. One thought that Lochinvar would do very well, and another Hiawatha's Feast. Another suggestion was that of Hans Andersen's stories of "What the Moon Saw."

We put all these down, and then I said: 'Now let us think what we really want to have in a play, and then let us try to fix upon a story which seems to contain these things. What do you like most to find in a play?' I asked a dark, vivacious little girl.

'Excitement,' she said at once. So we wrote down 'Excitement.'

'What else?'
'It must have a good story running through it,' said Millie. 'And it must have enough people in it.'

'Why?'

'To make the talk interesting,' I was told.

'And the people must do things as well as say things,' said someone else.

After the stories were gathered, each girl told her tale to the class, and Gullan shared a story entitled "Goblin Market." Then, eager to test the children's dramatic sense, she urged the class to evaluate each tale in light of the requirements for an exciting play that they had already established. Gullan describes the class session as follows:

'What does Pandora say after her little companion leaves her and she is alone with the box?'

'She doesn't say anything. She just longs to open the box.'

'Is there anyone for her to talk to about it?' I pursued.

'No.'

'Is there any excitement?'

'Yes, once, when the spirits come out of the box. But it is dull the rest of the time, because you can't hear her thinking!' volunteered a voice.

'Then,' I said, 'if we look at our four requirements we shall find that it does not fit any of them!'

After this process of elimination, the only stories remaining that provided the proper mixture of excitement, action, and opportunities for characterization were "Goblin Market" and "Lord Ullin's Daughter." Both stories were accepted by the class as suitable choices for "dramatisations." They later decided to begin with "Goblin Market" as their first play because of the great flexibility the story offered in casting. During the rest of the class period, Gullan required the children to describe the essential action that
must take place for the story to advance. Gullan reported
the children's suggestions:

'In a glen, beside a stream,' 'Laura and Lizzie are
sitting among the rushes,' 'Suddenly, breaking the
silence, there is a weird cry,' 'Come buy, come,
buy,' were some of the suggestions which came from the
class. 'Anything else?' I asked. 'Yes, the goblins
are coming on from behind!'

'I like Mollie's idea of the silence before the
goblins' cry is heard. A silence is sometimes more
exciting than a noise, especially when we know something
is going to happen!'

During the next lesson Gullan began the process of
adapting the story. When she asked the children if they
could remember the details of the narrative, she was pleased
to find that the children could fully describe the plot and
setting. In fact, the note-taking process had "enabled them
to visualize the story" in great detail. Gullan then led
the children through the adaptation process. Following
Gullan's careful suggestions, the class transformed the
rambling narrative into three scenes by telescoping much of
the action and eliminating non-essential characters and
repetitious events.

After the narrative was adapted, Gullan appointed one
child to be the director "on the understanding that everyone
should help when called for." By asking appropriate
questions, Gullan helped the children visualize the stage
action in the proper setting:

'Where are Laura and Lizzie to sit, and where are the
goblins to come on?' 'Where is the audience, and where
does the stage face?' were some of the questions I asked
the producer. There was a good deal of discussion as to
whether the stream should run from left to right, or
from back to front of the stage, and it was finally arranged that it should be kept well to the right, because if it was in the middle, people would have to hop over it all the time.

Another directorial problem faced by the group of young actors was creating the proper atmosphere of the goblins' market-place through sound alone without the use of properties. Gullan thus prompted them:

'What ought they to do?' I asked the producer. She was not sure. 'It ought to sound like a babble, all talking at once,' suggested someone. 'What shall we do to make it like that?' After some thought, the producer said, 'Give each one something different to say, and make them all say it again and again, all together.' 'Very good,' I said, 'let us see what phrases the goblins used in the poem.' We soon made our choices among such phrases as 'Pluck it and suck it,' 'Pomegranates and figs,' 'Plums on the twigs,' and the effect was excellent.

A short epilogue was added to allow Lizzie and Laura to end the story by sharing the narrative, "interrupting each other, as people do in real life." 59

F. Leyhausen and Gullan

As a break from her teaching in Glasgow, Gullan, according to Sivier and Borchers, traveled to Germany sometime between 1918 and 1920 and studied with Dr. Wilhelm Leyhausen in Cologne at the Koiner Konservatorium or Musikhochschule 61. It appears that Gullan never mentioned this trip or her contact with Leyhausen in any of her published writings. Therefore, no direct influence between her work and Leyhausen's verse-speaking activities has been positively established. Nevertheless, Leyhausen's teaching and verse-speaking experiments and the verse-speaking
choir formed by Gullan in 1922 were remarkably similar in theory and practice.

Leyhausen, a translator of ancient Greek manuscripts and a teacher of aesthetics and speech at the Cologne Musikhocschule /sic/, was a popular public reader throughout Germany. According to Herta Reclam, one of his students during the 1920's,

Through long evenings which led him through many towns of the Rheinland and to Berlin, Leyhausen founded his reputation as a master in the art of recital--not as a reciter of the old style, showing off, but as an "asket of the Wortes," who personally disappeared completely behind the piece of art he was reciting. Already he was manifesting his predilection for great poetic forms.62

To conclude these programs, Leyhausen would lecture on various subjects dealing with art, drama, or aesthetics.63

While teaching in Cologne, Leyhausen continued his recitals and experimented in his classroom with various styles of verse-speaking, including choral speaking with or without rhythmic movement. These experiments and his lecture tours, besides creating the necessary technique and audience needed to stage his translations of Greek drama, prompted Leyhausen to distill the basic tenets of his philosophy of speech education. First of all, Leyhausen believed that every individual, regardless of social class, possessed the right to receive speech training, to "become infused with a respect and love for [The] mother tongue," and consequently to become familiar with the classics in Greek and German
literature. He also firmly believed that only literature possessing "spiritual depth and passion" should be taught. Second, Leyhausen encouraged group recitation as a possible avenue for social understanding. According to Snyder, Leyhausen "believed that through sharing in such an experience an understanding of each other would develop which would make impossible the petty bickerings of civilization." To achieve these goals, Leyhausen in future years expanded his teaching and lecturing and formed an international verse choir festival called the Delphic Union. In defense of his verse-speaking experiments and in support of the festival movement Leyhausen wrote:

In art we all know of similar things—the singing choir, for example. Here, too, each with his voice participates in the whole. No longer does the individual stand out but on the contrary it is as though a whole people, as if a whole youth, strikes up the same song; therefore the chorus of singers has something festive in it and builds again and again to a festive high point.

Precisely it is so now when young people form a speech chorus. Then each individual introduces himself to the great words of the poets of our people.

We want to proceed . . . with having fun with speaking in a chorus. We are happy to come together to form a comradeship and thus lend our voices to have the beautiful verses of our German poets resounding in a chorus.

G. Verse-Speaking as Part of the Festival Movement

Like Leyhausen, Gullan recognized the possible benefits of the festival movement, and in 1919 she persuaded the organizers of the Glasgow Music Festival to include a section of verse-speaking as part of the festival program. This
competition was to make an indelible impact on Gullan's career by providing the public exposure necessary to establish her reputation as a leader in speech education throughout Great Britain. The festival competition also set into motion a chain of events that would direct her energies toward the creation of her greatest contribution, choral speaking.

Gullan credited the festival movement with reviving the lost art of poetry reading. In an article published in the _Scottish Educational Journal_, she outlined the major educational contributions made by the annual festivals. The greatest benefit, she said, was that verse-speaking was being liberated from the excesses of the previous age and that "what was known before the festival days as 'Recitation,'" featuring the "tawdry in form" and the "sensational in subject matter," was not encouraged. According to Gullan, the candidates soon found that bad taste in the choice of their own test pieces put them beyond the pale, and consequently year by year, the bad taste was disappearing and the good was taking its place.99

Gullan also believed that children were learning how to listen and appreciate the finest literature as well as the classics in the musical repertoire because of the festival. She concluded that perhaps the most important benefit from the festivals was that educators were beginning to acknowledge the importance of training in speech. Gullan stated:

This new interest in spoken poetry is bringing other things in its train. Those who are educators are beginning to realize that there is an equipment needed
for this art, and further, that they can never help the children to feel the wonder and enchantment of poetry unless that poetry is presented to them as beauty in colour, sound and meaning, and so we are beginning to realize the necessity for pure speech and clear utterance as a fitting vehicle for the transmission of beauty.\(^67\)

Gullan also used the festival platform as an opportunity to educate the festival audience. A reporter for the \textit{Elgin Courant and Courier} describes Gullan's activities as an adjudicator during the 1923 festival at Glasgow thus:

To many of us--probably to most of us--the Festival idea was something new--something too learned for ordinary folk. To many lovers of music or of poetry it seemed almost sacrilegious to repeat and re-repeat the same song or the same poem time after time, varied only by the varying ineptitudes of the performers. There opened out for the onlooker an interminable vista of boredom, and at the unattainable end of this vista, the vanishing point as it were, the tiny figure of a competitor with a large ticket of white or red or blue hung around his neck and a fat-sheepish expression on his face. We were not interested--on the whole a rather silly idea. . . . . . . . . The evening session began with a terrible prospect--forty-seven repetitions of Kipling's "Recessional"--lest we forget, oh Lord, lest we forget! . . . At half-past eight the forty-seventh had followed "the captains and the kings," and the adjudicator went up to the platform to give the results. There and then we finally surrendered. Not a mere list of marks, but a sort of lecture-lesson. For nearly forty minutes the now uncomfortable crowded audience was entertained to comments, helpful advice, brilliant and skillful illustrations, in which the competitors took constant part, all delivered with such enthusiasm, kindliness, and remarkable skill as to secure from her audience as well as from her pupils the most rapt attention. . . . The miracle was dawning. We were slowly, though perhaps dimly, realizing the Festival spirit.\(^68\)

National attention was focused on Gullan's teaching as a result of John Masefield's association with the Edinburgh Music Festival in 1922. As the adjudicator for the elocution sections of that festival, Masefield was struck with the
quality of Gullan's students. The "power of speech" and the desire to perpetuate its creation prompted the Masefields to plan their own contest in England. Masefield wrote:

My wife at once insisted that we should attempt to establish a Festival of the sort the next year, in Oxford, and that the Classes should be judged by poets and men of letters, who would, at least, know what qualities of speech delighted those sensitive to poetry. We did not know what talent England hid, nor what genius directed it. We hoped to find out these matters.69

But before Masefield could return to England and plan his own festival, he had to travel to Glasgow and adjudicate the 1922 Glasgow Music Festival. Again Masefield was impressed with Gullan's students and during the final night of competition announced his plans to hold a similar verse-speaking contest the following year at Oxford. His announcement raised considerable interest in Glasgow because he included a special invitation to Gullan and her students to attend the Oxford contest. Masefield was quoted by the Glasgow press as saying that he "hoped to persuade a Scottish team of elocutionists to challenge an English team at Oxford" and that "as an Englishman he trembled for the result."70

Also for the final night's competition Masefield had suggested to Gullan that her young girls should join together and speak in unison choruses from The Trojan Women.71 Gullan later said that she had been considering forming a verse-speaking choir for some time as "an example of the true community spirit, and effective antidote to the narrow self-interest produced by a sordid competitive system."72 She
also recalled that as a little girl her father took her to hear the Scottish orchestra, where she would "think of all those men practising their parts all by themselves for weeks before a big concert in order to be able to take their share in the making of that heavenly thing, orchestral music." As she grew older, she also heard the Scottish choir, an experience that prompted her to imagine "how wonderful it would be if speakers could come together and make music of the speaking voice like that." Whatever the motivation, Masefield's suggestion was the only prompting Gullan needed to form the verse-speaking choir called the Glasgow Nightingales, the name derived from Masefield's enthusiastic remark that exquisite speech was found in Glasgow's own "nest of nightingales." Masefield's exuberant praise for Gullan's students as reported in the Scottish press was greeted with scepticism by some English journalists. One of these, a particularly virulent writer identified only as M.P., remarked:

Mr. John Masefield's eulogy of the 'exquisite quality of speech of Glasgow children' will come as a surprise in all those who are acquainted with the peculiar accent and intonation which are associated with the west of Scotland. The speech of Glasgow is a strange compound, the basis of which is Burns's Ayrshire, but this has been so corrupted by infusions from the Highlands and importations from Ireland that there is nothing like it in any other part of the United Kingdom.

The writer then specified the offensive sounds and suggested that Masefield was "merely showing civility to his hosts" because the poet knew Glasgow to be "a really dangerous
place," and it would not be "safe to be uncomplimentary." M.P., suggesting that the "Glasgow contingent would be excellent if only it was intelligible," cynically concluded that Masefield simply "was pulling the Glaswegians' legs."76

The Glasgow press defended Masefield's assessment of Gullan's teaching by proudly declaring that Masefield had called Gullan "a teacher of great genius." A reporter for the Glasgow Herald testified that those members of the audience who had heard Masefield praise the "nest of nightingales" for their "exquisite speech" could attest to the veracity of his statements.77

Eager to send her students to Masefield's contest, Gullan staged a recital featuring her students. The recital helped defer the cost of their traveling to Oxford and gave the Glasgow public an opportunity to hear the girls who planned to enter the competition. Sensitive to the insults published in the English press, a reporter attending the recital noted that "the size, interest, and enthusiasm" of the audience was "a striking reflex of the pride of city that has been awakened by the controversy."78 Indeed, a local Glasgow paper, after announcing the recital date, expressed the hope that Gullan's students, by attending the Oxford contest, would "bring credit on Glasgow as a centre where value is placed on the beauty of pure speech."79 Public response was so agitated by the controversy that one paper viewed the large crowds of people waiting to gain admission
to the recital as "a striking indication of the interest with which the Glasgow public regard the contest."80

The selections presented in Berkeley Hall on May 30, 1923, included scenes from Shakespeare's *A Midsummer Night's Dream* and *Twelfth Night* performed by Gullan's younger students. The older girls, Queenie Russell, Moira MacKenzie, Enid Hewitt, Ella Swan, Margaret Baird, Bertha Wadde11, and Nan Scott, performed a variety of material, ranging from poetry by de la Mare, Whittier, and Scottish ballad-makers to the burning intensity of the messenger's speech from *Hippolytus* by Euripides. The recital ended with two choruses from Euripides' *Trojan Women* presented by the Glasgow Nightingales.81

Critical response to the recital was favorable. One writer noted that "there was clear evidence" that "the finer rendition of the spoken word, when coupled with restraint in gesture and a clear understanding of poetic nuances, can be very impressive."82 Another reporter declared that "such beauty of speaking as was heard was rare at any time; such intensity of emotion as was achieved" had rarely "been surpassed on the stage with all the added effect of stage setting."83 In fact, the recital proved so popular that part of the "proud public" was forced "to stand for the duration to see its pet 'lions' perform."84 The consensus after the recital was that the nest of nightingales, whether they should win or lose at Oxford, would still be a credit to
their teacher, Marjorie Gullan.\textsuperscript{85} To accommodate the overflow crowds, an extra performance of the recital was added the following night.\textsuperscript{86}

With enough money gathered from the recital to travel to Oxford, Gullan and her students waited for Masefield's planning committee to announce the official plans for the projected contest.

H. The Oxford Recitations

On May 15, 1923, the London \textit{Times} announced the arrangements for a verse-speaking contest called "an Oxford Plan."\textsuperscript{87} Soon after, the planning committee, consisting of John Masefield, Constance Masefield, Professor George Gordon, and Professor Gilbert Murray, agreed to call the contest the Oxford Recitations, the title suggested by Gordon and approved by the committee after some debate.\textsuperscript{88}

According to its organizers, the purpose of the event was "to encourage the beautiful speaking of verse by young and old" in a manner that would free poetry from those standards "set by others who have often no feeling of the poet's intention."\textsuperscript{89} The planning committee also hoped to draw poetry away from the "exaggerated reticence" that was then directed against recitation\textsuperscript{90} because of the "disheartening things" that "had been done in the name of elocution in the nineteenth century," such as the tolerance of tawdry and sensational materials delivered with "an equipment of tricks and recipes."\textsuperscript{91} The basic principles
advocated by the planning committee were centered on three beliefs: (1) that poetry was written for the ear as well as the eye; (2) that verse-speaking should depend on voice, not gesture, for the communication of meaning; and (3) that since poetry was written to be read aloud, an audience should be nurtured to benefit from the experience. In fact, for the second year's competition in 1924, the committee was explicit as to the preferred manner of verse-speaking:

The first requisite is that the speaker should sink himself or herself in the poem, not remain outside it and deliver it as something to be explained or embellished. Then it is essential to give full value to the music of the poem, simply as sound: and in the voice production on a certain volume of sound is necessary, if there is to be adequate expression. If the speaker gives the rhythmical movement with a feeling for its beauty, significance will usually follow.

John Masefield, the chief spokesman for the contest, stated that the event "was in some ways a new experiment in this country. The inspiration to begin the contests came from the kindling experiments of W. B. Yeats, and the exquisite achievements of Miss Marjorie Gullan." The "kindling experiments" took place during a public lecture given by Yeats at Clifford's Inn, London, in mid-February of 1901. According to Masefield, this lecture was Yeats' first public demonstration of his verse-speaking method, and because of this presentation "a great change was wrought in the methods of speaking verse." Masefield recorded his impression of that demonstration:

In this lecture, he said that most modern speakers of verse neglected, or ruined, the poet's
rhythms, and that singers of verse often changed the rhythms and made the words inaudible. All this was put with much charm and fun. Some of the methods with which he had experimented were then shewn by two, if not by three, women demonstrators, of whom I now remember only one; to my mind much the best. This deservedly remembered lady was Miss Anna Mather . . . . An elderly man sitting near me said, "She is like Ellen Terry at her best." 94

It was not until twenty-one years later that Masefield found an educator teaching speech in a manner that produced the same results—Marjorie Gullan. After hearing her students perform, Masefield wrote that Gullan had "from Yeats' suggestions devised a method of speech that could delight any poet, or indeed the world, for her young people held the audiences spellbound, dumbed and numbed." 95

According to Miriam Davenport Gow, a former student, Gullan taught that verse-speaking depended upon the performer's realization of the meaning of the words, the music of the words, the movement of the words, and the mood of the words, Gullan's "four artistic ends of verse-speaking." Gow added that whenever Gullan performed, she always added "a great part of herself," as a fifth element. 96

Besides these basic concerns, Gullan also specified certain requirements for the performance of the ballad, the lyric and narrative poetry. Concerning the ballad, Gullan wrote that

The speech must be robust; the style must be absolutely impersonal (here the ballad differs entirely from the lyric) and the swinging lilt of the rhythm must be preserved, together with the variety of intonation suited to the description of stirring incident. There
is no room for languid rhythm, feeble, genteel speech, or modern sophistication. A ballad must be spoken with directness and passion, and above all with spontaneity. There can be no better off-set to the very mature poetry which our adolescent boys and girls often have to study in school, than the practice of ballad speaking . . . .

In contrast to the ballad with its lavish coloring of emotion, Gullan deplored the tendencies of most performers to either overdramatize, sentimentalize, or starve the lyric poem of any emotive coloring at all. Gullan suggested that the "subjective mood" of the lyric poem required "no adornment of any kind," except to "think and feel deeply and sincerely and to imagine widely"—a grave request.

In the performance of narrative poetry, Gullan combined her recommendations from the two preceding genres. She also suggested that narrative poetry should sound like "interesting and vivid conversation."

With Gullan's explicit instructions in verse-speaking and Masefield's enthusiastic reception of their performances, the Nightingales eagerly awaited the opening of the Oxford Recitations held in the examination rooms at Oxford on Tuesday and Wednesday, July 24 and 25, 1923. The event, supervised by Sir Herbert Warren, President of Magdalen College, and Professor W. P. Kerr, Warden of All Souls, was adjudicated by Warren, Gilbert Murray, George Gordon, Laurence Binyon, and John Masefield. The planning committee divided the contest into nine classes of competition featuring the poetry of Blake, Chaucer, Keats, Shelley, Euripides, and Tennyson, among others. Accommodation
information, a Contest Syllabus, and entry forms were available by mail and were sent to each applicant personally by Constance Masefield from her home in Hill Crest, Boar's Hill, Oxford.104

The response to the original request for applicants was disappointing. Masefield feared that the members of the committee had "failed to make the contest sufficiently known, had chosen a wrong time, or were distrusted by too many teachers." It was not until ten days before the competition that requests came flooding in. The planning committee expected between two and three hundred entries but was forced to accommodate over five hundred. With the rapid increase of entries, the committee discovered serious errors in the original schedule for competition, the result being a contest plagued with too few judges, too few rooms, and inordinately long selections squeezed into an inaccurate and inefficient time table. Masefield remembered feeling on the opening day of competition "rather like Marlowe's Dr. Faustus, in the last Act, waiting for the clock to strike."105

In each competitive class a small bell was rung to establish order and to call the first contestant to the platform. A doorkeeper guaranteed an undisturbed performance; indeed, so demanding the bell, so solemn the judges, and so earnest the competitors that a reporter for the Daily News concluded that "apparently if we are to have more poetry, we shall all have to become vastly more serious."106
Perhaps the pressures of competition magnified the faults of most of the competitors. Disturbed and amused by those individuals who insisted on using exaggerated gestures and inordinate emotion in their performances, the special correspondent for the *Daily Graphic* recorded that

Even John Masefield, the judge, who ought to have looked imperturbable in his spotless white suit, looked nervously round from time to time to see whether any of the remainder of his seventy candidates were like to out-Hecuba Sybil Thorndike in their screams. From adjoining rooms came the cries that one associates with the operating theatre. Obviously the other judges were having their fair share of woe.107

Masefield later recalled that "in their excitement, the more harrowing of the speakers went to and fro upon this little platform; one went prone, to act some spasms, and another, unguardedly going backward, went too far, and went off it into the wall." After this last episode the "elocutionists" were more restrained and the performances seemed to improve.108

Others more composed, but equally as offensive to the judges, were the "lollipop speakers" who, according to Masefield, "spoke every kind of verse as if it were a caramel to be sucked, without any glimmering of a notion that the words had any meaning." These contestants would recite their selections "as though a peppermint flavour warmed their hearts"; yet neither the performers nor their teachers associated the meaning of the verse with the manner of presentation.109 Describing a "lollipop speaker," the reporter for the *London Evening News* observed that "a girl
wearing tortoiseshell \( \sqrt{\text{sic}} \) spectacles and a hieroglyphic jumper, spoke with such lack of emphasis that 'Oh I have just killed my Father dear' sounded almost like, 'Here we go gathering nuts in May.'\(^{110}\) Masefield confessed that "often the judges, after a dozen (or twenty) lollipop speakers in succession, longed to end the complacency with one little question: 'Tell me, . . . what does that line mean?'\(^{111}\)

Even though most contestants demonstrated excellent training in vocal production and articulation, few performers satisfied the planning committee's preconceived expectation for verse-reading. Masefield recalled that he "was happy at the general level of the speech, but sad at the rarity of the speaker through whom Beauty spoke."\(^{112}\) He also said that the judges could tell from the first line

If the speaker had decided whether to apply the method learned to every line and inflection, or to let the poem grow luminous in the mind, and float out on those assembled, attentive minds, as pervading light and joy. Sometimes the rare speaker did this.\(^{113}\)

The reporter for the *Daily Graphic* described one of these rare speakers:

There followed an old, old man whose gaze was riveted on his own gnarled and skinny hand as he came to the line: 'His old right hand lay nerveless, listless, dead, unsceptred.' Each adjective seemed to wither and shrivel up his own.

The reporter concluded by saying that "you do not know how enjoyable poetry can be until you have heard it from the lips of a Masefield Finalist."\(^{114}\)
Even with all of the organizational problems, the competitors adjusted to the inconveniences and delays with good spirits. The planning committee was credited with the best intentions, and so confusions and mistakes which might have spoiled a formal meeting were submerged under the steady flow of the general good will. In fact, concluding the first day's competition, a public sing-along was held which gave cheer to some, and a feeling of friendliness to all, and on the final day of competition, most of the contestants voted the Recitations a success. But not everyone was pleased with the judges' decisions. Masefield recalled that "supporters of certain methods of speaking verse would not again enter our contests: they had had enough of us."

The Scottish press viewed the success of Gullan's students in the competition as personal triumphs for her and her students and as vindication for Scotland's bruised national pride injured by the disparaging remarks concerning Glasgow's "nest of nightingales." Indeed, the Scottish press printed numerous reports from their correspondents at Oxford. For example, D. Glen MacKemmie, secretary of the Glasgow Music Festival and an administrator with the Scottish National Players, attended the Recitations and consequently reported to the Evening News that the Scottish contestants "had not much to learn from the English competitors, except one or two points of technique." He noted that Gullan's students "would do well" to study the points of voice
production on which they sometimes excelled,¹¹⁸ and noted that whenever one of Gullan's students would approach the platform, the audience would expectantly whisper "That's a Glasgow competitor now."¹¹⁹

British journalists also praised Gullan's students, and their observations were triumphantly reprinted in Scottish newspapers. Both the Evening News and the Herald printed the following:

In view of the levity with which some of the English newspapers treated Mr. Masefield's remarks upon the 'nest of nightingales' which he had found in Glasgow, it is interesting to note the change of attitude in this respect, as shown by the remarks of an English journalist after hearing Miss Gullan's Scottish team last Wednesday evening at the Oxford Recitations.

The Oxford Times writes:—'If supercilious journalists fancied that Glaswegian and other Scottish accents would be unpleasing they were mistaken. The musical sense and the beauty of language revealed were amazing.

Most of the Scottish competitors interpreted Shelley's 'To-Night' so perfectly that the repetition of the same words never wearied the hearers. It was literally entrancing to hear one after another bring out in rich cadences the beauty of the poetry.

Miss Nan Scott's interpretation was exquisite. She caught the spirit of the poetry and seemed to be 'wooing the Muse' herself. Miss Enid Hewitt seemed to express the spirit of the poem in her body as well as in her voice, and Miss Grace M'Chlery's cooing voice and exquisite cadences will not easily be forgotten.¹²⁰

After the team returned to Scotland from Oxford, Gullan wrote the following letter to the editor of a Glasgow newspaper:

Sir,—I see in the London "Observer" of to-day the statement that "the victors in the Oxford Verse-speaking Contest were the Central School of Speech-Training" (of London). I feel, therefore, that I owe it to the Glasgow public, who so loyally supported me in the raising of a fund to take my Scottish team to Oxford, to state the actual facts of the case. My team numbered eleven, and
we took eleven awards in eight classes, three of which were first prizes and one a bronze medal. The winners were--Miss Nan Scott, Miss Queenie Russell, Miss Grace M'Chlery, Miss May Seaton, Miss Enid Hewitt, Miss Bertha Waddell, Miss Moira MacKenzie, Miss Jenny Waddell. Besides these, two more prizes were won by Scottish speakers--a first by Mr. Eric Lyall, of Edinburgh and a second by Miss Winning Rough, a pupil of Miss J. B. Reed, of Glasgow. In the face of this, one cannot help feeling that the statement in the "Observer" is somewhat misleading, since it implies that the only prize-winners were English.--I am, etc.

Marjorie I. M. Gullan, Principal, Glasgow School of Speech-Training

While providing "the actual facts of the case," Gullan chose not to mention that the winner in the final competition was Winifred Mattingley, a student of Elsie Fogerty at the Central School of Speech-Training in London.

I. Gullan and the Nightingales in London

Eager to share the discovered verse-speaking talent from the Oxford Recitations with the London public, John Masefield arranged a recital on December 6, 1923, at the Guild House on Belgrave Square. This recital featured Gullan and her students performing both solo and group performances of poetry, including selections by Matthew Arnold, Milton, and Shelley, passages from the Bible, choruses from Trojan Women, and Scottish ballads. According to the Evening News, during his opening remarks of welcome and introduction, Masefield referred to "the power of spoken poetry to arrest the imagination, to create atmosphere, and kindle the spirits." Later that evening Dr. Percy Dearmer addressed the audience during a brief intermission and commented on
Gullan's ability to prepare such "a beautiful exercise of a neglected art." 126

Responding to Gullan's experiments in choral speaking, the reporter for the London Times remarked that the ability of the Glasgow Nightingales to "speak on the same tone, varying it by equal degrees" was astounding. He concluded by saying that "a few more such bodies as Miss Gullan's little troupe, and we of the audience might do something to recover the all but lost art of listening." 127

The reporter had even higher praise for the individual performances, especially Gullan's reading of the thirteenth chapter of I Corinthians. In describing her performance, he wrote:

We hesitate to use the word music lest we should encourage the false notion that this was not speech, but singing; but we can speak boldly about beauty of modulated sound. One could pick holes, of course; question this intonation, protest that that line cried out for stronger beats, suggest that t'other word had more, or other, colour than was allowed it. But evidently the aim has been to get the pattern right first; and each line was patterned before our ears in a single modulated whole. 128

Because of the success of this recital, Gullan and her students returned to London in June of 1925 and presented a similar recital in St. Martin's-in-the-Fields Church just off Trafalgar Square. 129

According to Marjorie Gullan, the renewed interest in verse-speaking, fostered by the annual music festivals, generated an appreciation for the merits of speech training in the schools. Indeed, she felt that the public's
enthusiasm for verse-speaking was a harbinger of their rediscovery of the beauty and power of the spoken word. To encourage the performance of literature and to suggest her future role as an educator and lecturer, Gullan wrote these words:

Surely this all means [the festival movement] that the average man and woman are beginning to realize that great poetic literature was written for them, that they may share the experiences it provides, by listening to it, and by learning to speak it themselves.

'Poetry was written to be spoken,' says Mr. Masefield, and though there will always be the few who will tell us that they receive from the printed page all that poetry has to give of sound as well as meaning, the vast majority will never come to a knowledge of its beauty and inspiring power save through the spoken word.

If we are to create a real public taste in this matter, we must look beyond the public of to-day to that of to-morrow. The public of to-morrow is now in our schools, and unless we can secure the support and co-operation of our teachers throughout the country, we shall make but little headway. There are many doors to the House Beautiful. The one named 'Poetry' has been closed for most of us until now. At last it is ajar! It is for those who have the interest of this work at heart to see that it opens wider and wider as the years go by.
ENDNOTES

CHAPTER I

1 Marjorie Legg to Ronald E. Shields, 2 January 1982.

2 See Illustration 1.


4 Ibid.

5 Archie Gullan to Kathleen Stone, 17 February 1982, Stone Private Collection, Colchester, Essex, England. All future references to this collection will be referred to as SC.


7 Archie Gullan to Kathleen Stone, 17 February 1982, SC.

8 Ewing, Annals of the Free Church, p. 178.

9 See Appendix A.

10 Interview with Kathleen Stone, 27 December 1981.

11 "Verse-Speaking Choir and Its Creation," Belfast Evening Telegraph, 24 September 1926, Marjorie Gullan Papers, Local History Collection, Mitchell Library, Glasgow, Scotland. All future references to this collection will be referred to as MGP.

12 Marjorie Gullan, "Speech in the School," The Schoolmistress, 7 October, 1926, p. 5, MGP.

13 "Verse-Speaking Choir and Its Creation," MGP.

14 Interview with Kathleen Stone, 27 December 1981.


17M. Mackintosh, Education in Scotland: Yesterday and Today (Glasgow, Gibson and Sons, 1962), p. 31.

18Ibid., pp. 24-31.


20Ibid., pp. 9-11.

21Mackintosh, Education in Scotland, pp. 32-33.

22Interview with Kathleen Stone, 27 December 1981.

23John Buchan, Memory Hold-The-Door (London: Hodder and Stoughton, 1940), p. 33.


25Dr. Gilmour D. Isaac to Ronald E. Shields, 7 June 1982.

26Gullan, "Speech in the School," MGP.

27Marjorie Gullan, "Particulars for Board of Education Staff Register," Marjorie Gullan Papers, University of London Institute of Education, London, England. All future references to this collection will be referred to as UL.


33"Particulars for Board of Education Staff Register," UL.

34Interview with Kathleen Stone, 27 December 1981.

36 Interview with Kathleen Stone, 27 December 1981.


40 Interview with Kathleen Stone, 27 December 1981.


43 Bessie Braidwood to Kathleen Stone, 10 October 1959, SC.

44 "School of Elocution and Physical Culture," Glasgow Herald, 1 September 1906, p. B3.


46 Bessie Braidwood to Kathleen Stone, 10 October 1959, SC.


49 Moria MacKenzie to Kathleen Stone, 11 October 1959, SC.


51 Annabel Killstam to Kathleen Stone, 13 October 1959, SC.

52 Henrietta Trouncer to Kathleen Stone, 12 October 1959, SC.

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Annabel Killstam to Kathleen Stone, 13 October 1959, SC.

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John Masefield, So Long to Learn, p. 146.


"The Art of Recitation," The Times Literary Supplement, 16 August 1923, p. 537.
43


93Oxford Recitations Syllabus, 1924, p. 19, John Masefield Papers, MS Eng 811.7, Harvard University, Cambridge, Massachusetts. All future quotations of contest format and selections are from MS Eng 811.7 (Masefield) Oxford Recitations Syllabi, 1924-1932, found in the same collection.


95Ibid., pp. 144-146.


98Gullan's later recordings of Scottish ballads demonstrated the effectiveness of her recommendations. See Appendix G.


100Ibid., p. 66.

101Gullan's later recordings of lyric poetry verified her emphasis on the musical attributes of language, especially through her habitual elongation of vowel sounds to create mood. See Appendix G.

102Marjorie Gullan, Choral Speaking, p. 68.


104See Appendix C.

105John Masefield, So Long to Learn, p. 147.

106"Verse-Speaking Contest," Glasgow Daily News, 24 July 1923, MGP.

107Ibid.

108John Masefield, So Long to Learn, p. 147.
109 Ibid., pp. 147-152.

110 "Poets as Critics: All-Day Listeners to Verse Reading," Evening News, 25 July 1923, MGP.

111 John Masefield, So Long to Learn, p. 152.

112 Ibid., p. 151.

113 Ibid.


116 John Masefield, So Long to Learn, p. 149.

117 Ibid., p. 151.

118 "That Glasgow Accent: Exquisite Cadences at Oxford," Evening News, 1 August 1923, MGP.

119 "Glasgow at Oxford," Evening News, MGP.

120 "That Glasgow Accent," MGP. See also "Exquisite Cadences, Herald, MGP.

121 Marjorie Gullan to the Editor of the London Observer, 29 July 1923, MGP.

122 See Appendix B.

123 "That Glasgow Accent," MGP.

124 "Poetry Recital," Times (London), 7 December 1923, MGP.


126 "Poetry Recital," MGP.

127 Ibid.


129 Ibid.

130 Marjorie Gullan, Spoken Poetry in the Schools, pp. 107-108.
Besides teaching at her school in Glasgow and coaching her students for verse-speaking competitions and recitals, Marjorie Gullan, during the early 1920's, turned her energies toward improving the speech skills of teachers in the public schools. The first stage of her involvement in this activity was the establishment of special courses for teachers in 1920 as part of the curriculum at Albany Chambers.\(^1\) The second stage began in 1922 when the Scottish Education Authority, recognizing Gullan's reputation as a prominent teacher of speech in Glasgow, asked her to design a course in speech training for teachers as part of the curriculum of the Glasgow Provincial Training College. John Clark, the director of education in Glasgow, described this project:

I know how much her Julian's\(^2\) work, both in the lecture room and the school, was appreciated by teachers, and having personally witnessed the consummate skill with which Miss Gullan translates into practice the precepts she so admirably expresses, I feel it both a duty and a privilege to record here my sincere appreciation of the services she has rendered to the cause of education.\(^2\)

Beginning in September of 1922, Gullan gave a series of brief lectures or "talks" to teachers in her studio at Albany
Chambers as a part of her special speech training classes for teachers. In these presentations she described her recent London visits to several progressive schools that utilized the Montessori concept of teaching. Gullan gave examples of the variety and success of the new methods employed in the London schools. She also stressed the importance of the teacher's personality in such an environment that gave "young scholars freedom of expression without sacrifice of discipline." Recalling these meetings in which she was in charge, Gullan later wrote:

I remember a very interesting series of informal meetings with teachers in Scotland—meetings to which we came to make what we called 'Good humoured grumbles.' . . . The meeting was becoming rapidly destructive in tendency, and the general chorus that of 'What's the good of anything?' 'Why, nothing,' when suddenly up stood a square-headed, rosy-cheeked, sturdy woman and announced 'None of these people really matter, unless we think they do.' There was at once strong opposition to this statement (I expect we were most of us unconsciously enjoying our miserable state!) but she explained, 'I mean this. If you are sure of what you want to do and are sure it is a really good thing to do, then it will win, if you are not afraid.' . . . Here was someone who had examined the worth of the new ideas she had contacted and having satisfied herself, was determined to go forward.

Like this courageous woman, Gullan went forward with her own experiments in speech training and published, with the help of Gertrude Kerby, what was later called the Marjorie Gullan Method of Rhythmic Movement to Spoken Poetry.

By 1922 Kerby had accepted employment as Gullan's personal secretary and from that time until her death in 1948 was Gullan's constant companion. Born in Switzerland into an educated family, Kerby was a unique individual whose
diminutive appearance belied the expansiveness of her thinking and her influence on Gullan. Kerby held a Montessori diploma in teaching and was well read in psychology and the writings of Krishnamurti. Stone and Legg both agreed that Kerby was the intellectual force, the "power behind the throne" for many of Gullan's activities. No doubt Kerby's inquiring mind, her love for children, and her qualifications in the Montessori method made her an asset to Gullan, who lacked any formal instruction in the rudiments of education from a teacher's training college.

A. Speech Training in the Schools: The Marjorie Gullan Method

Even though she never acknowledged her debt to the educator in her publications, Marjorie Gullan's approach to speech training in the schools reflected her sympathy and understanding of the educational theories of Maria Montessori. However, Gertrude Kerby specifically articulated Gullan's debt to Montessori when she wrote that Montessori provided the proper insight into an educational ideology for childhood education, an ideology made practical, according to Kerby, through Gullan's various techniques of speech training.

Interestingly, there are many similarities between the lives and careers of Gullan and Montessori. Raised in religious home environments and educated in the finest schools, both women were sensitive to the social, educational, and moral inadequacies of their time. As reformers, they
both began to teach; later, they taught teachers. Once their respective theories were formulated and proven through their own experiments, they promoted their ideas through lectures and publications. Montessori and Gullan were both dedicated pioneers.

The only child of Alessandro and Renilde Montessori, Maria Montessori was born August 31, 1887, in Chiaravalle in the province of Ancona, Italy. At the age of five she moved with her family to Rome, where she entered school. Always interested in mathematics and biology, she later studied medicine at the University of Rome.

After graduation, the first woman ever to complete medical training in Italy, Montessori served as an assistant at the University Psychiatric Clinic. The needs of the mentally deficient children around her prompted her to study the educational methods of Edouard Seguin and Jean Itard, both pioneers in the field of special education. She concluded from her reading and her clinical work that mental deficiency was not solely a medical problem, but an educational one as well. While searching for an appropriate educational method, she studied the writings of Jean Jacques Rousseau, Johann Pestalozzi, and Friedrich Froebel, from whom she derived her own eclectic system of educational objectives and methods. Whereas these writers attempted to create a learning environment divorced from the traditional school,
Montessori had no desire to turn the young child out of school into the world of nature; what she wanted was to make use of nature to perfect the school, making it a place that met the real needs of the children.

Her interest in special education led her to the position of Director of the State Orthophrenic School for deficient children. Utilizing her own educational theories, and stressing the importance of a prepared school environment that nurtured spontaneous learning, the recognition of the innate physical and mental rhythms of the children, and the inclusion of materials and concepts to train the mental, physical, social, and spiritual nature of the children, Montessori attempted to accomplish the near impossible. Nevertheless, after a period of instruction, these mentally deficient children passed the state examinations in reading and writing.

The opportunity to apply her educational methods in a social context began with the establishment of a pre-school for children of working parents in a tenement building located in one of the poorest sections in Rome. The project, sponsored by the Roman Association for Good Building, was to channel the energies of delinquent children into constructive activity. The "Casa dei Bambini" or "House of Childhood" opened January 6, 1907. Its immediate success spawned similar projects in neighboring cities and popularized Montessori's ideas worldwide. Montessori wrote these words describing the impact and significance of the experiment:
The 'Children's House' seems to exert a spiritual influence upon everyone . . . . They are affected by this vision of the human soul growing in its true nature . . . .

Truly our social life is too often only the darkening and the death of the natural life that is in us. These methods tend to guard that spiritual fire within man, to keep his real nature unspoiled and to set it free from the oppressive and degrading yoke of society. It is a pedagogical method informed by the high concept of Immanuel Kant: 'Perfect art returns to nature.'

Marjorie Gullan's Method of Rhythmic Movement to Spoken Poetry, the heart of her speech training technique, reflected Montessori's educational theories. As a way of nurturing spiritual growth, Gullan wrote concerning her own method:

The whole purpose of the new movement in art for the school child is to provide it with the means whereby it can make contact with the beauty which is truth, in the hope that in time it will make its choice between the real and the sham, and so come nearer to the perfect stature of mankind, of which we all dream.

Believing that children in the public schools, especially those from poor families, suffered from the lack of adequate exposure to the arts, Gullan proposed that her method would awaken the children's natural instinct and love for poetry. Stressing the curative power of the arts to instill constructive personal and social behavior, Gullan wrote:

Life today is spasmodic; we live in a rush; we speak in jerks and there is no time to do anything serenely and rhythmically. Yet our children, if we will only stop to look at them, are constantly trying to readjust themselves (out of their instinctive needs) to find a proper balance . . . . If we can link up the joy of rhythmic movements with the speaking of simple poetry, our children will delight in it . . . . It is upon this natural delight in words spoken rhythmically that I have
based my method of rhythmic movement to spoken poetry. The aim of this method is to develop the sense of rhythm in poetry, to train speech, to free the pupil at the early stages from the labour of memorizing, and from the difficulties with the printed page, and to help him to overcome shyness and self-consciousness by sharing in the poetry game through jingles, rhythmic patterns, refrains, and line-a-child work.17

To initiate a successful program of speech training in the schools, Gullan stressed the importance of the teacher's example. According to Gullan, the teacher should supply the standard for good speech through the habitual use of proper pronunciation, clear articulation, and a pleasant and flexible vocal quality. She also believed that every teacher should use the international phonetic alphabet as a guide for recognizing errors in pronunciation and articulation.18 She recommended the study of Ida Ward's Phonetics of English.19

Concerning the "main faults" present in the speech of most of her students, Gullan listed "poor quality and quantity of tone, faulty vowels, thick, muffled utterance," and the "lack of muscular activity" of the articulators. She believed that the first fault could be corrected through "good breathing capacity and control" and instruction in the proper "use of our resonators." In teaching vocal production, Gullan emphasized the importance of correct posture and coordinated muscular activity of the muscles of inhalation and exhalation. Believing that the admonition of some teachers of vocal production to "raise" the upper chest produced dangerous muscular tension in the throat, Gullan encouraged her students to bring the upper chest forward, a
position achieved by "placing the fingers of the right hand firmly upon the end of the breastbone and bringing that part of the breastbone slightly forward and upward against the pressure of the hand." Once this position of the chest had been secured, she then demonstrated the movement of the muscles of inhalation. During this lesson, she worked for

a healthy, vigorous intake and output of breath by means of the muscles which control the floating ribs, keeping the upper chest perfectly maintained in position without the slightest stiffening. The muscles all round the throat must be absolutely easy and relaxed, the chin kept well in, the shoulders well held but never pressed backward or pushed upward.

As a cure for the objectionable audible intake of air practiced by most beginning students, Gullan suggested that they breathe through the nasal passages at the beginning of each long passage, and use "light, easy breathing through the mouth, for the constant renewal of breath" during short pauses.

To eliminate vowel substitutions and distortions, according to Gullan, the "teacher must be able both to teach and to illustrate by her own speech the right shaping and the correct pronunciation of English vowels and diphthongs." To improve articulation, Gullan had her students use small hand mirrors to check the position of the articulators and fashioned exercises designed to help "pupils to open their mouths, to control their tongues, and to make vigorous use of the soft palate." She also stressed the importance of "lipping" exercises to sharpen initial, medial, and final
consonant sounds. Gullan characterized these lipping exercises as playing "gymnastics" with the articulators.

Describing this exercise she wrote:

Invite the class to imagine that they are in a room where someone is asleep and where they may not speak aloud in case of waking the sleeper. There is, however, someone else at the extreme end of the room to whom they must give a message, and give it without mistake as to meaning; so they are to summon up all their force of breath, direct it to the very front of their lips, and manage to convey, practically by means of consonants alone, the words, 'Can't come to tea.' . . . Remember that it is not a whispering exercise. It is a strong shaping by the consonant sounds of the breath stream. We are accustomed to think, when we are vocalising, that we speak more distinctly than is actually the case, because we are deceived by the loud sound made by the vowels. British people generally have an excess of tone over articulation when they speak, and it is to achieve perfect balance between tone and articulation, or vowels and consonants, that we practise the 'lipping' exercise.

Exercises for projection began with the lipping exercise, after which Gullan allowed the students to produce a light singing tone. After they could produce the sound without strain, Gullan encouraged the group to "increase the power, always keeping the tone well forward and the articulation of consonants strong enough to be heard." Gullan stressed the point that projection was not the same as shouting. She insisted that the vocal tone, projected on a steady, smooth stream of air controlled by firm abdominal support, should be consistently free from any harshness in quality caused by tension in the throat.

Characteristically, the creativity and enthusiasm embodied in the lipping exercise was carried over into all
of Gullan's drills for correct vowel and consonant sounds. She believed that the children should "never be kept too long at any sound," but while they are practicing, the children should put "all their mental and physical energy into the work." She stressed the point that children would "return to their discoveries with fresh zest at each lesson" if they were "never pushed to the point of fatigue or boredom."27

To maintain interest in the "speech training game," Gullan always included imaginative literature during the session. She wrote that she was convinced that children would want to improve their speech if they came into contact with literature possessing the finest examples of vivid expression and sentiment. Gullan wrote that she was totally persuaded of this viewpoint after reading Thomas Burke's autobiography entitled The Wind and the Rain, in which a boy "overcame the many limitations" imposed on him because of poverty. Gullan explained the impact of this story on her thinking:

The musician Creegan, who takes an interest in the boy, and who is described by the neighbours as 'a gentleman born,' is seeing him off to his first situation. His parting words are, 'Goodbye, young man! sound your aitches, and don't say 'Not Half' and 'You bet,' and don't speak through your nose or out of the side of your mouth, or you'll never get on.' The boy had literally been unaware until that moment of the difference between his speech and Creegan's, but here comes the interesting point. Though he realised it, the realisation was not enough to make him determined to change it. For two years he went on in the old bad ways, in spite of the advice he had received. 'Then,' he tells us, 'I discovered literature! Slowly, unknown to myself, my voice and accent changed. I was just as awkward and uncouth, but, by constant rehearsal of my favorite passages, I
I achieved control of the letter 'h,' learned to give words their full value, and dropped locution of the 'Not Half!' sort. What an achievement! Truly a labour of love, undertaken quite alone.28

Gullan lamented the fact that this boy had to correct his speech alone, but from her experience and her own childhood memories, she concluded that effective speech training, accompanied by the performance of literature, assured results prompted by "that passion for beauty rooted in each of us."29

As a useful activity to every stage of her speech training method, Gullan encouraged the use of choral or unison speaking. Writing in 1927, Gullan described her familiarity with the abuses associated with unison recitation:

Many years ago it was my habit to pass a certain school on my way to work where collective repetition of the good old-fashioned kind was in full swing. One day it would be the multiplication tables. 'Twice two are four, twice three are six, twice four are eight,' the children announced in a raucous shout which, for all its clamour, had in it no spark of life, no hint of intelligence. Every now and then the teacher, shouting at the pitch of her voice to lift it above the clamour, would call some member of the class to attention, and then once again the dreadful noise would begin. Sometimes it was spelling, sometimes it was reading, when they were practising, but day by day and week by week forty-five miserable little persons and one big one persevered in the name of education in this nerve-fraying soul-less /sic/ business, evidently unaware of there being any more happy way of acquiring knowledge.30

Nevertheless, Gullan believed that with the correct supervision, a class could effectively learn phrasing, pacing, pronunciation, and vocal flexibility through participation in the choral speaking of suitable literature.31 Gullan also that children were naturally attracted to choral expression as evidenced through their play:
Now if we watch children at play, we shall notice that they do speak collectively. In fact, they love to do so, because in this way they satisfy their sense of rhythm and their ear for sound, and are experiencing a common emotion and giving it voice all together, enjoying by such means the added power and significance which the accumulation of tone and speech affords.  

Because of the predominance of rhythm in verse and the children's natural inclination to imitate any rhythmical phrase or motion, Gullan believed that poetry was a suitable choice for the speech training class. For the very young children, she began by introducing nursery jingles with strong and regular meter. After reading the jingle to the children, Gullan then invited them "to make a movement to the rhythm by clapping, stepping, or dancing with their bodies."  

She warned that children should never be asked to "memorize words or phrases which are beyond them," nor should this initial movement be orchestrated. At this early stage the movement should be free, spontaneous, and full of life, marking the metrical pattern of the verse.  

After this movement has been mastered, Gullan next guided her students in poetry games suggesting "the nature of impersonation." While a few of the children recited the verse, others gave physical characterizations suggested by the incidents in the poem. For example, the children flapped their arms like doves for the poem "Rooketty Coo," or pranced like a horse in "Bell Horses." Gullan noted that her method differed from the Dalcroze system of rhythmic movement. She wrote that the Dalcroze system, if applied to speech training,
"would be disastrous where speech was concerned, rendering it absolutely mechanical and quite defeating the purpose we have in view." While Dalcroze required movement for every stressed and unstressed note in the musical phrase, Gullan encouraged simple movements to express the mood of the selection and to illustrate the flow of the speech rhythm.

Gullan recorded many examples of these poetry games in her writings. The following is her description of a performance of the jingle, "Bell Horses."

Bell horses, bell horses,
What time of day? (ʹ)
One o'clock, two o'clock,
Three and away! (ʹ)

Children formed into groups of three of which one is driver and two are a pair of horses. They all move forward, four steps to the line, the horses lifting the knees high in a prancing step, the driver stepping in ordinary fashion. All begin with the left foot. The driver cracks an imaginary whip to each line. With the left hand he holds the two inside hands of the horses which are flung back to him. The outside hand of each horse is put behind his own back, gripping the inner arm for steadying purposes. The value of the cracking of the whip twice only in the line is that the crack falls upon the two stronger beats, the stress on the second and fourth beat being slightly weaker. This will give the children an opportunity of becoming aware, half-consciously, of the way in which stresses vary.

For children eight and nine years of age, Gullan began by using the same techniques as with the younger children except that instead of repeating jingles or nursery rhymes, the older children were introduced to poetry suitable for "robust" delivery, surrendered to "an obvious rhythm."
Gullan suggested that at this age children should be introduced to the variety of rhythms found in poetical forms.

To acquaint children with various metrical structures, Gullan used the "ta-ta" method of group reading. While she read the poetry aloud, Gullan encouraged the children to tap out the meter with their knuckles or pencils on their desks. For the younger children she would lightly tap her fingers together to the steady pulse of the verse. Gullan credited Mrs. Tobias Matthay, a speech teacher from London, whose students also performed at the Oxford Recitations, with suggesting to her the use of a small drum to accompany and illustrate various rhythms. After the children could reproduce and recognize various rhythms in this manner, Gullan allowed them to speak the poem in "ta-ta language," substituting the syllable "ta" for the words of the poem.38

Gullan also taught rhyme patterns in poetry by using an innovative technique. She began by discussing the presence of repetition in nature, such as found on the seashore, or on the wings of a butterfly, and applied this concept of design to poetry. After writing a poem on the board, with the rhyming words either underlined or highlighted by colored chalk, Gullan pointed out the variety of rhymes and rhythms.39

Besides teaching the structure of poetry, Gullan also used colored strips of paper or simple art work drawn by the students to illustrate the images found in simple "picture poems." For example, while teaching Walter de la Mare's poem
"Mrs. MacQueen," Gullan first read the poem to the children, and following her reading, answered their many questions concerning the setting of the story and the imagery used by the poet to create the atmosphere and mood of the selection. Gullan later recorded their enthusiastic response to the poem:

This poem provided great interest and delight for the children. The first question arose: 'What was glass like a bull's eye?' and I had to tell them. Next came the question: 'What are cobbles?' and later, 'What is a linden tree?' and answers had to be accompanied by little drawings with coloured chalks on the board.40

When the children completely understood the words in the poem, Gullan allowed them to act out the events of the poem. Following this activity, she gave the children strips of paper on which to draw pictures inspired by the poem, and placed these next to the poem written on the board. Gullan found that repetition of the lines, while the children finished their corresponding art work, helped the children to remember the poetry and made the imagery in the poem vivid.41 Gullan believed that "the picture poem" supplied "a great need" by exercising the children's "image-making faculty."42

Gullan suggested the subtler rhythms of poetry to her classes by controlling their performances of unison speech. She conducted with her right hand, "touching very lightly on the less important stresses and showing the more important ones by a spread or stretched movement" of the hand. She wrote that conducting in this manner communicated the "thought value of the words."43
For older children, from ten through fourteen years of age, Gullan began in the same manner as with the younger children. However, instead of performing poetry games, Gullan instructed the older children in exercises requiring spontaneous movement expressive of a certain emotion or mood. Gullan felt that this spontaneous movement taught the children to recognize "true emotion" in gesture, for when the children were asked to choose which movements were the most expressive or appropriate, according to Gullan, they always selected "the simplest, most natural forms." As a guide for teaching expressive physical movement, Gullan suggested that it was necessary, whatever the age of the pupils, that the theme should be presented so stirringly that it seizes the imagination and fires the mind and spirit, thus providing the opportunity for eloquent physical expression. It need hardly be said that simplicity and sincerity should be at the root of all such work. The fact that we have had so much artificial and meaningless gesture used indiscriminately in lyric and dramatic verse alike, points to the conclusion that the speaking of verse in the past has been of the nature of an 'accomplishment' and has had little to do with art.

Gullan also wrote that as a teacher she had to "constantly resist the temptation to show" her students "a movement or a gesture." According to the following description of Gullan's teaching by Mary Major Crawford, an American speech teacher who visited Gullan's classroom at the Speech Institute during the 1930's, Gullan, like most performers who teach, sometimes succumbed to this questionable practice:

Miss Gullan's personality is fascinating; one is tempted to observe her rather than her procedure. She has a
vigorous body, a beautiful, rich voice . . . and dimples. At the Speech Institute in London, where she was conducting the earlier Vacation School for teachers of choral speech, there were gathered in July about forty teachers from the United States, with a sprinkling from Ireland. When they tried to reproduce her interpretative reading and dramatic action, she might say, 'It is not too bad, but it is not what I want.' Again she would read the line, repeat the action to show idea or mood. Her energy is remarkable, as she sweeps across a great room, interpreting for students some dramatic passage.46

Besides spontaneous movement, Gullan also taught her older students "plastic movements" to spoken poetry. This movement, instead of being controlled by the meter of the verse, extended smoothly over a complete phrase. For example, according to Gullan, Shakespeare's lyric, "Full fathom five" from The Tempest, was performed in the following manner:

Four stand, one at each corner, and four kneel facing each other, in the centre. The corner people face the centre, pulling their bells with a long continuous movement, the centre people, whose hands are joined, swing them inward and upward. All hands arrive at their fullest height on the last word of the first line. For the second line all reverse the movements, swinging down, and finishing the downward curve exactly on the word 'made.' So on throughout the stanza. The movements should be continuous, preserving an even swing from first to last and with care that no jerkiness takes place at the beginning or ending of the lines. The whole body should, of course, be in harmony with the arm movements.47

After the children of all ages were acquainted with unison speech, Gullan introduced the "line-a-child" method of poetry speaking. The purpose of this method, according to Gullan, was to "get a single line spoken as well as possible by each child,"48 and served as a bridge between
unison and solo speaking. Beginning with a simple poem, Gullan would read the poem aloud and then discuss its meaning with the children. Then the class would recite the poem together, only after discovering the rhythm of the selection using the "ta-ta" method. Once the poem was memorized, each child would take one line, and the poem would be presented as suggested in the following example:

Sólon Grúndy
Bór on Mónday,
Christened on Tuesday,
Márried on Wénesday,
Ill on Thúrsday,
Wóre on Frídáy,
Díed on Sártáday,
Buríed on Súnáday,
Thát was the end
of Sólon Grúndy.

Children join hands and swing them (two swings to a line). The rhythm can be slowed to the pace at which each child can speak its line with ease and distinctness. Do not use two silent beats in this case between line and line, because such a method would break the idea of continuity, so marked in this jingle. 49

For the older children, the same technique was found particularly suited to choral performances of Scottish ballads and other poetry with refrains. According to Gullan, during these performances the children alternated speaking the verses and then joined together for the refrains. When
appropriate, they also spoke poetry antiphonally, revealing the structure of the selection.50

Gullan wrote that her method of rhythmic movement to spoken poetry in the school utilized choral speaking "as a means to an end"—to develop "light, flexible tone," sensitivity to rhythm, and "well-finished, clear speech."51 However, she never disregarded the artistic possibilities of unison speech and later wrote at length concerning the verse-speaking choir in her textbooks, Choral Speaking, The Speech Choir, and The Poet Speaks.

B. Lectures and Public Readings

Soon after Marjorie Gullan established her association with the Scottish Education Authority, she was in demand as a lecturer to elaborate on her successful experiments in speech training. Late in 1922 she began a lecture tour sponsored by the Women's Educational Union. The tour, extending across the Scottish countryside from the frigid shores of Aberdeen in the North to the historical centers of Perth and Ayr in the East, was well publicized.

Her first lecture, given in Aberdeen on October 26, 1922, centered on the special needs of teachers for speech training.52 Her audience in the "silver city, famous for its shining indigenous granite buildings and bracing breezes,"53 gave Gullan a warm reception. Introducing Gullan to the assembled crowd was Miss F. Duthie of the Kittybrewster Public School. Gullan began her remarks entitled
"The Use and Abuse of the Voice" by stating that "character was often expressed in the voice, but circumstances and conditions were large factors in determining tone, pitch, and inflection." She then continued to adapt her topic to the special needs of her audience by drawing examples from the obstacles that plagued teachers, such as lecturing to large assemblies and classes or having to compete with noise from adjoining buildings or classrooms.

After establishing the necessity for projection and clear speech, Gullan then presented the three essentials for its proper use. First, she said, the voice must be able to withstand strain and stress; second, it should be free from accent and errors in pronunciation; and third, it should be musical in tone, free and responsive with animated inflections. The second section of her address concerned the needs of the students. She called for children to be placed in a school environment wherein freedom of movement and speech could be assured. She insisted that in a school "where the love of beauty was encouraged" and where children were immersed in the study of fine literature, "the children were happy and natural," and "they usually spoke clearly and articulated well." Gullan concluded by urging the teachers to be the creators of such an environment and to set the example for good speech through their own "beauty of tone."

In November of 1922, Gullan traveled to Paisley, Ayr, and Perth, lecturing on the speaking of poetry and its
importance in elementary education. The Paisley lecture was held in the Board Room of the Y. M. C. A. Buildings on High Street with Margaret Findley of the Laigncartside Street School presiding over the meeting. The large audience completely filled the hall. A reporter for the Paisley Daily Express wrote that "the lecturer gripped her audience at the beginning, and held it in rapt attention to the last sentence." He also noted that "the illustrations of her subject, which Miss Gullan gave in her own inimitable style, were greatly appreciated."^55

Gullan began her speech by issuing a vibrant appeal to all educators present to seize and exercise the child's imagination through poetry. Poetry, she said, equipped the child with an inner storehouse of experience upon which to call in times of "listlessness." The love of poetry will pull the child from the "cravings associated with the cinemas and other leisure time activities"^56 and will clothe the child with richness from within, giving a poetic heritage that nurtures "beauty for its own sake" and provides "imaginative sympathy for others."^57 In other words, the love of poetry will rescue the child from less profitable activities and will provide instead an imaginative experience consonant with the child's rhythmic nature and innate sympathy for beauty.

Gullan went on to state that children must be allowed to develop their rhythmic sense, which is "the core and heart
of life." She concluded her remarks by suggesting that children should not be allowed to attend poorly written and produced dramas, since the experience could only "weaken the aesthetic sense." She contended that it was only through the appreciation of great literature such as Shakespeare or the national ballads that a child's character, vocabulary, fluency, and accuracy of speech could be developed.

At Perth and Ayr, Gullan expanded this same topic. She began by saying that over one hundred years ago Shelley had lamented "that man had done so much through invention, and discovery, and had built up so great a civilization that he had quite forgotten to think about his own development." She went on to say that this decayed spiritual flowering, in the face of encroaching materialism, produced the social injustices plaguing society. She agreed with the Scottish poet John Drinkwater, who said that all injustice came "from spiritual and mental lethargy" and that it was "largely the lack of imaginative thinking" that produced this condition.

Gullan then proceeded to outline her method of teaching poetry that would release children from the enforced passivity of the classroom by featuring rhythm, word color, and meaning. Children would discover for themselves the pulse of a poem if they were allowed to dance the poetic rhythm spontaneously, Gullan said, and they would benefit from the freedom of movement by learning more quickly and by bringing their own ideas to the poetry lesson. In teaching word
color, Gullan stressed the importance of the teacher's clear enunciation and proper breathing as necessary techniques to convey the poem's beautiful sound to the children. To teach the meaning of a poem, Gullan stated, the teacher should be careful to choose poems of good quality that have "some relation to their daily lives; otherwise, the poetry lesson will be nothing but a parrot lesson and all the value of it will be lost."\(^1\)

In East Kirk at the East Parish Church, Gullan concluded her winter tour with the speech, "The Voice Beautiful." Introduced by William Dobson, the church organist, Gullan began her address by crediting the Festival movement with reviving the current popular interest in speech training. She confessed that her lecture would be largely an appeal to persuade people to see the importance of "the cultivation of the art of making ourselves articulate in the highest sense of the term."\(^2\) She continued by telling of the power that poetry could exercise over children and by providing numerous "hints" on how to cultivate an expressive and beautiful voice. She concluded by reading selections from the Bible, including several Psalms, and poetry of Wordsworth, the featured selection being the poem "I Wandered Lonely As A Cloud." A reporter for the Stirling Journal and Advertiser recorded that Gullan read these selections "with telling effect" as illustrations of her speech training method.
Gullan, as a representative for the Scottish Education Authority, also lectured in July of 1923 as a member of the faculty at the University of London's Vacation Course for teachers. Gullan's topic for her opening lecture was the "value of language training in the infant school." The Daily Telegraph reported that Gullan said during this session that "new methods were necessary in dealing with little children," techniques to encourage freedom of movement and expression for the children in the classroom. She charged that inarticulate students in the public school suffer from the repression of their natural tendency to "chatter." Her remarks were reprinted in newspapers throughout England and Scotland. Representative examples of these headlines were: "Let Children Chatter: Glasgow Woman Deplores Rigid School Rules" and "Our Silent Children: Effect of School Repression."

Just as Gullan's lectures for the Women's Educational Union and the Scottish Education Authority disseminated information about speech training for the classroom to interested educators, the Scottish Association for the Speaking of Verse fostered an appreciation for the spoken word throughout Scottish communities. The Association, founded in 1922 with John Masefield as its first president, had active chapters in all parts of Scotland, including Edinburgh, Glasgow, Firth, and Aberdeen. Besides verse-speaking festivals and contests, the Association also
sponsored lecture tours and recitals. One such tour during the fall of 1926 again required Gullan to combine her skills as a lecturer and public reader.

Accompanied by the Glasgow Nightingales, Gullan traveled to five cities during this tour under the auspices of the Scottish Association for the Speaking of Verse. The lecture-recital itself was composed of five distinct sections. During the first section the Nightingales performed selections from the Old and New Testaments. The second and third sections featured Gullan and her students in solo performances of literature by Poe and Housman, passages of Scripture, and Scottish ballads. Section four once again brought the Nightingales together to perform the closing scene from Milton's *Samson Agonistes* and a scene from Swinburne's *Atalanta in Calydon*. According to the *Edinburgh Evening Dispatch*, both selections in the fourth section were accompanied by striking tableaux. For example, in the death scene from *Samson Agonistes*, the supposed "eye-witness of the tragedy was surrounded by the friends and father of the champion"; and these silent viewers expressed "grief, anger, or surprise as the tale progressed." Between the fourth and fifth sections a short intermission allowed the Nightingales to change from their lilac-colored dresses of Grecian styling into "short frocks" that were appropriate attire for the final portion of the program. After the intermission, Gullan lectured on her method of rhythmic
Illustration 2

The Glasgow Nightingales in Performance
Glasgow, Scotland, September 30, 1926
movement to spoken poetry, and the girls illustrated her lecture by performing examples of poetry games for children. The girls "demonstrated how very young children were taught rhythm in poetry" by "beating time with their hands, stepping out the rhythm, prancing (as in 'horse' games) and romping." The girls also demonstrated the "line-a-child-method" of verse-speaking with each girl "in turn reciting successive line of 'The House that Jack Built.'"

The first lecture-recital in this fall tour opened in Perth on September 23, 1926, at the Synod Hall with David Martin presiding. During his opening remarks Martin commented on the remarkable growth in membership experienced by the Scottish Association during its existence. He boasted that Perthshire alone had over 100 members and that the Association as a whole was well over 3,000 members strong.

The Dundee Courier and Advertiser reviewed the lecture-recital and congratulated Nan Scott, Moira MacKenzie, Enid Hewitt, and Nancy Wilkie on their enthusiastic participation in the speech training lecture that closed the program.

Five days later, according to the Aberdeen Evening Express "something new in the way of public entertainments was seen in Aberdeen" when Gullan repeated her lecture-recital. The performance took place in the Cowdray Hall with the Reverend Mursell, lecturer in public speaking at Aberdeen University, presiding.
The reporter for the *Press and Journal*, favorably impressed with the performance, noted that Gullan, while conducting the verse-choir, controlled "the rhythm by beating time in the orthodox way, and by raising or lowering her hands, and other movements, indicating pitch and inflection."

He continued:

One imagined that a great deal of training and practice had been expended on this performance, because not only in rhythm, but in pitch, in intonation, in the slightest inflection of the voice, rising or falling, in facial expression—in all these things the girls were almost perfectly in unison, and the whole choir spoke as with one voice.71

Hilda Black, who often heard the choir during the 1920's, later commented that Gullan "had a rich voice and all of her pupils had this same voice super-imposed /sic/ on their own. It was said that her verse-choir spoke the Marjorie Gullan voice amplified."72 The description in the passage quoted from the *Aberdeen Press and Journal* seems to verify Black's statement.

A third performance took place in Edinburgh on September 29, 1923. For a reporter from the *Edinburgh Evening Dispatch* the recital was at first slightly disconcerting.

A stranger casually 'dropping in' at the Freemasons' Hall, George Street, Edinburgh, last night would have been surprised to see fourteen graceful young ladies all clad alike in gowns of palest purple, gathered in a semicircle round an elder lady, their leader, reciting the Beatitudes, the two segments of the 'choir' saying a Beatitude each in turn.

At the conclusion of the passage, the leader turned, and facing the 'choir' conducted the others in the
recitation of two psalms. Any illusion that this was some new women's religious sect, however, was quickly dispelled when the main body of the 'priestesses' filed out at a side door leaving one young member to 'bring the house down' with a pawky Doric rhyme, 'A Bairn's Tale in Braid Scots.'

A reporter for the Scotsman concluded that the lecture-recital was "expressive of many moods, and every item, without exception, was rendered in a manner that vividly conveyed the spirit or portent of the passage spoken." A large Edinburgh audience attended the performance at which Herbert Wiseman presided.

The fourth performance scheduled on the fall tour brought Gullan and the Nightingales back to Glasgow. In the Glasgow High School Hall on September 30, 1926, Gullan opened the lecture-recital by addressing the assembled audience. She said that the Scottish Association of the Speaking of Verse endeavored to "make it possible for the masses of men and women who lived such ugly lives to realize the beauty of speech." Perhaps this was a reference to a series of recitals that Gullan gave during June of 1926 at the Strand Theatre in London for poor "labour audiences . . . depressed by the very conditions of their lives." She continued by saying that her students tried to present speech "sincerely," to give motion and guidance to the intelligence," and "to keep the whole thing warm and living." The Herald noted that the evening's performance was an exemplification of Gullan's opening remarks concerning "noble poetry, nobly spoken."
Following the Glasgow performance Gullan and her students left for Northern Ireland. In Belfast on Saturday, October 2, 1926, Gullan and the Nightingales presented their program for the first time to an Irish audience in the Minor Assembly Hall. A unique feature of this lecture-recital was that portions of it were later broadcast over Belfast radio. Moira MacKenzie, a member of the Nightingales, later commented concerning this tour that the performance of passages from the Bible was for many the highlight of the program. The reporter for the Belfast Evening News who saw the recital came to this same conclusion. The reporter also included special praise for Gullan and MacKenzie who 'respectively took the parts of Manvoh and the Messenger in an episode from Samson Agonistes.'

A reporter for the Belfast News-Letter complained that "in several of the pieces, there was an element of artificiality and monotony in the performance of the chorus, their speech becoming tinged with a sort of sing-song intonation." However, no such reservation was noted by the representative for the Northern Whig who thought that the whole program was far removed from the familiar elocutionary performances of "Charge of the Light Brigade" and "Christmas Day in the Workhouse."

When Gullan accepted a teaching position at the London Polytechnic in 1926, she left behind a professional reputation based on twenty-six years of teaching in Glasgow. Her
private studio and school, her work with the Girls' School Company and the Music Festival, and the lecture and recital tours with the Nightingales all contributed to her reputation as a remarkable teacher. The associations established during these early years with the poets, teachers, and educational authorities of her day would diversify her activities during the next twenty-five years of her professional life in London. Gulian never forgot these early years or her family. The professional advances that she made through her later teaching, directing, choral speaking, and writings trace their inception to her early experiences in Scotland.
ENDNOTES

CHAPTER II


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17. Marjorie Gullan, Spoken Poetry in the Schools, pp. viii-x.


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CHAPTER III

THE EARLY YEARS IN LONDON

Poverty, an ageless jackal, prospered in parts of London following the First World War. It fed upon the poor, prevented their social acceptance and advancement, and grinned at the frustration and drudgery from dead-end jobs and colorless lives. Visiting the classrooms in the public schools located in the poorest sections of London, Kathleen Stone witnessed stench, filth, and listless silence, all signs of the jackal's presence. To the children in these schools, according to Clive Sansom, Marjorie Gullan and Gertrude Kerby dedicated their lives. For them "the underprivileged children of the state schools--and before the second world war they were under-privileged--always came first." Gullan's association with the Regent Street Polytechnic and the University of London Institute of Education expanded her professional reputation and transformed her social consciousness into action.

A. Activities at the Regent Street Polytechnic
1926-1932

As she entered the lobby of the Regent Street Polytechnic, perhaps Marjorie Gullan paused to admire the mosaic of inlaid marble dominating the foyer's floor. No
doubt her father, who held social and religious beliefs similar to those of Quintin Hogg, founder of the Polytechnic, would have admired the sight of St. George slaying the dragon encircled with the school's motto, "The Lord Is Our Strength."

Quintin Hogg, the fourteenth child and the seventh son, was born in 1845. Educated at Eton, he later became a clerk's apprentice in London. While walking through the streets of London, he was shocked at the sight of the "poor little beggars" who crossed his path. He later confessed that he had "to try and help some of the wretched little chaps I used to see running about the streets." His first attempt was less than successful:

My first effort was to get a couple of crossing-sweepers, whom I picked up near Trafalgar Square, and offer to teach them how to read. In those days the Victoria Embankment did not exist, and the Adelphi Arches were open both to the tide and the street. With an empty beer bottle for a candlestick and a tallow candle for illumination, two crossing-sweepers as pupils, your humble servant as teacher, and a couple of Bibles as reading books, what grew into the Polytechnic was practically started. We had not been engaged in our reading very long when at the far end of the arch I noticed a twinkling light. "Kool ecilop," shouted one of the boys at the same moment "doucing the glim" and bolting with his companion, leaving me in the dark with my upset beer bottle and my douced candle, forming a spectacle which seemed to arouse suspicion on the part of our friend the policeman, whose light it was that had appeared in the distance. However, after scrutinizing me for some time by the light of his bull's-eye, he moved on, leaving me in a state of mental perturbation as to what the mystic words I had heard hollered out meant, and to ask myself what I, who a year before had been at Eton, was doing at that time of night under an Adelphi Arch? Afterwards, when I became proficient in "back slang," I knew that "kool ecilop" was "look out for the police," spelt
backwards, the last word being evidently the original of the contraction "slop," a familiar nickname for the police of London today. Altogether I did not think my first essay a very successful one, and I cast about in my mind how I could learn the language of those boys, and ascertain their real wants and their ways of life.  

Soon after this episode Hogg opened a "ragged school" dedicated to training the mind, body and spirit of its students, who were, for the most part, refugees from the slums and lower working classes of London.

His great ideal was to cultivate all that was God-given, noble and enduring in men, to elevate and purify the talents they possess. Too much stress cannot be laid on this fundamental principle of his work. 'Depend upon it,' he once warned his Sunday class, 'you will be required to give an account of your talent of common sense as well as of any other talent you may possess.' Every faculty implanted in humanity, whether intellectual, physical, social or psychological, was in his eyes a 'gift of God' and therefore worthy of respect, of care, and of cultivation; and the means to develop these faculties should, he held, be placed within the reach of all. He provided thousands of young men with the chance of improving their technical knowledge, coupled with opportunities for literary or artistic studies, for social culture, and for physical development; and spent himself ungrudgingly in striving to influence them to use their advantages in the highest and noblest manner.  

By 1926, when Gullan joined the Polytechnic staff, the "ragged school" had been transformed into a prestigious technical school of 1,800 students enrolled in day and evening classes. Hogg's religious fervor, still publicly advertised in the lobby's mosaic, was now expressed in the school's insistence on morality and character as necessary personal traits for a better society.  

A writer for the Daily Gazette characterized the average student at the Polytechnic as carrying the "banner
of youth" for the nation. "They are cockney-bred, the majority--and that means something, as our cockney battalions proved not so long ago. They are young. They have dreams . . . and their dreams are practical enough. . . . They are working for solid jobs." Gullan's description of some of the students in her evening classes illustrated the Daily Gazette's claim:

One young man tells us that he is a worker in a big firm but has enough money to set up a little business of his own. The only drawback is that he feels quite unable to converse easily with agents and customers . . . .

A young business woman who interviews for her employer, comes with the request that she may be helped to talk easily and fluently and to present her ideas quickly and clearly; and a business man who was talking with us last week announced that he was going to send a young friend of his to be taught how to talk, because his chief had said, 'I must have young men in my employment who speak distinctly and fluently and can construct a decent sentence.'

No doubt Hogg would have been proud of these students and others enrolled at the Polytechnic, who were characterized by the Daily Gazette as the "backbone of London youth." Nevertheless, not all of the students at the Polytechnic were young. Gullan's speech classes were filled with individuals possessing diverse professional and personal goals of all ages and backgrounds. Since many of the courses in the Department of Speech Training and Dramatic Art at the Polytechnic could be applied toward a degree from the Royal Academy of Dramatic Art, some of the students were interested in pursuing careers in speech or the theatre. Some were desirous of speech skills to secure advancement in their
chosen vocations; others enrolled in Gullan's speech classes for more personal reasons. Gullan wrote poignantly of one older student:

An elderly woman who has achieved the splendid task of teaching herself to read, write, and spell, for she was not born in the days when education was compulsory for all, now finds, she tells us, that though she has a good vocabulary and a great deal of knowledge culled from her reading, she is quite unable to pronounce the words she reads, or to put them together in speech as she sees them written. She has lived alone, and has never had any practice in expressing herself.12

Despite their divergent motivations, Gullan believed that all students enrolled in her classes could possess the necessary speech skills instrumental in nurturing individual and social well-being. Without this training, Gullan claimed that her students were "imprisoned and fettered" and that they could "never make the fine contacts with their fellow-beings which result in mental and spiritual refreshment and renewal." She was appalled at the inarticulateness of her adult students and lamented the fact that they were never "taught to express what they know, to describe what they see and hear, feel and think."13

When Gullan assumed leadership of the Department of Speech and Dramatic Art at the Regent Street Polytechnic in London in 1926, she did little to alter the existing curriculum. Instead she chose only to add her own complementary courses leading to a certificate in the Marjorie Gullan Method of Rhythmic Movement to Spoken Poetry. Sympathetic to Hogg's vision of social reformation, this certificate
program according to Gullan, aimed "to make poetry a part of
the life of the Community, by bringing into living contact
with it the average men and women who seldom or never read
it for themselves." Her goal was to reach the minimally
educated through the teachers, and as such offered her
certificate course to full-time school teachers and social
workers at a reduced fee considerably lower than the regular
tuition.15

Students receiving the Marjorie Gullan Certificate
were enrolled in courses in verse-speaking, the Gullan Method
of Rhythmic Movement to Spoken Poetry, dance, and basic
speech-training. After the completion of these courses, the
students underwent a four-part final examination. The first
part was written and the remainder was practical in nature.
The written portion required the completion of a paper
describing the Gullan method as revealed through her text-
books. Part two was an evaluation of the student's "articu-
lation, enunciation, accent, tone, and the reading of poetry
and prose." The student's "accuracy of movement" and
"correct recognition of different rhythms" as part of the
rhythmic movement necessary for the miming of ballads was
assessed in part three. The culminating test, part four,
required the student to exhibit proficiency in utilizing the
Gullan method with children in a classroom setting.16 Gullan
believed that students completing her certificate course
would achieve and embody five objectives:
1. Knowledge both practical and theoretical of the technique of good speech.

2. The ability and taste to move well and appropriately.

3. A well-established sense of rhythm both in movement and in speech.

4. A thorough understanding of the principles and psychology of the Marjorie Gullan Method of Rhythmic Movement to Spoken Poetry.

5. The power of rendering a poem with good speech, phrasing, correct rhythm, stressing, and artistic expression.17

Besides the courses in the Gullan method, she also taught classes in vocal production, public speaking, verse-speaking, acting, and dramatic production. Writing in 1931, Gullan described her use of choral speaking as a teaching tool in her speech training class at the Polytechnic:

The writer has worked for several years with a very large speech-training class, numbering anything from one hundred to one hundred and fifty, and could never have achieved good results in speech and tone and expression had it not been for a fifteen-minutes' choral practice at the end of each lesson. Sometimes, if consonants were poor, practice was given in a refrain to a ballad or in dialogue rhymes rich in plosives and fricatives. If vowels were the difficulty, a refrain or lines of a poem were chosen for their beautiful vowel qualities, and spoken in unison. If nasal resonance was poor, a refrain was practiced . . . . If the speech was clumsy and slow, a little choral speaking of the words of a patter song from one of Gilbert and Sullivan's operas was done. The teacher was able to find out individual difficulties by letting the class speak in small groups. . . . It is easy to detect poor tone and speech when the groups are small, and easy to help poor speakers by placing them in groups where a better standard is being attained.18

Her students in these classes retained vivid memories of her teaching. Writing to Kathleen Stone, Anne James recalled,
Now about Miss Gullan, I think the word is dynamic. I always think of her like a gull, swooping out of the air, with great power. (Do you remember when she made you feel her rib cage? The power of her lungs must have been enormous!)\(^{19}\)

Because of Gullan's "swooping" entrances into the classroom, the students affectionately called her by a shortened version of her last name, "The Gull."\(^{20}\) Belinda Peacy, a student in 1930, remembered the Gull's "beautiful deep, modulated voice."\(^{21}\) Allen Keeling, a reluctant student at best, wrote,

My connection with Miss Gullan—she was always Miss Gullan—lasted not much more than a year. About 1931 I enrolled for some evening classes at the Regent Street Polytechnic. Speech training and Verse speaking—I really forget what they were called. They proved interesting, very much so. My first memory is of a large, quite crowded class where we stood up, waved our arms, did relaxation exercises, shaking wrists violently to "loosen up"; then articulating consonants and vowels in unison and doing deep breathing exercises. All good fun and stimulating under Miss Gullan's direction. I seem to remember her saying things like 'Come on now--some of you--wake up and show you're alive! Live! And if you want to live you must breathe! Live dangerously.' (rather eccentric advice but evidently not meant to be taken too literally). A psychologist might find something significant in the fact that she was very proud of the Scottish blood in her veins, and that those remote ancestors of hers whose bloody deeds are recounted in the Border Ballads (which she loved to recite) must certainly have lived very dangerously indeed!

I also remember quite well first meeting her. In appearance she struck me as being, though delicately built, of rather a masculine type, decidedly not what is usually called good looking but neat, business like and confidence inspiring. One soon saw that she was a very positive person. Greying hair, dark penetrating eyes, hints of latent intensity, mobile features, lips in particular mobilissimi, and of course, tremendous vitality. Some sort of personal magnetism I think one must associate with her too—not physical, something of the mind and spirit, rather. She was always totally absorbed in whatever engaged her attention. This made her a good listener also. And, in its widest sense, she was, I believe, a deeply religious person, and in
personal relations a warm and generous one. She was an excellent and stimulating teacher and taught me a lot. When she recited or assumed a dramatic role herself, she entered into the spirit with tremendous intensity. I was not always entirely happy with the effect, feeling that the constant teaching had made her too mannered.22

Clive Sansom, a classmate with Keeling, responded more favorably to Gullan's teaching.

I was 19 at the time, and had enrolled at the London Polytechnic with the intention of joining the Fencing Club. But I had just been rejected for health reasons and I stood rather dejectedly in the hall looking at the notices of other activities. All seemed drab and unromantic in comparison. Then I saw the words: 'Public Speaking.' I had often considered taking such a class in the hope of overcoming my embarrassment at doing anything publicly, but had never plucked up sufficient courage because the class itself would be public. Now it was forced on me. To leave the building that evening without joining any class at all would have been an admission of defeat. So I joined the group of at least fifty people and was soon watching the instructor on the platform.

At first I was aware of exaggerated lip-movement and rather theatrical mannerisms as she encouraged a miscellaneous and rather lethargic collection of men and women to articulate with more energy than they had ever employed in their lives. But this, I think, was the last time I saw her objectively. I was quickly won over by her concentration of purpose. After the class, and almost against my will, I attended her audition for the London Verse Speaking Choir, which met in the same hall—and from then on, of course, I was lost!

No, not lost. From that moment I found myself. For these activities did more than give me self-confidence; they confirmed in me a love of poetry which had previously been a secret pleasure and turned me towards the work that has since been my career. The same thing happened with so many of Marjorie Gullan's pupils. Contact with her was seldom a technical affair alone; it changed one's life. Somehow one's habitual self was made plastic by the force of her personality, and remoulded in the fire of her enthusiasm. Isn't that, perhaps, the criterion of the genuine teacher—that she not only increases her pupils' ability in speech, but helps them to be more truly themselves and to live more abundantly? Their debt to her, like mine, could never be repaid.23
B. Extra-Curricular Activities at the Polytechnic

In 1925 Gertrude Kerby sensed a growing interest in choral speaking as an effective educational technique for speech training in the poorer districts of London. Eager to nurture this interest, Kerby and Gullan organized an association called the Verse Speaking Choir Fellowship, later known as the Verse Speaking Fellowship. This group, with Gilbert Murray as the first president and Gordon Bottomley as its second, was dedicated to the dissemination of information concerning choral speaking and speech training for children.24

Beginning in 1926 the Polytechnic allowed students to enroll in the Fellowship as an extra-curricular activity. Membership in the Fellowship included free participation in the organization's meetings held in the Polytechnic's facilities, and a year's subscription to the quarterly newsletter entitled The Speaking of Poetry: Bulletin of the Verse Speaking Fellowship, first published in 1928.25

In 1925 Gullan also organized a verse-speaking choir "mainly of school teachers" who were interested in using group speaking in the schools.26 In 1926 membership in two separate choirs was offered to Gullan's students at the London Polytechnic as an extra-curricular activity. Rehearsals for the women's choir were held on Thursday evenings at 8:00, and the men's choir rehearsed on Monday evenings at 8:30. Gullan hoped that the two groups could later combine to form a "Verse-Drama Group."27
The choirs were merged in 1927 and named the London Verse-Speaking Choir with membership limited to students attending one or more classes at the Polytechnic. Rehearsals were held every Friday evening at 7:30, with performances on October 28 and November 25.28

The following year the London Verse-Speaking Choir, composed of twenty men and women, gave two public recitals on May 19 and 21, 1928, in Fyvie Hall at the Polytechnic.29 According to the reporter for the Polytechnic Magazine, Sir Kynaston Studd, President of the Polytechnic, opened the recital, at Gullan's request, with a few words concerning the importance of speech training. Studd declared that "choral speaking was not a new art, but a method by which individual expression could be attained by shy Britishers." He further assured the audience that the members of the choir were not professional actors, but business men and women such as secretaries, clerks, and teachers. He concluded his remarks by saying that "choral speaking does not give direct financial benefit to those who succeed, but it does help indirectly, for through clear enunciation it leads to advancement in professions such as teaching where clear speaking is essential."30

A reviewer representing "the School of Speech-Training" at the Polytechnic, perhaps Kerby or Gullan herself, wrote that the recital "was greatly appreciated, if one may judge by the fact that the hall was packed on both
THE POLYTECHNIC
SCHOOL OF SPEECH TRAINING
15 LANGHAM PLACE, W.1

Head of the School: Miss MARJORIE GULLAN

At the
FYVIE HALL, POLYTECHNIC,
309 REGENT STREET, W.1

Miss MARJORIE GULLAN
and the
London Verse Speaking Choir

Present
Two Poetry Recitals
Friday, Oct. 28th at 8.45  Lyric and Dramatic Verse
Friday, Nov. 25th at 8.45  Ballads and the Bible

Two Demonstrations
of the
MARJORIE GULLAN METHOD OF SPEECH
TRAINING AND POETRY SPEAKING

Saturday, Nov. 5th at 10.30 a.m.  Infant & Junior Work
Saturday, Dec. 10th at 10.30 a.m.  Junior & Senior Work

The Choir will give a few items at both demonstrations.

Tickets 3/6 and 2/4.
Tickets for 1/2 will be sent to Training College students, parties from
Schools and Polytechnic students on application to Miss Kerby,
15 LANGHAM PLACE, W.1, at least one week before the date of any
performance. Stamped envelope should be sent with order.

Illustration 3
Program for Recital and Lecture, 1927
nights." After thanking Studd for his opening remarks, the writer continued,

The first part of the programme was devoted to the speaking of Elizabethan, Romantic and Modern Lyrics . . . . A little group of passages from the Bible followed aptly upon Milton's 'Blest Pair of Sirens,' and later we had some good sturdy Scottish Ballads. The *piece de resistance* which came at the end was a passage (in costume and with the very best lighting that Fyvie could give us, and that was very good indeed) from Swinburne's *Atalanta in Calydon*. The choruses were spoken by the whole choir of men and women, the men looking especially well in chitons and skins, having come straight from the boar hunt. The leading parts were played by men from the evening school and by three girls from the Dramatic (Day) classes.31

The recital was later repeated at Grotian Hall in London on May 22, 1928, at 8:00 p.m. The following year on March 22 and 23, 1929, the choir presented a similar recital.32

In 1930 the London Verse-Speaking Choir attempted its first fully staged production on February 27 and 28 and March 1 and 2 in the Portland Hall. Mona Swann's religious drama, *At the Well of Bethlehem*, was the featured work with the solo parts undertaken by students from the Polytechnic.33

In 1931 the Choir gave two performances of a new and unpublished choric drama entitled *Culbin Sands* by Gordon Bottomley, together with *Exodus*, a Biblical drama by J. Redwood Anderson. Both dramas were staged in the Portland Hall on Friday, May 1, at 7:30 p.m. with a matinee on Saturday, May 2, at 2:30 p.m.34

Two years earlier Bottomley had cast two of Gullan's students, Belinda Hyde and Kathleen Stone, as chorus members in *The Singing Sands* and *Ardvorlich's Wife*.35 These plays
were part of the original dramas performed at the Oxford Festival in 1929, formerly known as the Oxford Recitations. Impressed with the verse-speaking at previous Recitations and incorporating the choral speaking technique perfected by Gullan with her Scottish Nightingales, Bottomley envisioned the 1929 Oxford Festival as the birthplace for a new theatre, a "Theatre Unborn." Up to that time, according to Bottomley, verse drama had been neglected because of the absence of suitable stagecraft and the necessary techniques in verse-speaking. Bottomley's two verse dramas, written for the Festival, epitomized his concept of "chamber theatre" dependent upon exquisite speech, expressive movement, and stylized setting and costumes.

Because of Gullan's influence on his development as a writer of choric verse dramas, it was appropriate that Bottomley allowed her London choir in 1931 to create his new play, Culbin Sands. When the play was published in 1932, Bottomley formally dedicated the murky Scottish folk tale to Marjorie I. M. Gullan.

Similar in construction to Ardvorlich's Wife, Culbin Sands required the chorus to represent forces in nature. Whereas in the former the chorus was draped in white fabric to suggest melting snow, in the latter the chorus was divided into two groups, the first dressed as billowing sand and the second as pine trees. Stone designed the costumes for the Polytechnic's production. Her pencil drawings for
the pine tree chorus found in her school notebook reveal her sensitivity to the physical movements required of the performers. The drawings show that she began by outlining the silhouette of a pine tree, and after repeated attempts she transformed the tree into a human figure. Applied to the arms of the garment were strips of fabric suggestive of pine cones and needles. Perhaps in an effort to economize, the lilac dresses previously worn by the Nightingales were dyed charcoal grey and used as the witches' costumes.

Allen Keeling and Clive Sansom were two of the witches, and the chorus members were all drawn from the Polytechnic classes. Bottomley attended the final rehearsals, and Keeling recalled that because of the author's presence the Gull "was at her most gushing."

The following year a special "training section" for the London Verse-Speaking Choir was organized and performed in the recital on May 6 and 7, 1932, in Fyvie Hall. This group, drawn from beginning students in the Polytechnic speech classes, volunteered to rehearse every Tuesday evening after classes. Since an adequate rehearsal room was not available for the thirty volunteers, the students rented Fyvie Hall. By the beginning of the second term Gullan decided that the group was ready to participate in the spring recital. The performance featured selections from Algernon Charles Swinburne's Atalanta in Calydon, The Ballad Play of Tam Lin arranged by John Hampden, and Clarissa Graves' The Golden
Image, a drama fashioned from a variety of Biblical passages. The training choir supplied the chorus of elves for Tam Lin as well as performing the whole of The Golden Image. Kathleen Stone again served as costume designer for the recital.43

During 1932, Gullan's final year at the Polytechnic, her London Verse-Speaking Choir accepted many engagements in the London area. Perhaps the most noteworthy invitation came from the British Broadcasting Company, which invited her choir to participate in two performances of Tyrone Guthrie's radio play, The Squirrel's Cage.44

Besides membership in the London Verse-Speaking Choir, Gullan also encouraged her students to participate in the annual plays produced at the Polytechnic. Although she never directed these productions, Gullan did serve as the vocal coach for the cast. One such play entitled The Marvellous History of Saint Bernard, a fifteenth century mystery play translated by Sir Barry Jackson, was produced in 1930. Concerning this production Gullan later commented that the quality of work achieved was remarkable considering that the cast, composed of "business people and teachers with a long day's work behind them," could devote only one evening a week to rehearsal.45

C. Activities at the London Day Training College and the University of London Institute of Education 1925-1938
On September 30, 1925, Dr. Percy Nunn, principal of the London Day Training College, invited Gullan to join the faculty as a part-time instructor for the fall term:

Dear Miss Gullan,

The lecturer who gave our students instruction in voice production has resigned his work on account of ill health and I am anxious to replace him by a teacher who can do justice to a subject to which we attach great importance. I learn that, by a coincidence which will, I hope, prove a happy one, you propose to spend all or most of your time in London during the ensuing session. I write, therefore, to inquire whether you would be able and inclined to fill the place which Mr. Dickers's resignation has left vacant.46

Nunn continued by proposing that Gullan teach five or six hours a week with class attendance limited to groups of twelve. Besides lecturing, one to two hours a week would also be spent in private instruction with students "that might need special attention."

For the fall of 1925 Gullan agreed to teach only four hours a week. After the Christmas holiday break, she notified Nunn that she would be willing to increase her teaching load to the proposed seven hour per week as a part-time instructor for the spring term of 1926.47 From 1925 until she broke off her association with the University of London in 1938, Gullan apparently never taught more than eight hours a week.48

While Gullan was a part-time lecturer at the London Day Training College, controversy arose over the published references to her association with that institution. Miss P. Fawcett, an official in the Education Department of
the London County Council, notified Nunn that any lecturer who was "temporarily employed for a few hours a week ought not to describe herself" as a "Lecturer in Speech Training" in her writings. Nunn immediately responded on Gullan's behalf:

Dear Miss Fawcett,

I quite agree with you that a temporary teacher giving only a small amount of time in a College should not lightly be permitted to use the title of lecturer. On the other hand, the case of speech training is, perhaps, a little special since Miss Gullan handles the whole of the students taking the post-graduate course and gives as much time to the work as it seems to need. By that I mean that except in a very large institution there could hardly be a full time lecturer in her subject. She seems to be establishing herself and doing useful work, so on the whole I incline to recommend that she should be allowed to quote her connexion with the College. If I felt that the value of her work was doubtful I should let the balance tip the other way.

Consequently Gullan, although her appointment was always part-time, continued to use the title, even after the Training College was expanded into the University of London's Institute of Education in 1932.

Besides her teaching responsibilities during the fall of 1925 at the London Day Training College, Gullan also provided an inspirational lecture as part of the opening assembly for all incoming students in education. While preparing her lecture entitled "The Use of the Voice in Teaching," Gullan wrote to Nunn to ask for his suggestions on adapting the topic to the concerns of her audience:

Dear Dr. Nunn,

Miss Fawcett tells me that you would like me to give some kind of Demonstration to the Students on the morning of October 9th. I appreciate very much the chance you
are giving me to interest them in this subject and to show them how necessary it is for them to work at their speech. I am, however, fully aware of the difficulty of arousing and maintaining the interest of people whose aims are so various, and feel that if you could give me five minutes of your time, and advise me as to the lines upon which I should go, I should be very much helped. I shall make an outline and bring it to you . . . .

Nunn must have appreciated Gullan's lecture, for she was frequently asked to repeat it in later years.

Emma Grant-Meader, an American speech teacher from Russell Sage College, visited Gullan's speech classes at the London Day Training College, and noted that Gullan's students were taught the international phonetic alphabet as "a guide in correcting their own speech." Grant-Meader also found that the prospective teachers enrolled in Gullan's classes were requested to abstain from all extra-curricular speech activities during the semester. In fact, all public performances requiring speech work were limited to "classroom recitations only."

As a public lecturer, Gullan represented the University of London Institute of Education and the Polytechnic at the summer vacation school for educators sponsored by the London County Council of Education. In her address presented on July 29, 1928, Gullan deplored the slurred articulation and strident vocal tone prevalent in every social class in England. As reported in the Star, she concluded the speech by telling of her experience with a certain "Oxford man."

I know an Oxford man, and I dread sitting next to him at dinner. Though he pronounces his vowels beautifully, he speaks in such a voice as to make it almost impossible
for one to understand him. At dinner I could only say 'Yes' and 'No' at what I thought were reasonable intervals. Sometimes I said 'Yes' at the wrong time. He was not astonished, because Oxford men are never astonished, but a little shade passed over his face.

This anecdote, an example of Gullan's wit and skill as a public lecturer, was quoted in several newspapers including the Glasgow Evening News, Daily Mail, Yorkshire Herald, Northern Dispatch, and the Daily Mirror. In fact, her remarks prompted C. B. Pyper, a feature writer for the Winnipeg Evening Tribune, to write,

If Marjorie can cure, not only her Oxford friend, but our friends who are not all of Oxford, she will benefit society and smoking compartment travellers and hosts of others of whom she has never heard. But she has a hard task before her.

Perhaps if Pyper had known Gullan he would have been more optimistic.

No one knew for certain why Marjorie Gullan, accompanied by Gertrude Kerby, decided to leave Glasgow and live in London. Perhaps the promise of professional advancement, the opportunity to help the under-privileged children in the public schools, nagging ill health, or more personal reasons prompted her to relocate in the South. Whatever the motivation, Gullan's first years in London were a time of transition and preparation necessary to cultivate the support needed to establish the Speech Fellowship and Speech Institute, activities that would dominate and fill the last twenty-five years of her professional career.
ENDNOTES

CHAPTER III


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15Prospectus, 1926, p. 3, RSP.
16Prospectus, 1927, p. 3, RSP.
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19Anne James to Kathleen Stone, 23 December 1981, Stone Private Collection.
22Allen Keeling to Kathleen Stone, 26 March 1982, Stone Private Collection.
25Prospectus, 1929, p. 4, RSP.
27Prospectus, 1926, p. 3, RSP.
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29"Verse Speaking Choir Recitals," The Polytechnic Magazine 68 (May 1928): 1, RSP.
30"Choral Speaking," The Polytechnic Magazine 68 (June 1928): 147-148, RSP.
31"Verse Speaking Recitals," The Polytechnic Magazine 68 (June 1928): 167, RSP.
33"The School of Speech Training and Dramatic Art," The Polytechnic Magazine 70 (January 1930): 20, RSP.
34"Verse Speaking Choir Performance," The Polytechnic Magazine 71 (April 1931): 1, RSP.


37Bottomley's use of the term "chamber theatre" should not be confused with the current usage coined by Robert Breen (1978). Bottomley desired to equate his verse dramas with chamber music. See Gordon Bottomley, A Stage for Poetry (Kendal, England: Titus Wilson and Son, 1948), pp. xiii-xvi and 30-34.


40Costume Renderings, Stone Private Collection.

41Interview with Kathleen Stone, 27 December 1981.

42Allen Keeling to Kathleen Stone, 26 March 1982, Stone Private Collection.


44Ibid., p. 19.

45"The Marvellous History of Saint Bernard," The Polytechnic Magazine 70 (April 1930): 6, RSP.

46Percy Nunn to Marjorie Gullan, 30 September 1925, Marjorie Gullan Papers, University of London Institute of Education, London, England. All future references to this collection will be referred to as UL.

47Percy Nunn to the Education Officer of the London County Council, 4 December 1925, UL.

48Sir Fred Clarke to Marjorie Gullan, 13 June 1944, UL.

49P. Fawcett to Percy Nunn, 10 June 1926, UL.

50Percy Nunn to P. Fawcett, 11 June 1926, UL.

52 Marjorie Gullan to Percy Nunn, 28 September 1925, UL.
53 Marjorie Gullan to Percy Nunn, 30 October 1934, UL.
54 See Percy Nunn to Marjorie Gullan, 27 September 1934, UL.
56 "Voices Growing Uglier," *Star*, 30 July 1928, RSP.
57 "Blurry Speech," *Glasgow Evening News*, 4 August 1928, RSP.
58 "The Human Voice: Is It Becoming Ugly?" *Daily Mail*, 31 July 1928, RSP.
59 "Melody and Tone Lacking in Ugly Voices," *Yorkshire Herald*, 31 July 1928, RSP.
60 "The Human Voice: Is Noise Making It Ugly?" *Northern Dispatch*, 31 July 1928, RSP.
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CHAPTER IV

THE YEARS OF FULFILLMENT: THE SPEECH FELLOWSHIP
AND SPEECH INSTITUTE, 1925-1940

With increased enrollments in the Speech Fellowship every year since 1925, the publication of her first two textbooks, and the contacts made at the University of London and the Polytechnic, no doubt Marjorie Gullan viewed the Speech Institute, a school dedicated to her unique vision for speech training, as the natural fulfillment of her professional activities. Therefore in September 1932, Marjorie Gullan and Clarissa Graves resigned from the Polytechnic and "pooled such of their private means as were available" to establish the Speech Institute at 56 Gordon Square. According to Gullan, this school was founded for "the purpose of carrying out experiments in Spoken English," and to provide adequate speech-training for teachers.

With its facilities simply yet elegantly decorated by Clarissa Graves, the Speech Institute bustled with activity. Classes at the school included instruction in voice production, phonetics, oral expression, public speaking, Bible reading, verse-speaking, choral speaking, play production, mime, the psychology of speech, and spoken English for
foreigners. In addition, special classes for school teachers provided lectures on speech training and poetry speaking for children, rhythmic movement, acted ballads, and the use of puppets in speech education. In 1934 the Speech Fellowship incorporated the Institute and the two ventures, always closely associated, were made financially dependent upon each other.4

In 1932 Gertrude Kerby articulated the aims of the Speech Fellowship as being

1. To encourage the study of speech from every angle and for every purpose—social, educational, creative, and artistic.

2. To act as a link between all interested in the spoken language—teachers, lecturers, public speakers, youth club workers, phoneticians, speech therapists, verse speakers, and others who, though not actively concerned with speech, realize its vital importance in the community.

3. To develop speech education so that every child, whatever his school or parentage, is helped to speak effectively, to express his thoughts and feelings, and to communicate his ideas, besides taking his rightful share in the heritage of the English language.

4. To assist human relationships by stressing the value of speech in the making of personal contacts, the helping of understanding, and the sharing of knowledge and experience.5

And indeed, from 1932 until 1940, the activities of the Speech Institute mirrored these concerns by continuing a speech festival for children called the London Speech Festival, recitals by Gullan and the London Verse Speaking Choir, and the annual conference for the study and discussion of questions concerning speech. The Institute also
Illustration 4

Marjorie Gullan's Studio
Speech Institute, 1930's
Illustration 5
Court Yard, Speech Institute, 1930's
implemented vacation schools, lectures by the Speech Institute staff, and practical classes in speech training at 56 Gordon Square and elsewhere. The Speech Institute staff also assumed control of the Fellowship's newsletter and organized an Information Bureau that answered questions from Fellowship members.6

A. The London Speech Festival

Writing in 1935, Gullan delineated her ideas concerning the necessary ingredients for a successful speech festival. First of all, she stated that an "ideal festival" should be completely non-competitive without prizes or trophies of any kind. She believed that the absence of competition would free the performers to bring more of themselves to each performance instead of trying to please the judges. Gullan explained,

This very natural desire to please the judge at all costs is one of the greatest drawbacks, . . . but I venture that if the entrants were not seeking marks or prizes, they would not be so slavishly anxious to please and there would be some chance of really original work being done. How often has one heard from intending speakers at festivals, "Mr. (or Mrs.) So-and-So is coming to judge this year. Do tell us what kind of speaking he (or she) likes." And while the festival remains a competition you can hardly blame the speakers; they want to win! But the attitude is death to the development of the art which the festival movement was designed to foster.7

Gullan continued by saying that an ideal festival would attract entrants for two reasons and two reasons only. First,
suggestions for improvement," and second, "to hear . . . the other speakers."  

For Gullan, an ideal festival would also feature expert judges. She defined an "ideal judge" as an individual who was thoroughly experienced in the subject to be judged, capable of criticising "frankly but kindly," and able to show the performers "how to remedy their faults." According to Gullan, if uninterested or unqualified judges were engaged, their comments would be either "merely superficial" or "definitely prejudiced" which in either case would "discourage or bewilder" the entrants. 

Besides the absence of competition and expert judges, Gullan also insisted on literature of quality for performance. She declared that this was the "most important condition for the ideal festival." But meeting this condition was not enough. If the festival was to be profitable for all of the entrants, each selection needed to be carefully reviewed and assigned to the appropriate age group. Deploring the fact that sometimes children were forced to perform selections beyond their ability, thereby providing "very little natural interest in the poem on the child's part" and consequently no "spontaneity of reaction," Gullan concluded that the poem itself says nothing to him: it is outside his experience and sympathy. Therefore, if it is to be prepared for a festival it must be pumped into him, with the adult point of view superimposed. What a waste of time for the child when there is waiting for him such a mass of real children's poetry in which he might find his own expression.
Gullan came to these conclusions concerning the necessary components for an "ideal festival" while directing and organizing her own festival called the London Speech Festival. Perhaps her interest in establishing a festival for school children originated with the elimination of the children's classes from the Oxford Recitations in 1927. Whatever the motivation, the first London Speech Festival sponsored by the Speech Fellowship was held in Fyvie Hall on Thursday, Friday, and Saturday, June 28, 29, and 30, 1928. As Gullan suggested, her festival was non-competitive. In fact, Sir Kynston Studd, President of the Polytechnic, welcomed the participants of the first festival on Thursday evening by saying that "the idea is not to beat each other, but to pace each other on the road to perfection." Most of the performers in the 1928 festival were either students from the Polytechnic or from the elementary schools in the London area. A reporter for the Polytechnic Magazine later reported that the performances were "not all perfect," but that the festival was nevertheless "a conspicuous success." The second annual Speech Festival was held in the Polytechnic classrooms on Thursday, Friday, and Saturday, July 4, 5, and 6, 1929. The adjudicators for the festival, Professor Allardyce Nicoll, Gordon Bottomley, Penelope Wheeler, Mona Swann, and John Hampden, evaluated performances in solo and group verse-speaking, sight reading, public speaking, drama, and mime. Most of these same
divisions or classes were retained throughout the next ten London Speech Festivals. Gullan later remarked that she felt that sight reading was beneficial because it revealed the weaknesses of imitation as the pedagogical method for instruction in verse speaking. According to a reporter for the Daily Telegraph, many of the performances in the 1929 festival, including those in the sight reading class, "bore witness to a high level of ability on the part of the competitors, and reflected great credit both on them and on those responsible for their encouragement and direction."

The third annual Speech Festival was held in the newly completed Portland Hall in the Polytechnic Extension on May 22, 23, and 25, 1930. As during the first two years, the festival opened at 6:00 p.m. on Thursday with performances of choral verse-speaking by elementary school children. Following at 8:00 p.m. were readings of prose passages selected for sight reading. On Friday evening these same classes were repeated along with a small class of solo verse-speaking for children. Saturday morning featured performances utilizing the Gullan Method of Rhythmic Movement to Spoken Poetry. Demonstrating her concern for expert judges, Gullan selected Swann, Hampden, and herself as adjudicators for the children's classes. Over 800 children took part, ranging from under seven to sixteen years of age.

Besides the children's performances, classes in solo and group verse-speaking, public speaking, and drama were
opened for adults. Saturday also featured seven adult verse-speaking choirs, and forty-one individuals entered in solo verse-speaking and public speaking classes. The judges were Mrs. Tobias Matthay, a teacher of speech for many of the Oxford Recitation winners, and Bottomley. Together they adjudicated all of the adult classes. A considerable number of the adult entries were students from the Polytechnic School of Speech Training and Dramatic Art.

A reporter for the Polytechnic Magazine, perhaps Kerby, since she served as Gullan’s secretary at the Polytechnic, noted that the choral speaking classes were much improved from the first two festivals, while the sight reading of prose was "on a less high level" than the previous year. She suggested that the poor performances in the sight reading class were "due in part to the weariness of the children at so late an hour." She observed that the speeches in the public speaking class on the topic "Dress Reform for Men" had received a great variety of treatment, ranging from an "open minded exploration of possibilities to the exhibition of a conservatism almost amounting to animosity."

In closing the final assembly of the third London Speech Festival, Bottomley congratulated the Polytechnic and Gullan on the number of men participants in the Festival.

The fourth Festival took place on July 4 and 11, 1931. Determined to make her Festival a profitable experience for the children, Gullan decided to schedule the event on
consecutive Saturdays in order to allow more children to participate and to eliminate the late hours. This change must have been welcomed by many of the entrants, because the fifth Festival, held on July 11 and 18, 1932, attracted more children than at any time during the previous four Festivals. In 1932 Gullan and Swann again served as adjudicators for the children's classes. The poets Laurence Binyon and Lascelles Abercrombie adjudicated the adult classes.23

Binyon's comments following the performance in the 1932 solo and group verse-speaking classes epitomized Gullan's "ideal judge." As recorded by one of the audience, Binyon's remarks concerning the performance of Shakespeare's Sonnet 87 began,

The Shakespeare sonnet was spoken well by all. A strange poem, full of lawyer's terms, very ingenious on the surface; yet everyone must feel the great force of sincere feeling behind it. Some lines seemed awkward in rhythm, but they were capable of great delicacy in modulation. No speaker brought out the full emotion of the final couplet.

Binyon's remarks following the performances of Milton's "Death of Absalom" as recorded in the same notebook were equally helpful.

Supremely pathetic and dramatic. The temptation to put in too much was resisted by most people. Remember that it is a grand narrative, and vivid contrast would spoil the smooth movement of the story. Excessive emotion would injure the reticent dignity of the words.

Binyon was even more explicit concerning the performance of Rupert Brooke's sonnet entitled "These Hearts Were Woven":

The sonnet by Rupert Brooke was spoken as though it had been too much studied. One was conscious of speakers'
efforts to get certain effects. A tendency to tease the lines. A few speakers too low /in volume/. General tendency to run on lines when sense ran on: better to keep lines clear--to pause without giving the effect of a pause, because a sonnet is so shapely a thing and the rhymes are such an important part of the form. Long pauses within the line injure this shape. The beginning of the sestet is not really a change to something vivacious.

Of the choral speaking classes, Binyon took the opportunity not only to evaluate the performances but also to point out the crucial question motivating any choral speaking. He began by asking the audience if the poem "Daniel Jazz" by Vachel Lindsay gained anything through choric treatment. After receiving the audience's views he concluded that the poem was "crying out" for choral speaking, but unfortunately only half of the performances had successfully adapted the poem for multiple voices. Unfortunately, the member of the audience who took these notes did not record Binyon's specific suggestions for performing Lindsay's poem.  

The sixth annual Festival took place one day only, May 27, 1933. With Gullan and Kerby in America, the Festival was planned on a smaller scale than in previous years. Twenty teams of children entered the choral speaking classes, and a small number of children were listed in the solo verse-speaking classes. In the morning session Swann adjudicated the choral speaking classes for children, and that afternoon Binyon presided over the choral speaking and verse-speaking classes for adults. According to a reporter for Good Speech, all of the performances in the morning and afternoon were
"warmly received" by a "considerable audience" that had assembled to listen to the "very stimulating and constructive criticisms" from the two adjudicators. After the morning's performances, Swann noted that any choral arrangement of a poem with both a narrator and characters demanded the establishment of the proper relationship between the two during performance. She suggested that "the narrator's function was to form a background against which the actors should appear vivid and alive." Following the afternoon's performances, Binyon commented that he understood the difficulty of finding suitable poetry for choral speaking because few poets today wrote with any appreciation for the possibilities of choric speaking. Concerning the solo verse-speaking, Binyon concluded that Martin Armstrong's poem entitled "The Buzzards" was an excellent choice for the Festival because the selection made great technical demands in the way of articulation and breathing as well as requiring imagination and intellectual grasp in order to create not merely a picture of the great wheeling birds, but to work out the unstressed application of the poem to the possibilities of human love.26

With Gullan and Kerby in America, no festival was scheduled for 1934. But in 1935 Clive Sansom organized the festival, which was devoted exclusively to classes for school children. The children had to be at least six and not over fifteen years of age to enter. The festival on March 16 featured classes in choral speaking and sight reading, and demonstrations of Gullan's technique for the dramatized
ballad. Dulcie Bowie, Secretary of the English Verse Speaking Association, and Mr. M. C. V. Jeffreys of the University of London, acted as adjudicators.

The festival attracted over twelve hundred participants, including sixty choirs of between fifteen and twenty-five children each from schools in every part of London. Because of the great number of entries, Miss Woods and Miss Bidwell, both speech teachers from Enfield, agreed to join Bowie and Jeffreys as adjudicators. According to Clive Sansom, "the most interesting item on the morning's programme" was a recital by a choir of deaf children from the Moseley Road School in Birmingham. Sansom described their performance as revealing an unusual emphasis in speech and a noticeable care in articulation. Not being able to hear the sounds they were producing, they had to rely on feeling the consonants on their lips and tongues, but this never interfered with their interpretation of the Bible passages they spoke, and there were seldom any peculiarities of intonation. The pitch was generally true and the tone quality surprisingly varied and natural.

Sansom concluded by saying that the Moseley Road students provided something "very inspiring in their work because of, the obvious enjoyment and confidence behind it." Following the festival, which for the first time did not include a written assessment of any of the performances, Gullan received many letters from teachers...
and students praising her efforts for a strictly non-competitive event. For example, one teacher wrote,

My impression of the Festival is that it was quiet, restful, and refreshing--free from tension and excitement--just the atmosphere for the speaking of verse. One has usually only to sit among the competitors to hear the effect of a competitive festival on the young minds--and on the minds of their elders for that matter! . . . Glancing down the list of entries for the last Festival, one sees, side by side with choirs from elementary schools--and perhaps some of them from poor neighbourhoods--others from central, secondary, and grammar schools, and it would appear that certain school choirs are trained by visiting teachers who are not in a position to gather the choirs together at any time during the day for a rehearsal. Teachers working under such different conditions are most helped, it would seem, not by competition with others, but with themselves--being stimulated and inspired to beat their own best.31

Since the festival attracted more entrants every year, it was necessary to locate adequate facilities to accommodate the crowds. Therefore in 1937 Gullan rented Besant Hall of the Theosophical Society for March 19 and 20.32 In 1938 the Conway Hall was used on March 12.33 And on March 25, 1939, the festival crowds filled the largest hall ever, the Guildhouse near Victoria Station. Mona Swann was the featured adjudicator for the last three festivals.34

Gullan later wrote that she regretted abandoning the London Speech Festival during the war years.35 Kerby observed that "in spite of the financial loss incurred each year" the festival was "one of the most rewarding parts of our work."36 Evaluating the impact of the event on speech education in England, Gullan wrote that the festival had been appreciated by many teachers and had provided a necessary
demonstration for school officials of the benefits associated with speech training. She also credited the festival with inspiring the creation of other speech festivals and contests throughout England.\(^{37}\) Unfortunately, after the war the festival was "found too costly to resume."\(^{38}\)

B. The London Verse Speaking Choir

When Gullan resigned from the Polytechnic's staff, the London Verse Speaking Choir continued to meet under the auspices of the Speech Fellowship. In 1932 rehearsals for the choir were moved to a large room at the Speech Institute\(^ {39}\) and performances were staged in rented auditoriums throughout London. The Mary Ward Settlement was the site for the choir's first recital during the fall of 1932. Selections on this program included the Prologue and Epilogue from The Golden Journey to Samarkand, and passages from Atalanta in Calydon, and humorous nonsense verse.\(^ {40}\)

Later that year, on December 14, the choir rented the Tavistock Little Theatre, advertised as being only "three minutes from the Speech Institute,"\(^ {41}\) and presented the following nine-part program:

1. Psalms 24, 29, 150

"The Building of the Temple" Henry Newbolt

\[ \text{Genesis (chapter one)} \]

2. "Hymn to Pan" Shelley
"Song of Callicles" Arnold
"The Milton Abbas Rhyme"
"The Gipsies" Bashford
Illustration 6

Rehearsal Room for the London Verse Speaking Choir
Speech Institute, 1930's
According to Gullan, the whole choir, composed of forty men and women, gave the Psalms, "The Building of the Temple," and the ballads in unison. The remainder of the recital required members of the choir to perform in small groups. Sixteen women from the choir, divided equally into light and dark voices, spoke the passage from Genesis antiphonally with all sixteen voices blending together for the refrains. The second part of the program, presented by seven members of the choir, featured Shelley's "Hymn to Pan," and Arnold's "Song of Callicles." The first poem was read in unison, but the latter only began and ended in unison with the middle lines taken by two, then three voices. A trio of women's voices performed the English carols, and a group of five women read Kipling, Yeats, and the poem, "The Road." Gullan wrote that the latter group "used the device of giving a line or a
phrase to a couple of speakers, or to three speakers."
She observed that this voicing was effective in that it did not harm "the shape or the measure of the poem. On the contrary, it brought out certain lines very beautifully." She continued by saying that even though these speakers were effective, "anything of this kind must be done with real intelligence and discrimination and never just for the sake of effect."\textsuperscript{44}

In order to give every choir member "equal chances for expression," Gullan allowed the whole choir to participate in the section of the recital devoted to ballads, voiced in the following manner:

In 'Coridon's Song' the verses were spoken in unison by a small group of the 'light' voices, while the alternating refrains were spoken, the first by the men of the choir, and the second by the women of the choir. In 'Young Rousselle' a group of seven was chosen, single speakers in this case each taking one verse while the men spoke the rollicking chorus. In 'Leezie Lindsay' the men took Lord Ronald's lines, the 'light' voices those of Leezie Lindsay, while the 'dark' spoke the narrative lines. In the 'Wee Cooper o' Fife' the men's voices took the verses in unison, and in this case the light and dark voices took the two alternating refrains--the light the first and the dark the second.\textsuperscript{45}

The \textit{Golden Journey to Samarkand} and "Sister Helen" featured lighting and costumes. The first allowed members of the choir to participate in expressive tableaux and pantomimed action. According to Gullan, the prologue was spoken by twelve "of the most experienced women" while standing in front of the closed curtain in total darkness. After the prologue the curtain opened "to show the beggars, merchants,
pilgrims and the watching women and children waiting for the opening of the gates of Bagdad.\textsuperscript{46} The latter, not a verse drama but rather a ballad dramatization of Rossetti's poem, was, according to Gullan, "most impressive." For this selection members of the choir were placed behind the cyclorama to read the lines of the "Ghost Chorus." Their voices, though muted, were "perfectly well heard in the weird refrains." One member of the choir representing 'Little Brother' stood in a pool of moonlight upon a small balcony located upstage. Another member of the choir played 'Sister Helen' while crouching beside a low fire "making black magic with her waxen image."\textsuperscript{47}

To close the recital, Gullan appropriately chose Herrick's "The Bellman." The poem describes a night watchman saying goodnight to his town, praying that they will be safe from the terrors of the night. According to Gullan, the men took the first four lines, the dark women's voice the next four, the light voices spoke the next two "very softly and delicately" and all the voice "softly joined, harmonizing this time into the last line of all."\textsuperscript{48}

Gullan was satisfied that during this recital no one person dominated the performance. Indeed, she felt that the cooperative spirit of the choir was symbolized in the fact that "no names were mentioned throughout the whole programme, either of single speakers or groups." She concluded that for the London Verse Speaking Choir "the poetry was the thing
and the speakers were there to serve it." This dedication of the choir members to their task was seen by others. Miriam Gow, visiting England during the early 1930's, watched the choir rehearse for four hours one Saturday morning. She recalled that "the only break was for a cup of tea, which the English must have, of course. These people were just lost!" 

Cognizant of the success of her training choir at the Polytechnic, Gullan in the fall of 1932 organized a similar organization at the Speech Institute. At this same time, the training choir and members of the London Verse Speaking Choir were given a series of classes in the Laban School of Movement by Fraulein Anny Fligg.

During the fall of 1932 and the early spring of 1933, the London Verse Speaking Choir gave recitals at The Chapter House, in Chelmsford, Beckenham Baptist Church, and Avery Hill Training College. Marion Welham, a member of the choir, wrote that the 'keenness and enthusiasm' of the audiences at these performances proved to her the necessity for "such Choirs and Recitals where beautifully trained human voices are made the instruments through which the thoughts and emotions of the poets are revealed."

On April 1, 1933, the London Verse Speaking Choir gave a performance of Euripides' Alcestis, translated by Gilbert Murray, at the King George's Hall to a capacity audience. The poet E. V. Rieu reviewed the event and commented that
The
LONDON VERSE SPEAKING
CHOIR
Conductor: MARJORIE GULLAN

present
THE ALCESTIS
of Euripides
Translation by Professor GILBERT MURRAY
in
KING GEORGE'S HALL
CAROLINE STREET, W.C.1
(Y.M.C.A. Buildings)
on
SATURDAY, APRIL 1st, at 3 p.m.

Of all the Euripidean dramas the Alcestis should perhaps make the
smallest appeal to a modern audience. In Professor Gilbert Murray's
translation the presentation seems dull. "The play ends in
relaxation and
pleasure against the tragic conclusion. It is true that poetry is bred out of
dry
and serious air, and looks as if more expression and less suffering had
gone to
the making of the Alcestis than to any of the later plays." This drama
should
have an added interest for the playgoer of to-day because of the fresh study
of
character upon psychological lines, which is evident in spite of the fact that
the
traditional Greek form is carefully preserved.

Tickets, 5/-, 3/-, 2/-, may be had from THE SPEECH INSTITUTE,
26, Gordon Square, W.C.I (Telephones: Museum 4639), or at the door.
Special terms for parties from Schools, Colleges, and Institutes.

Illustration 7
Program for the London Verse Speaking Choir's Performance of Alcestis
April 1, 1933
many of them /the audience/ must have come there, as I did, wondering how the Choir would acquit themselves in so ambitious an undertaking as a Greek play. They need not have doubted; the experiment was not only interesting, it was successful; and I think all present must have felt grateful to Miss Gullan for the excellence of her casting and the courage and conviction of her production.54

Joseph Lamont as King Admetus and Catherine Barry in the title role were described as "natural, clear and effective." Rieu also praised Clive Sansom's Apollo and Thomas Henderson as the First Elder, who showed that he had "learnt better than any other member of the company how to act during the others' speeches." The difficult character of Heracles, played by John Shea, was presented according to Rieu with "solidity, vigour, and bluff bonhomie." However, in Rieu's estimation, the performances suffered from two faults. First, Murray's translation lent itself to an "occasional sing-song effect," and second, the chorus did not move with conviction. Rieu concluded that "it was the ear, rather than the eye, that was convinced."55

That winter on Thursday, November 30, and Saturday, December 2, at 8:00 p.m., and on Sunday, December 3, at 3:00 p.m., the Choir presented a recital devoted to "Lyric Poetry" in the auditorium at Woburn Place. The recital featured the following selections of solo and group performances:

1. RHYMES WITH BURDENS (Full Choir)
   Spin, Lassie, Spin .................................. Scottish
   Hushaba, Birdie! .................................... Scottish
   Oh dear! What can the matter be? .................. English
2. CAROLS (Full Choir and Groups)

The Gloucestershire Wassail ............ English
"Nos Galan" ................................ Welsh
The Shepherd and the King ............ Eleanor Farjeon
Fir, Pine and Holly Tree ............. Phyllis Saunders

3. SOLO SPEAKING

The Cherry Tree Carol ............ Traditional English
The Journey of the Magi ............ T. S. Eliot
On the Whole Duty of Being A Parent Frances Cornford
Heaven ................................ Rupert Brooke
Concerning Dragons .................. H. D. C. P.

4. POETRY BY AMERICAN AUTHORS (Full Choir, Groups, and Trio)

Pioneers ................................ Walt Whitman
The Wild Ride ..................... Louise Imogen Guiney
The Santa Fe Trail ............... Vachel Lindsay
Jesse James ...................... William Rose Benet

5. SOLO SPEAKING

The Hamman Name ............. J. Elroy Flecker
Squinancy Wort .............. Edward Carpenter

6. NONSENSE VERSE (Groups and Duets)

Nonsense Alphabet .................. Anonymous
The Gardener's Song ............... Lewis Carroll
William the First ............... Eleanor Farjeon
Bootle .......................... from Punch
Selections from Cuckoo Calling .... E. V. Rieu

7. SOLO SPEAKING

Four Preludes to "Playthings of the Wind" .... Carl Sandburg
God to Man ........................ Clive Sansom

8. CONCERNING WAR AND PEACE (Full Choir, Groups, and Trio)

Boots ................................ Rudyard Kipling
Song of English Labour ............ Clarissa Graves
The Dead ........................... Rupert Brooke
For the Fallen ........................ Laurence Binyon

9. A SONG FOR ST. CECEILIA'S DAY ........ John Dryden
This program did not contain any attempts at dramatization with lighting and costumes as during the previous year's winter program, but Gullan did include solo performances for the first time. Her description of certain items on the program revealed her continuing experiments in choral speaking using small groups.

The 'Rhymes with Burdens' we thoroughly enjoyed. The men, for two out of three of these, took the narration and the women the burdens and we spoke a Scottish Spinning Song, a Lullaby, and the English 'Johnny's so long at the Fair.' We also got great enjoyment and fine practice in technique from Vachel Lindsay's 'Santa Fe Trail' which we spoke in three groups, one of men, and two of women (light and dark voices), with a solo speaker for the tramp speeches. Of the Nonsense Verse, Eleanor Farjeon's 'William the First,' done in 'line-a-child' fashion proved a great favourite, and in the last section Laurence Binyon's 'For the Fallen' arranged for two sections, men and women, was a fine experience for our speakers. The men and women in this, sometimes spoke apart and sometimes together, and the changes in tone colour, pitch and volume which resulted brought out the mood and meaning with real beauty and power. 'The Song for St. Cecilia's Day' rehearsed by Miss Mona Swann with the Choir while the Conductor was in America, made a stirring finish. Here five sections were used for the speaking, and these sometimes spoke section by section, and sometimes blended two together or three together and at climaxes such as 'the diapason closing full on man,' all the voices, men's and women's, joined with a most powerful effect.

Gullan also observed that the selections presented on this recital were "very robust and perhaps rather external." Nevertheless, she concluded that the choir had made "a definite advance in technique by means of the practice of these difficult and interesting studies." Unfortunately, Gullan did not specify which techniques had improved. As an admonition to other verse speaking choirs, Gullan declared
that programs of this type featuring "vigorous" selections should be encouraged to avoid the "danger of becoming 'die-away,' 'highbrow' or 'sweetly sentimental,' for no artistic effort can flourish which has not got its roots firmly in good Mother Earth."\(^\text{58}\)

In 1934 Gullan renewed her association with Gordon Bottomley when he invited her choir to participate in the second production of his verse drama entitled The Acts of St. Peter. The play, written to commemorate the Octocentenary of Exeter Cathedral, had premiered in 1933. Bottomley described his association with that event:

I had been watching with a vivid interest the recent idea of a revival of a Church drama taking shape at Canterbury through the imaginative fostering of Dean Bell, now Bishop of Chichester; but that was not with any thought of intervening in it, and I should not have felt equipped to accept the tempting invitation had Dr. Bell not included me the previous Winter in a discussion, with my friends Lascelles Abercrombie, Laurence Binyon, and other poets, of ways in which poetry might further his inspiring hope for a new religious drama.\(^\text{59}\)

Despite his reluctance, Bottomley accepted the invitation to write the commemorative play and fashioned the work to fit the cathedral.

The understanding sympathy of the Dean of Exeter was an equal inspiration; he placed both his Cathedral and his scholarship at my disposal, alike implementing my knowledge of the sources of my theme with his own vast resources, and encouraging me to build my work into his great building. If ever a work of art was designed to fit a building, this one was, as truly so as any series of 15th century frescoes for an Italian church: the alcoves of the famous screen were used as 'Mansions,' revived from medieval drama: when the Holy Women entered from a transept, they did so with a repetition of their aspect in a recently uncovered 13th century fresco on a
near-by wall. There was even one of those unearned increments of beauty, which are always waiting unexpectedly close at hand for workers in a Gothic Church of the great ages, when a shaft of sunlight from a transept's clerestory came down--always at the right instant--on the screen mansion which was at that moment being the opened empty Tomb.  

For the Exeter production, Bottomley lamented the fact that the "lumpy recumbent parts of the organ" prevented the sudden appearance of the Angels of Pentecost upon the battlements of the cathedral. Unfortunately the size of the musical instrument, according to the poet, "left no foothold even for the buoyancy of angels."  

Bottomley originally conceived the Chorus in the play as representing the nuns of a Saxon convent present at Exeter before the Norman Conquest; but this idea was abandoned. Instead of choosing an historical religious order associated with the cathedral, Bottomley dressed the Chorus in simple robes and caps based upon the Holbein painting, "The Duchess of Milan." The only alteration from the painting was that the garments were made in red instead of black, a color complimentary to the red vestments worn by the boys of the cathedral choir.  

After rehearsals began, Bottomley noted that "the only hindrance to a perfect production was the echo." This reverberation required the cast to slow their rate of utterance to such a degree that thirty minutes of the drama had to be cut to fit the required hour and forty minutes allotted for the performance.
Fortunately, when the London Verse Speaking Choir performed the drama the following year at St. Margaret's Cathedral, the acoustics did not hinder the performance and the entire play was presented. The play was produced by the Religious Drama Society under the direction of E. Martin Browne and was presented on March 20 through March 23 at 8:30 p.m. with one matinee on March 21 at 5:30 p.m. Kerby later described the choruses in the play as performed by the London Verse Speaking Choir.

The choruses in The Acts of St. Peter are very varied in their form and in their content. Sometimes the lines are set for semi-choruses of light and dark voices, sometimes, as in the choir of the Pentecostal Angels, for a swift sequence of twelve single voices, and sometimes for full unison with a single voice rising out of the tide of speech at intervals. The nature of the lines is as varied as their form—now quietly philosophic, now purely descriptive, now poignant in the drama of the Passion, and at the last soaring up into exultant praise.64

Although the Society cast most of the speaking roles from its members, Bottomley made a few suggestions. In his correspondence with Beryl Moir, a contestant from the first Oxford Recitations, Bottomley introduced his plans for the 1934 production:

5th Dec. 1933

The Sheiling
Silverdale near Carnforth Lanes

My Child,

How perfectly horrid of you.
Indeed and indeed I can't tell you how disappointed I am.
The performance was only settled firmly on Friday, when we heard of our great good fortune in getting St. Margaret's, Westminster, by Canon Carnegie's sympathy and kindness: and the very first thing I did was to begin pulling every unobtrusive string I could find (or rig-up in haste) to try to get my Oxford Family unostentatiously into the cast, before it was filled up with the R. D. S.'s own people. As it will be a pretty big cast I was feeling nice and hopeful about it...

And here you come, by this morning's post, writing and telling me you have got in without me.

It was a Blow, I can tell you. I felt like Captain Scott going to the South Pole by the front way--all proper and 'Comme Il Faut,' so to speak; and then being done in, so to speak, by Amundsen going round by the back door and not only getting there first but getting out again in time.

But after all I am the Author and can be revenged. This isn't my business, you know: Mr. Martin Browne will be your master, and I shall speak to him. In the Roman scene there is a group of overdressed young women, thoroughly bad characters with shocking reputations; and you shall be one of them, because they have to repent... and in public, too.

Your aggrieved friend,

The Author.

Moir quickly responded to "The Author" and put herself forward for a specific part in the play. Bottomley wrote back on the 19th of December and urged her to consider other roles in the drama.

Of course I have to have the High Priest's serving-maid too. The woman who did it at Exeter made an outstanding success of it, though it is extremely short: but I think I won't put you forward for it, lest I spoil you of something better.

Mr. Browne hasn't said very much about you, except to express high general approval and that he hopes to use you. I should say his idea of you might be that you have had no experience of portraying anyone thoroughly abandoned, and that Jairus' innocent little daughter might suit you better. He little knows you!...
St. Margaret's, Westminster

"The Acts of St. Peter"

by

GORDON BOTTOMLEY, LL.D.

MARCH 20th, 21st, 22nd and 23rd at 8.30 p.m.

and on

MARCH 21st, at 5.30 p.m., 1934

Produced by E. MARTIN BROWNE
Under the auspices of
THE RELIGIOUS DRAMA SOCIETY
with the assistance of
THE LONDON VERSE SPEAKING CHOIR

Illustration 8
Program for the London Verse Speaking Choir's
Performance of The Acts of St. Peter
March 1934
This present company isn't mine, you know: but if I am very good and quiet, and never interfere, I may be allowed to come and see you all when the casting is complete . . .

Yours forgivingly,

Gordon Bottomley

Even though the acoustics in St. Margaret's were ideal, the church's architecture was not as sympathetic to the staging as Exeter Cathedral. To solve these problems, Browne designed a large platform in front of the altar with a ramp sloping backward into the chancel. This ramp was very effective in hiding the entrances and exits of the chorus and provided the perfect solution for the sudden appearance of the Pentecostal Angels. Steps were also constructed on either side of the platform for entrances and exits. According to Moir, the lighting was "professional and illuminated only the scene in progress so that the background and surroundings were barely visible."

Describing the physical movement of the London Verse Speaking Choir during the performance, Kerby wrote that

The chorus formed a living curtain which separated the scenes one from the other by moving forward in front of the actors when each scene was finished, and then back again to disclose a fresh scene. When in position it introduced the events which were to follow, or told the story in vividly dramatic lines of such scenes as could not take place upon the stage.

Besides serving as a "living curtain," the chorus, in both productions, closed the drama by leading an elaborate procession down the center nave and out through the great Cathedral door. For the production at St. Margaret's, Bottomley found
St. Peter's stanzaic speech at p. 83 of the printed text was more suitable for his processional speech—both as to style and length—than the longer address before the start of the procession at p. 84. These speeches were, therefore, changed about—and advantageously; and the intermediate chorus omitted as unnecessary.70

During the rehearsals in March 1934, Moir felt that Gullan "seemed to hypnotise" the chorus. She remembered "thinking that her actions were rather serpentine as she conducted them—rather like an orchestra—and swayed to the rhythm." Indeed with anyone else, Moir concluded, this action "would have been a little ludicrous," but for Gullan the "results justified the rather exaggerated means by which she attained them."71

Teresa Geoghegan, reviewing the production in Good Speech, noted that the "eighteen figures in the white dresses of the pious women who, in the fourteenth century, devoted themselves to the church of Saint Margaret's and its poor" were the unifying element of the play. For her, the performance by the members of the London Verse Speaking Choir heightened the dramatic impact of the drama by "gathering up the threads of all the grief, fear, joy, and suffering of the various acts."72

As a member of the cast composed "of amateur, semi-professionals and professionals," Moir felt that the play was "a particularly happy production." She also noted that the producer and the author were both pleased with their performances.73
The following year on March 14, 15, and 16, 1935, Penelope Wheeler staged a production of Antigone by Sophocles at the Rudolf Steiner Hall featuring the London Verse Speaking Choir directed by Marjorie Gullan. Kathleen Stone appeared as Antigone, Thomas Henderson as Kreon, and Joseph Wood as the Watchman. Reviewing the performance, Clarissa Graves praised the London Verse Speaking Choir, who with this performance celebrated their tenth anniversary as a performing organization. Graves noted that

after ten years' training these men and women are able to do justice to such a play as the Antigone, whose terror and beauty must be sustained from the opening words to the close. They succeeded, moreover, in giving out the sense that the divine will is something greater and more enduring than human struggles and jealousies, which is the eternal quality of the piece.

The only weakness in the production, according to Graves, was that Teiresias the Seer, "though obviously inspired, was less obviously blind."74

During 1936 the London Verse Speaking Choir toured throughout Great Britain, demonstrating the choral and solo speaking of poetry and prose suitable for school choirs. Indeed, part of every recital included literature "studied by boys and girls for matriculation and other examinations." Beginning in January of 1937, the choir expanded its tour to include colleges and teacher-training institutions.75

Clifford Anne King attended a recital by the London Verse Speaking Choir during the summer of 1936 at the Art Workers' Guild Hall in London. Even though the audience was
asked to pay "theatre prices," King observed that the auditorium was filled to capacity for the three-hour program.76

On July 15, 1937, the Choir presented a recital at Besant Hall, King Street, repeating material performed by the Choir during the last few years. Selected choruses from The Acts of St. Peter, Murder in the Cathedral, The Trojan Women, and Noah and the Waters were presented along with lyric poetry, selections from the Bible, and ballads.77

During 1938 the Choir presented a recital on Thursday, July 14, at the Tavistock Little Theatre, Tavistock Place. The program was designed to show the variety of literature that could be used for choral work. The program included selections from The Golden Image by Clarissa Graves, Panic by Archibald MacLeish, "Sister Helen" by Rosetti, and selected Psalms.78

The reviewer for Good Speech reported that "the quiet dignity and slow tempo of the Bible passage, the sinister and passionate nature of the ballad drama, and the clamant mass expression in Panic made three very strong contrasts." The reviewer also commended the second half of the program featuring modern verse, passages from T. S. Eliot's The Rock, and S. V. Beñet's John Brown's Body.79

The various performances by the London Verse Speaking Choir illustrated Gullan's continual investigation for new materials and techniques suitable for choral speaking. In fact, much of the literature performed by the London Verse
Speaking Choir Gullan used as examples in her choral speaking textbooks, *Choral Speaking* and *The Speech Choir*, and *The Poet Speaks*, an anthology of literature for choral speaking coauthored with Clive Sansom.

C. **Activities as Lecturer in England and North America**

With the formation of the Speech Fellowship, Marjorie Gullan increased her activities as a lecturer. These lectures, similar to her tours with the Glasgow Nightingales, usually began with a brief "talk" by Gullan on the principles and importance of speech training, followed by a performance of her method of rhythmic movement to spoken poetry by school children from the community. Sponsored by the Speech Fellowship, these meetings were scheduled periodically from the late 1920's through 1939.  

In order to bring members into the Speech Fellowship and to raise funds to support the Speech Institute, Gullan and Kerby also organized four lecture tours through North America between 1933 and 1939. The first tour began in April 1933, in New York City. In an open letter to Fellowship members concerning choral speaking in America, Gullan wrote of her earliest experiences,

The first Verse Speaking Choir that we encountered in America was a self-constituted one. Sixty people, most of them teachers of Speech Training who had come to New York to attend the Eastern Speech Conference, stayed over the week-end from April 22nd to 24th, for a short course in Choral Speaking, and for that purpose formed themselves into a choir. We were all surprised at what
we managed to accomplish in the short time at our disposal. Mrs. Jane Dorse Zimmerman, of the Speech Department of Teachers' College, Columbia University, arranged the course and carried everything through splendidly. We all appreciated so much her enthusiasm and her brilliant organizing ability.

Marguerite E. DeWitt, speech and drama teacher at Vassar and later a noted writer on choral speaking in America, participated in the choral speaking sessions following the conference. She thought that the opportunity to perform in a choral speaking choir made her a better choral speaking conductor. From New York, Gullan and Kerby traveled to Pittsburgh for three lectures on choral speaking sponsored by the Drama Department of the Carnegie Institute. During the second day of her stay in Pittsburgh, Gullan heard the verse-speaking choir from the Pennsylvania Women's College under the direction of Vanda Kerst. Gullan thought that the two things most noticeable from the choir's performance were "the unity of speech and feeling" and "the complete simplicity with which they gave their interpretations."

Before Gullan left Pittsburgh, she was introduced to the various problems in the American public school system. She saw that educators attempted to assimilate students from divergent social, racial, and economic backgrounds.

I left with my mind full of thoughts about the teachers who wrestle with such problems as these and who are making progress in spite of all we hear of banditry and juvenile crime, for the process of assimilating all these foreign elements must be a long and difficult one.

Leaving Pittsburgh, Gullan traveled to St. Louis and lectured at Maryville College at the invitation of Agnes
Curren, instructor of speech and drama at the college and one of Gullan's former students at the Speech Institute. Gullan stayed in St. Louis for twelve days and during that time, besides giving her lectures, heard performances by three different verse-speaking choirs. The first performance took place on the first day of her arrival when Curren's choir appeared with Gullan during a poetry recital for the members of the local Wednesday Club. Gullan also heard the two choirs from Principia School. The groups performed in both French and English, since choral speaking was used in the literature and foreign language classes.

The next stop on this lecture tour was the Detroit Municipal Art Gallery, where Gullan gave a poetry recital and spoke on choral speaking. After the first lecture, Gullan met Miss Miller, a teacher of English and conductor of the Sherrard Intermediate School verse-speaking choir, who had formed her choir after reading Gullan's book on choral speaking. About this choir's performance, Gullan wrote that Miller's "achievement with this large body of boys and girls, white and coloured and of the most varied nationalities, is, a thing of beauty." Prompted by her observations at the public schools in Pittsburgh, Gullan asked Miller to enumerate the benefits derived from her experiences with choral speaking. In her response, published in Good Speech, Miller stressed the importance of using choral speaking to teach voice and articulation to students who would rebel at
individualized instruction. Gullan was also impressed with Miller's skill at using choral speaking as an agent for social change.

I was also told that the effect in the socializing of these different nationalities with all their conflicting points of view, and with their decidedly individualistic tendencies, quite apart from the self-expression of a really fine kind which they get from Choral work, has far-reaching results in the lives of these children, many of whom are on the 'welfare' or as we should describe it, receiving aid for food and clothes. This work goes right to the roots of the mental and spiritual life of both children and conductor, and was a real inspiration to us who heard it.87

From Detroit, Gullan visited a totally different environment in Philadelphia at the Shipley School, Bryn Mawr, which "set in lovely surroundings" and housed "nearly four hundred girls from kindergarten to eighteen years of age."

Moving from one classroom to the next, Gullan introduced choral speaking to the entire school.88

After three days in Philadelphia, Gullan left for New Haven, Connecticut, where she presented a lecture at Yale University sponsored and arranged by Miss Welch and Professor George Pierce Baker of the Drama Department.

E. K. Povenmire attended the lecture and later recorded his impressions of her stimulating presentation:

As graduate students, several of us were privileged to be present one evening in New Haven, Connecticut, when she [Gullan] transformed over a hundred tired teachers into a unified chorus of speakers completely revived in spirit and refreshed in mind and body; a neat trick, for it was Friday! She did this by leading us in speaking English ballads and American poems together in a manner which magnified the meaning and highlighted the spirit of each number.89
Povenmire also wrote that Gullan's demonstration of her verse-speaking techniques liberated his preconceptions concerning the spoken word:

On further reflection we realized we were being freed not only from present inhibitions but also from long-held concepts of how poetry should be read and expressed; concepts encumbered with the exaggerated sounds of elocution, the formalized postures and gestures of Delsarte, the too-strict emphasis on meter and rhyme patterns, and the semi-pious manner that often had accompanied the oral expression of poetry. These barnacles were scraped off in one fell swoop and were replaced by the wave of joy and exhilaration that she engendered. While she did this in a seemingly effortless manner we know that the 'effortless' quality of any art is bought with dedication to its principles and techniques.90

Leaving New Haven, Gullan and Kerby traveled to Denver to lecture at the University of Colorado. While on the train, they heard by radio a choral speaking recital conducted by Mrs. Reynolds. In an open letter to Speech Fellowship members published in Good Speech, Gullan described this surprising event:

We had seen in the paper that Mrs. Reynolds' Speaking Choir, composed of men and women students of Colorado University, was to give a fifteen-minute programme on the radio beginning at one o'clock—and we suddenly remembered that there was a radio in the Club Car of the train. Our own choir will remember Dr. and Mrs. Reynolds of Colorado University, who were with us last autumn and who are members of our Fellowship. . . . It was a very unusual and interesting experience to hear these speakers on the radio in the Union Pacific train, conducted by a friend whom we had last seen in London and whom we were to meet in less than half an hour.91

After a brief stay in Colorado, Gullan and Kerby left for the University of California at Berkeley, and according to J. R. Kantor, Gullan was hired to teach poetry speaking
and a course in the Gullan method during the second summer session of classes scheduled from June 26 through August 4, 1933. Gullan commented that she had never "met with so fine a response, or so rich a reward" as she received from her students in California. The sixty people enrolled in her classes and those who participated in her verse-speaking sessions performed with "an understanding and feeling" that she believed impossible to obtain in so short a time. Gullan later recorded the goals of effective verse-speaking as delineated during this summer session.

On the artistic side we agreed that we should reject in the speaking of poetry:
1. Artificiality of expression.
2. Sentimentality of expression.
3. Prosaic or conversational utterance.
4. Mechanical utterance.
Having thus far cleared the ground we began to discuss what we definitely should like our pupils to acquire, and we made up our minds that we should work, in the way of technique, for the speaking of poetic literature upon:
1. Pleasant, flexible, vital tone.
2. Distinct and well-formed speech, combining delivery with energy.
And on the side of artistry we should expect:
1. Simplicity and sincerity of expression.
2. Intelligent study of the meaning of the poem.
3. Real feeling for the mood, and real capacity to share in the experiences described by the poet.

After the summer session at Berkeley before returning to England, Gullan and Kerby organized a meeting in Oakland, California, for members of the Speech Fellowship. According to Kerby's notes from the meeting, educators in attendance included Georgia M. Corp from the University of Wisconsin; Elizabeth Keppie, speech teacher at the Pasadena Junior College, who told of her experience at the London Speech
Festival; Mrs. Howk, Skidmore College, Saratoga Springs, New York; Sallie Hill, representative from the English Teachers' Association of California; Miss Moses, Wellesley College, Massachusetts; Mabel Gifford, Chief of the Bureau of Correction of Speech Defects of the California Department of Education; Beryl M. Simpson, Director of Drama and Speech Arts at Arizona State Teachers College, Tempe, Arizona; and Helen Wirt, President of the Drama Teachers' Association.

The second North American tour occupied Gullan and Kerby from October 1, 1935, through February 12, 1936. Writing from the ocean liner, the S. S. Aquitania, Gullan told Kathleen Stone of the difficult voyage to America:

Monday

We get in tomorrow after a passage of mingled wind, rain, and sunshine. So many thanks for seeing us off—we did so appreciate it—and for the lovely fruit which quite saved our lives so to speak during the first day when we felt too tired for anything else. We have been laid low with influenza and colds for most of the trip, . . . Love from both of us.

The New York Times announced Gullan's arrival in New York, where she began the tour by teaching a six-week course in choral speaking at Columbia University. Her appointment, arranged by Professor Jane Dorsey Zimmerman, designated Gullan as a visiting lecturer. Carrie Rasmussen, who later taught at the University of Wisconsin and wrote a series of choral speaking textbooks, attended Gullan's classes at Columbia University's Teachers College and remembered her excellent articulation and expressive physical
movements. Rasmussen also noted that a few individuals "made fun" of Gullan because she lacked a college degree, an attitude that Rasmussen dismissed as "stupid." Gullan later dedicated her book, The Speech Choir, to the students enrolled in her class at Columbia, "who brought American poems" to her "notice through their work on the assignment given at that time."

Writing from Columbia University's Teachers College on a postcard depicting the skyscrapers of the financial district of New York, Gullan thanked Kathleen Stone for helping to maintain the activities of the Speech Institute in her absence:

New York

Have had a letter waiting to be finished to send for the last three weeks, but it must now wait till I get onto the train for Winnipeg. This is just to thank you very much for your letters and news regarding the Choir, and especially for all you've done with the tests /selections for performance/ for the Festival, for we would not have wished any of them changed. Please give my best wishes to the Choir with a special word to Miss Swann for her true co-operation.

M.I.M.G.

Kerby served as Gullan's secretary and manager during the American tours. On a postcard sent to Kathleen Stone she said,

I am sitting up above the world, 70 stories up and looking down on all the other sky-scrapers except the Empire State Building. New York looks lovely from up here. Will you tell Miss d'Auvergue and the office people--know that we are not going to St. Louis at all in December--so not to send anything there. Address from
Dec. 2nd to 15th--Miss Gertrude Johnson, Dept. of Speech, University of Wisconsin, Madison, Wisconsin . . . .

Love, G. N. K. 101

Miriam Davenport Gow, a close friend to Gullan and a teacher at the Chestnut Hill College in Philadelphia, remembered that if anyone questioned Gullan about her traveling plans or lecture schedule, she would reply, "Don't ask me! You must ask Gertrude about that." 102

According to Kerby, after they left New York, Gullan gave "courses of one week each as well as recitals of English and American poetry" under various sponsorships and at different locations. For example, after a special invitation from Gertrude E. Johnson, Gullan lectured at the University of Wisconsin. She also lectured to teachers in the public and parochial schools under the sponsorship of the Public Schools Department of Pittsburgh and the Diocesan Superintendent of Schools in Philadelphia. In Indianapolis, she lectured at the convention of the National Council of Teachers of English held from November 28 through 30, 1935. At this convention Gullan and Kerby heard Carl Sandburg read some of his poems, and, according to Kerby, they also stayed for Professor William Lowe Bryan's "most inspiring address." 103

This second tour extended into Canada. Gullan lectured at the University of Manitoba, Fort Garry, Manitoba, located near Winnipeg. 104 According to a postcard mailed to Kathleen Stone, Gullan and Kerby spent the Christmas season traveling
on the Canadian Pacific Railway. Her cheerful greeting, written on a postcard depicting rugged mountains covered with snow near Lake Louise, was postmarked "December 24th, Banff, Alberta, Canada." Arriving in Toronto, Gullan lectured and presented a recital for the National Council of Education in Canada and the New Education Fellowship on January 28, 1936. Afterwards she presented a short course on choral speaking sponsored by the local Teachers' Association in Ottawa.

The third North American tour began in Canada in October of 1936 under the auspices of the National Council of Education of Canada with the cooperation of various local educational and literary organizations. The Canadian tour, featuring lectures, recitals, and practical classes in choral speaking, extended through January 1937. Describing this Canadian tour, Kerby later wrote that Gullan lectured on Speech Education, and gave many recitals to very large audiences, from Nova Scotia to British Columbia. In some of the cities the visit was a return one, these places having been in her itinerary in 1935. Several study groups have established themselves as a result of these lectures, and much excellent work is being done in primary and secondary schools.

During the second half of the tour, Gullan and Kerby returned to the United States. She gave lectures and recitals in various cities in Ohio, Indiana, and Pennsylvania, including Cleveland, Indianapolis, Evansville, Philadelphia, and Pittsburgh. While in Philadelphia, she completed a series of records of spoken poetry. Gullan and Kerby returned to England late in March of 1937.
In the autumn of 1937 Gullan toured northern England and lectured on verse-speaking to elementary and secondary school teachers. According to Gullan, the tour, sponsored by various local educational authorities in Nottingham, Bedford, Derby, Leicester, Stoke-on-Trent, York and Liverpool, was significant in that it established in northern England "an abiding interest in the Fellowship's work," and attracted many teachers from these towns to the Speech Institute for classes.112

Gullan and Kerby toured North America for the last time during January through March of 1939. This fourth tour included lectures, recitals, and classes in Montreal, Ottawa, and Toronto, Canada, and Cleveland, Washington, D. C., and St. Louis in the United States.113

Gullan's impact on speech education in America, as a result of her tours and various publications, can be judged by the dramatic increase in the number of articles devoted to choral speaking published in American speech journals after 1939. According to Lloyd S. Jones, twenty-five percent of all the articles on oral interpretation appearing in 1940 were directly concerned with choral speaking. Indeed, many of the articles were written by educators contacted by Gullan during her tours.114

D. Activities as Public Reader

In England during the 1930's, Gullan presented many recitals sponsored by the Speech Fellowship.115 One of the
most unusual programs, entitled "Poetry in a Crisis," was reviewed by Clive Sansom in Good Speech. Apparently, when Gullan read about the Munich crisis in 1938 and the possibility of war with Germany, she prepared a recital to present her views on world peace. In his review of her performance at the Besant Hall in London, Sansom began by saying that

Only the optimistic would have considered October 13th a suitable date for a poetry recital. The 'crisis' was still very much in people's minds; their thoughts were on their present safety and the uneasy peace that had just been concluded. 'This isn't the time,' the unoptimistic would have said, 'for poetry recitals. You won't get anyone to come.' But it says much for the average intelligence that people did come. For poetry has a great deal to say on current affairs. Its value is not, as is sometimes thought, to distract our minds from war and politics, but to enable us, when we turn back, to see these problems in a new perspective--the perspective of the imagination.

The program included the following selections:

"The Manner of the World Nowadays" . . . . John Skelton
"Go and catch a falling star" . . . . . . . . . John Donne
"An Epitaph" . . . . . . . . . . . . . . Matthew Prior
lines from "Moral Essays" . . . . . . . . Alexander Pope
"Holy Willie's Prayer" . . . . . . . Robert Burns
two poems from Look, Stranger . . . . . . W. H. Auden
Eve's speech from Back to Methuselah . . G. B. Shaw
"Four Preludes on Playthings of the Wind" Carl Sandburg
"The Necklace" . . . . . . . . Guy de Maupassant
"The Flood" . . . . . . . . . . . . . Ian McLaren
"A Letter" . . . . . . . . . . . . . D. H. Lawrence
lines from "Canto XIII" . . . . . . . . Ezra Pound
the prefatory essay to The Flashing Stream . . . . Charles Morgan

Sansom wrote that Gullan's recital program was "coloured by recent events," and that her performance of material "equally divided between satire and philosophy" was an appropriate choice since "only the satirical or the philosophic" could "view the modern world with equanimity."
Marjorie Gullan sensed that for her "the years at Gordon Square from 1932 to the outbreak of war in 1939 were tremendously exciting ones." She felt that the whole atmosphere at the Institute was charged with vitality—everywhere there was experiment, discussion, and argument, hard work and long hours, much of the work done voluntarily, for enterprise and enthusiasm were in the air.

Stone remembered that members of the Speech Institute staff would often gather in the commissary for debates concerning speech training and verse-speaking. According to Gullan, one of the chief accomplishments of this time was the number of publications completed by members of the Speech Institute staff, including dramas, poetry, and various books and pamphlets on speech training by Clive Sansom, Barbara Storey, Anne Croasdell, Clarissa Graves, and Hilda Adams.

It was also during this busy time that Gullan published, along with Percival Gurrey, Professor of English at the University of London, her series of textbooks illustrating her method of poetry speaking for children. These books did not expand or alter her method originally published during the 1920's; however, they did provide further examples of specific poems that had been used by members of the Speech Institute staff and others at home and abroad to illustrate the Gullan method. These books were accompanied by a series of recordings, supervised by Gullan, to demonstrate certain examples in the textbooks. Praising these recordings, particularly the performances by the London Verse Speaking
Illustration 9

Commissary, Speech Institute, 1930's
Choir, W. W. J., a writer for the British Broadcasting Association's publication entitled *The Gramophone*, wrote in February 1935,

The fourth record . . . is a unique demonstration by the members of the London Verse Speaking Choir. . . . The Bible readings are beyond criticism: the effective presentation, the quiet but distinct recitation, which never becomes emotional or sanctimonious, and the undoubted earnestness of the speakers (especially in 'The Lament of David for Jonathan'), make this one of the finest records of the English language ever produced. It is not merely a record for students: it deserves a place in the library of all gramophone enthusiasts.123

Unfortunately, the activities of the Speech Fellowship and Institute, with all its "enterprise and enthusiasm," were halted when the darkness of war settled over Europe.
ENDNOTES

CHAPTER IV

1 According to Kathleen Stone, Clarissa Graves was an administrator at the Polytechnic and the step-sister of the poet Robert Graves.

2 Marjorie Gullan, "Twenty-Five Years!" Speech News, January 1952, pp. 1-2, Stone Private Collection, Colchester, Essex, England. All future references to this collection will be referred to as SC.


5 Ibid., p. 52.

6 Interview with Kathleen Stone, 5 January 1982.


8 Ibid., p. 50.

9 Ibid., p. 49.

10 Ibid., p. 51.

11 Ibid., p. 52.

12 "Speech Festival," The Polytechnic Magazine 68 (June 1928): 148, School Archives, Regent Street Polytechnic, London, England. All future references to this collection will be referred to as RSP.

13 "Speech Festival," The Polytechnic Magazine 68 (July 1928): 178, RSP.

14 "Regent Street Polytechnic Speech Festival," newspaper clipping, 24 June 1929, RSP.
15."School of Speech Training Competitive Tests," newspaper clipping, 8 July 1929, RSP.

16."Regent Street Polytechnic Speech Festival," RSP.


18."School of Speech Training Competitive Tests," RSP.

19."School of Speech Training," The Polytechnic Magazine 70 (June 1930): 139, RSP.

20Ibid.

21."Third Speech Festival," The Polytechnic Magazine 70 (June 1930): 139, RSP.

22Ibid. Perhaps Bottomley remembered the struggle to attract men to the Oxford Recitations.

23."The Fifth Annual Speech Festival," Good Speech 2 (July-September 1932): 24, SC.

24."The Fifth Annual Speech Festival," Good Speech 2 (October-December 1932): 45, SC.

25."The Sixth Annual Speech Festival," Good Speech 3 (April-June 1933): 18, SC.

26."The Sixth Annual Speech Festival," Good Speech 3 (July-September 1933): 18, SC.


29Ibid., p. 15.


32."News and Notes," Good Speech 7 (July-September 1937): 50, SC.
33"Notes and News," Good Speech 8 (April-June 1938): 18, SC.

34"Speech Fellowship and Institute," Good Speech 9 (January-March 1939): 106, SC.

35Marjorie Gullan, "Twenty-Five Years!" p. 3, SC.


37Marjorie Gullan, "Twenty-Five Years!" p. 2, SC.

38Ibid., p. 3.

39See Illustration 6.


41"Tavistock Little Theatre," Good Speech 3 (April-June 1933): i, SC.

42"A Recital of Choral Speaking," Good Speech 3 (April-June 1933): 14-16, SC.


47Ibid., p. 15.

48Ibid.

49Ibid., p. 16.


52Ibid., p. 15.

53See Illustration 7.

54E. V. Rieu, "Performance of Alcestis," Good Speech 3 (July-September 1933): 19, SC.
55Ibid.


57Ibid., p. 17.

58Ibid., p. 18.


60Ibid., p. 63.

61Ibid.

62Ibid., p. 64.

63Ibid.


65Gordon Bottomley to Beryl Moir, 5 December 1933, Moir Private Collection, London, England. All future references to this collection will be referred to as MC.

66Gordon Bottomley to Beryl Moir, 19 December 1933, MC.

67Gordon Bottomley, A Stage for Poetry, p. 64.

68Beryl Moir to Ronald E. Shields, 9 March 1982.


70Gordon Bottomley, A Stage for Poetry, p. 65.


Clifford Anne King, "The Effectiveness of Group Speaking on the Acquisition of Certain Speech Skills" (Ph.D. dissertation, Louisiana State University, 1938), p. 29.

"Notes and News," Good Speech 7 (July-September 1937): 47.


"London Verse Speaking Choir, Good Speech 8 (October-December 1938): 80.

See Appendix E.

Marjorie Gullan, "Verse Speaking Choirs in America," Good Speech 3 (October-December 1933): 5, SC.


Marjorie Gullan, "Verse Speaking Choirs in America," p. 5, SC.

Ibid., p. 6.

Ibid., p. 7.

Ibid., p. 8.

Ibid., pp. 8-9.

Ibid., p. 9.


Ibid., p. 44.

Marjorie Gullan, "Verse Speaking Choirs in America," p. 9, SC.

J. R. K. Kantor, University Archivist at University of California at Berkeley to Ronald E. Shields, 1 June 1981.


Ibid., pp. 203-204.
95 Gertrude N. Kerby, "A Meeting of Speech Fellowship Members in California," Good Speech 3 (January-March 1934): 12-13, SC.

96 Marjorie Gullan and Gertrude Kerby to Kathleen Stone, 1935, SC.


98 Tape-recorded interview of Carrie Rasmussen by E. Kingsley Povenmire, Madison, Wisconsin, 1964, Povenmire Private Collection, San Diego, California.


100 Marjorie Gullan to Kathleen Stone, 1935, SC.

101 Gertrude Kerby to Kathleen Stone, 1935, SC.

102 Tape-recorded interview of Miriam Davenport Gow by E. Kingsley Povenmire.

103 "Other News," Good Speech 6 (April-June 1936): 25, SC.

104 Ibid.

105 Marjorie Gullan to Kathleen Stone, 24 December 1935, SC.

106 "Other News," p. 25, SC.


108 Gertrude Kerby, "News and Notes," Good Speech 7 (July-September 1937): 50, SC.

109 "Calendar," Good Speech 6 (January-March 1937): 113, SC.

110 See Appendix G.

111 "Calendar," p. 113, SC.

112 Marjorie Gullan, "Twenty-Five Years!" p. 4, SC.

113 "United States and Canada," Good Speech 9 (January-March 1939): 104, SC.

115 See Appendix E for recital dates and titles.


117 Ibid.

118 Marjorie Gullan, "Twenty-Five Years!" p. 4, SC.

119 See Illustration 9.

120 Interview with Kathleen Stone, 5 January 1982.

121 Marjorie Gullan, "Twenty-Five Years!" p. 4, SC.

122 See Appendix G.

123 Derek Lewis, Gramophone Librarian for the British Broadcasting Corporation to Ronald E. Shields, 19 October 1981.
CHAPTER V

SPEECH TRAINING IN A TIME OF CRISIS, 1939-1947,
AND THE FINAL YEARS, 1947-1959

With indomitable spirit, the Speech Fellowship con­
fronted the uncertainties of war. In an open letter to the
members of the Fellowship, Marjorie Gullan declared,

The Speech Fellowship is to continue in spite of the
war . . . . So many literary and cultural activities
have had to be curtailed as a result of the war that we
feel we must carry on our work and extend and adapt it
to meet the present conditions . . . . We believe that
there is any amount of valuable work to be done in
speech education under war-time conditions if only we
can co-operate in pooling our problems and ideas.1

Gullan kept her promise to continue the work, but the war
dramatically modified the Fellowship's previous activities.
First of all, Good Speech was discontinued and replaced by a
short publication called "News-letter to Members." This
change was prompted by the rising cost of production, a paper
shortage, the difficulty of maintaining accurate subscription
records and addresses of members in a war-torn nation, and
the conscription of the staff of Good Speech into war service.
Cognizant of the war-time activities of the reviewers and
members of the editorial board, Gullan summarized their
activities:

One is organizing the salvage of household waste in a
London suburb, another is farming in Scotland, a third
is in the Ministry of Information, while the editor Clive Sansom registered last month under the National Service Act and expects to be separated from his typewriter at any moment. Altogether there seems to be no alternative to suspension for the present.2

Second, the Speech Institute in September of 1939 also faced the loss of the entire staff, students, and consequently, all incoming revenues. Gullan later recalled that "it seemed as if an end had come to all the work, but those who were still left in London met together and finally decided to carry on in spite of all the difficulties, though in a very limited way." It was decided at that meeting that the Speech Institute would close until after the war3 and that the Fellowship office would relocate in two small rooms at 9 Fitzroy Square. These facilities were provided through the courtesy of Geoffrey Whitworth, founder and director of the British Drama League.4 Gullan admitted that, without any "exaggeration," the Fellowship owed its survival to "Mr. Whitworth's generosity in opening his doors to us at that time."5

After moving to Fitzroy Square, the Fellowship attempted to organize weekend lectures for teachers, and a few of these meetings were held sporadically throughout 1940 and 1941, but they were poorly attended. Nevertheless, joint conferences with the New Education Fellowship were successfully held throughout the war years in various locations outside of London including Kettering, Ipswich, Shrewsbury, and Durham.6
Gullan also wanted to schedule a summer school session during August of 1940. She reasoned,

While the war goes on, there is bound to be a growing sense of waste in all sections of society. Is it not more essential than ever, as the forces of destruction grow in the world, that we should try to preserve and develop the imaginative, creative part of the child, for it is from that part of the human being that a well-ordered, non-aggressive world must eventually come? And is there any better means of developing the imagination of the child than through free expression and the speaking of great literature?

Unfortunately, the summer school was cancelled early in July, owing "to the war situation."

A. Speech Education in a Reception Area

Despite the limited activities of the Speech Fellowship during the war years, Marjorie Gullan diversified her own activities. As the lights went out over Europe in 1939 and London braced for the inevitable horrors of nocturnal bombings, Gullan and Kerby, both remembering only too well the carnage of World War I, joined the ranks of the War Volunteer Service. Gullan later recalled,

Our aim in offering ourselves as helpers in a Reception area, was definitely that of giving our war service in the direction where we had some experience—with Elementary Teachers and school children—and of learning for ourselves at first hand by teaching under-privileged children, some of the problems which we knew by hearsay confronted the teachers who came to study Speech Training in our classes . . . .

As members of a relocation team, Gullan and Kerby left London only two days before the formal declaration of war, and ushered "a school of 200 children from one of the poorest parts of London" to Kettering, a small industrial town in
Northamptonshire. Here in the town "set in beautiful surroundings" far away from the dangers of Hitler's bombing raids, Gullan and Kerby placed the children in foster homes and taught classes in speech training in the local schools. Concerning her own work in Kettering, Gullan later recalled,

> The school to which we were attached was fortunate in having been given for its use a couple of Church Halls in which for the first few weeks we met and gave such lessons as possible without equipment of any kind--without pencils or pens, paper or slates, desks or blackboards or books.\(^0\)

In this ill-equipped environment Gullan taught ninety students ranging from eight to eleven years of age. To make matters even more difficult, many of these students attended classes only part-time. Faced with these problems, Gullan used choral speaking featuring "unison and part speaking of such rhymes and poems" as would "hold the interest and the imagination of so varied a group" in order to "give them the children some feeling for the rhythm and sound of spoken English."\(^1\)

But Gullan's speech training activities were not limited to the classroom. For her, the classroom extended into everyday life, where she discovered a rich storehouse of new techniques to improve the children's speech. Gullan later commented that

> it was while we were visiting the children and their hostesses, finding boots and shoes and clothing for them, taking them to the clinics for treatments for all kinds of ailments, and seeing them in their walks and games, that we came to make real friends of our pupils-to-be.
Indeed, she later claimed that the first lesson at Kettering for her and the children derived from an informal encounter between a "Northamptonshire hostess" and one of the "small Londoners." Gullan vividly recorded the experience:

She had an orchard, and her apples were often to be seen, temptingly piled up to dry at the side of the garage. One day I went out to find her trying in vain to understand what a small boy outside her gate was saying, though at her request he repeated it again and again. I wish I could write it down! Without the use of phonetics it is impossible, but I was able to translate it for her. It was, "Give me an apple." He got more than one in the end and went away beaming, but the point that the children in my class saw at once when I copied him, and asked them to translate his speech for me (which they did at once) was that if I had not been there he would not have got those apples! Not a very noble motive perhaps for inducing a desire for intelligible speech, but a very practical one, and one which showed every child without a doubt that it is necessary to speak plainly and that we cannot carry on existence without an interchange of intelligible speech. This first lesson was so successful that I found myself listening, as I went about my duties in the clinics, in the clothing depots, in the houses and in the parks, to all sorts of maimed and mumbled phrases, so that the children in the speech classes might have the interest and pleasure of putting them right, and might feel that it was their work and not mine to do so.

From this initial experience, Gullan decided to forsake the refinement of the children's pronunciation "for the time being," and to concentrate first upon "sheer intelligibility and some power of expression."12

While at Kettering, Gullan also initiated experiments in creative dramatics that were similar to the "dramatisations" that she had developed at the Park School and Laurel Bank School in Scotland in the years immediately following World War I. Whereas in Scotland she dramatized stories, in
the reception area Gullan created impromptu scenes based on real life situations. For example, instead of acting out a story about Goblins, the children would practice running errands, shopping in a store, or carrying messages from door to door. These experiments were so successful that Gullan concluded,

The children were much more ingenious than I in making up these conversations, and that I believe was because they were doing something natural to every young creature--they were acting out a kind of play which was a preparation for life, and so they were cleverer at it than I . . . . They were making Drama out of their own daily lives. 13

Gullan experimented with the effects of story telling on the children's vocal responses. She found that "when the imagination of the children had been really fired by the story, very little prompting had to be done" to make the children complete the tale. And more surprisingly, she also discovered that the "wonder or the sympathy evoked by certain stories tended to alter unconsciously the most raucous voices; they became warmer, more flexible and better pitched." 14

Gullan later concluded that her four months at Kettering drew her attention to educational necessities. First of all she recognized the importance of using experiences familiar to the children as examples and practical exercises in class. And second, she became convinced that to succeed, all teachers must cultivate an intimate knowledge and understanding of the children in their classrooms: if you knew the child, you would know how to teach the child. 15
Before Gullan left the reception area, she organized classes on Saturdays for teachers interested in learning her method of speech training. Because of her reputation, Gullan was also allowed into all of the local schools as a guest lecturer. Miss Riseley, who was then a teacher at Park Road School in Kettering, remembered Gullan using her students as "guinea pigs" for mimed scenes with piano accompaniment. Gullan also taught choral speaking and verse speaking to Riseley's class. According to Riseley, Gullan was "very keen on vowel sounds and very expressive facial movement." On one occasion, Gullan had the students act out the poem "Rabbits" by G. Vickers. According to Riseley, the children were delighted; and even after forty years she could still picture the children "sniffling their noses."\(^{16}\)

Returning to London from Kettering, Gullan and Kerby decided to find a way to help those individuals who were victimized by the war. Strevens recalled that

There was a club which she and her beloved friend Gertrude Kerby ran during the war; the refugees who gathered at her flat to listen to records; and others who were helped in deeper ways, the physically and mentally ill and the friends who needed holidays. To all she gave herself in total love.\(^{17}\)

Besides the refugee club, Gullan and Kerby volunteered to tutor children privately. These children, because of many sleepless nights in bomb shelters during the Blitz, had fallen behind in school and needed the extra lessons to catch up with their classmates.\(^{18}\)
Demonstrating her optimistic and pioneering spirit, Gullan wrote that the war might prove beneficial in correcting social and educational inequities in England:

Yet the results of all this apparent chaos may be good. Town children will have many advantages which they have been denied in the past through lack of funds. They will get in touch with the natural life of the countryside, where they have previously known only the artificial life of the cities or the crowded sordidness of slums. There will be a breaking-down of many class barriers and prejudices, not least in the matter of speech . . . . Improvement in social conditions, incidentally, are bound to affect improvements in speech. It is impossible to separate speech from life.19

Gullan's volunteer work and the Speech Fellowship activities, though curtailed during the war, worked toward that goal.

B. Speech Training and Choral Speaking at the University of London, 1944-1949

On June 13, 1944, Sir Fred Clarke sent Marjorie Gullan an invitation to return to the University of London as a part-time lecturer for the fall term of 1944. As the director of the speech training classes for teachers, Clarke asked specifically for twenty lectures on choral speaking to be followed by ten lectures on the technique of speech training.20 Gullan accepted his offer two days later.21 She repeated these courses in 1945, and in 1946 she added a class in "Speech Training for Overseas Students."22

In 1948 Gullan was required to submit an insurance form to the secretary at the University of London. After several
weeks the secretary, Miss Wacey, reminded her about the form. Gullan responded by writing,

June 23, 1948

Dear Miss Wacey,

I am sorry to have kept you waiting so long for the form of which you speak—it had been temporarily mislaid—May I put it straight into your hands, as I find myself very reluctant to state my age to a newcomer—This is altogether a new experience because I have never been anything but self-employed and so have never needed to fill out a form like this before—

Perhaps part of Gullan's distraction was caused by Gertrude Kerby's lingering illness and death. Kerby died of diphtheria that had been improperly diagnosed. Her death was a shattering blow to Gullan.

On June 8, 1949, Gullan notified the University of London that she would not be able to teach part-time for them in the fall. Writing the letter of resignation brought to Gullan's mind her early years in London.

I am writing to say how sorry I am that increasing responsibilities with response to the Fellowship will make it impossible for me to continue my work at the Institute of Education. May I say how greatly I regret this as my connection with the Institute goes back to the London Day Training College days where I worked under Sir Percy Nunn. It is not easy to break off so long and so happy an association.

Accepting her letter of resignation, the Director responded by pointing out the growing appreciation for speech training in the schools.

This news of Gullan's resignation will, I am sure, be received with great regret by all my colleagues, for your work with us has not only been valuable on its own ground, but it has brought us to see that we ought to attempt to do more in this direction than we have in the past.
For Gullan, the eight years between 1939 and 1947 were variously a time of accommodation, experimentation, and affirmation. At first the Speech Fellowship was forced to accommodate its curtailed activities to the limitations imposed by the war and the economic depression that followed. Nevertheless, Gullan used this time to experiment with various educational methods for children, particularly creative dramatics. And it was an affirmation of Gullan's professional stature that the University of London specifically requested her to teach choral speaking. Whereas in 1925 she was hired as a necessary replacement, in 1944 she assumed her position as the acknowledge pioneer of a popular educational technique and art form.

C. Final Years

According to Ethel Belton, who after answering an advertisement in The New Statesman was hired by Gertrude Kerby to be the Fellowship's "organizing secretary," the Speech Fellowship emerged from the War with renewed vigor. Belton replaced Mrs. Eisen, a German refugee, who returned to the Continent after the War. Looking back on this time, Belton remembered Marjorie Gullan as being rather tall and of slender-to-medium build, with bright, dark, rather penetrating eyes and a warm and welcoming smile. She was very kind and concerned for people, and she inspired affection. She was, I think, one of those who "do good by stealth." In her work she was a completely dedicated person and she never spared herself.27
In 1947 the Speech Institute moved from the rooms with the British Drama League at Fitzroy Square to new accommodations at Portland Place in Park Crescent, London, as sub-tenants of the Nursery School Association. Also in 1947 the Certificate and Diploma courses for school teachers were reinstated along with regular vacation and summer schools.

James Gibson, beginning on August 22, 1949, attended one of these five-day summer sessions. Gibson recalled that he was "impressed by the dedication of the ladies who ran it," and that he "took part in a choral speaking arrangement of Hilaire Belloc's "There was a boy whose name was Jim." An author of two books on choral speaking, Gibson characterized Gullan's enthusiasm for the activity as "contagious," and he freely acknowledged that his own writings were influenced by Gullan.

My own Reading Aloud (Macmillan 1961) which sold nearly 100,000 copies before it was put out of print, and the two books of Solo and Chorus (Macmillan 1964) 50,000 copies of each ditto, owed something to that summer school.

Shirley Vickery, one of Gullan's last students during the early 1950's at the Speech Institute, remembered Gullan as being "small, vital and enthusiastic." For her, Gullan was always "young in heart, with a readiness to embrace new ideas."

Her link with music was strong, and she was exploring ways of introducing movement and dance into the courses. I remember her saying that she wished that she had taken up painting, feeling that much could be learnt from the rhythms and colours of that art form.
Illustration 10

Marjorie Gullan and Students at Speech Fellowship Summer School, early 1950's
I also remember that she was most interested and involved in the writings of Carl Jung during the time I knew her.31

Besides Jung, Kathleen Stone also recalled that during the early 1950's Gullan was impressed with I. A. Richards' experiments in basic English as an aid in fostering world peace.32

Besides being a student, Vickery was also one of the members of the London Verse Speaking Choir and remembered Gullan's leadership, especially her ability to inspire her choir during rehearsals and in recitals.

As an introduction to her work I was invited to hear a rehearsal of the London Verse Speaking Choir. It was probably past its heyday then, but I shall never forget the impact of those grouped voices under Marjorie Gullan's inspired leadership. They were practising Roy Campbell's "Horses of the Camargue." The vision of those horses has remained with me to this day. Later I was privileged to be a member of that choir during the final months of its existence. We did give a recital on at least one occasion, although I don't remember it being an advertised public performance. Miss Gullan was always ready for a challenge, and so as well as the verse selections, we prepared prose passages. By no means easy material for group speaking. But her choir was very disciplined. We stood throughout each evening's rehearsal and never dreamt of speaking among ourselves, other than when asked and encouraged to make suggestions on grouping or interpretation. The work was concentrated, and every moment important and rewarding. In conducting her choir during rehearsal (I have the feeling that we were "on our own" during the presentation to an audience) Miss Gullan was dynamic. I can still see her arm raised and her flexible wrist and hand movements sweeping us along, keeping the voices lifted, or cueing in a solo voice or group with the precision of an orchestral conductor bringing in an instrument. As a choral speaking director she was outstanding.33

It was ironic that during the celebration of twenty-five years of activity, the Speech Fellowship in 1952 faced
the possibility of closing. Unfortunately, although the Fellowship members still supported Gullan's work, the number of students enrolled in the Speech Institute, the Fellowship's major source of income, diminished. Clive Sansom attributed this attrition in enrollment as a sign of Gullan's success in establishing speech training as part of the regular curriculum for teachers in universities and teacher training colleges. In fact, according to Sansom, it was really a measure of her success that, towards the end of her career, the demand for these classes lessened. More and more training colleges included instruction in speech and drama. More and more Education Committees provided refresher courses. In fact, her influence was beginning to be forgotten. Her work, like that of many pioneers, became obscured by the very forces she had created.

A survey of speech training for teachers commissioned by the British Ministry of Education in 1953 and conducted by Percy J. Hitchman, a professor at the University of Nottingham Institute of Education, supported Sansom's conjecture. Hitchman found that of the 147 institutions awarding degrees in education, eighty-six per cent of the schools offered classes in speech, including instruction in "drama, movement, reading aloud, verse and prose speaking, voice production, and training in diction, pronunciation, and clear and effective verbal expression." Of the books used as supplementary materials in the classrooms, Hitchman found that Gullan's books were "popular" along with those by Rose Bruford, Dr. McAllister, Daniel Jones, and Elsie Fogerty.
To encourage Gullan at this time, the members of the Fellowship arranged a Silver Jubilee Celebration Dinner at the Chez Auguste in Soho on October 17, 1952. The formal dinner was enthusiastically attended; in fact, on the Friday evening of the event the dining room was filled to capacity. To close the occasion and to present a special gift, a fur wrap, to Gullan, Kathleen Stone was asked to present a short speech. Her handwritten notes for that occasion traced and commemorated the individuals who worked with Gullan:

Let me first think a little of our friends at a distance--of all of those faithful people in the United States and Canada--friends made for us by Miss Gullan and Miss Kerby on those several tours--of many friends in South Africa--and friends in Holland, and Germany, in Trinidad and Jamaica and on the Gold Coast--friends in India and Ceylon--and in Australia and New Zealand ... .

By chance today I passed the spot where I first met Miss Gullan--it is now a branch of the Barclay's Bank! It doesn't matter just how long ago it was--but I was a young student, and with a bunch of young students I sat waiting for my first meeting with this woman from the ... North. In she came, dark, dynamic, ... so suddenly shy and nervous. That first lesson made me her student to this day. But before I leave the past I would like us all to think of the friends of the Fellowship who belong to those days and are no longer with us. We remember them tonight with love and gratitude.

Because of her failing health and the expense associated with the Speech Institute, Gullan closed the Speech Fellowship and Institute in August, 1953. Immediately afterwards a small informal fellowship was formed to arrange for meetings and lectures whenever any interested members could attend.
The Speech Fellowship

Silver Jubilee Dinner

Held at

CHEZ AUGUSTE
47 Fifth Street, London, W.1.

On

FRIDAY, 17th OCTOBER, 1952

Illustration II

Program for Silver Jubilee Dinner
October 17, 1952
Sansom later wrote that Gullan's expansiveness of spirit was evidenced in the way she responded to the Institute's closing:

Some might have been embittered by this, but not Marjorie Gullan. Perhaps, to those who knew her intimately, her acceptance of the situation was comparable to her achievement in other fields. For she had not always been indifferent to pride and ambition. At one time, personal recognition had mattered supremely. But unlike so many teachers, she was prepared to learn. And unlike so many artists, she was prepared to receive. She realized that the outward progress of one's life needs to be matched by an inner progress—that, in the long run, worldly success is less important than one's serenity of mind. She was helped in this search for integrity by a woman of remarkable insight, the late Gertrude Kerby; by the international gatherings under Krishnamurti; by her eager contact with other minds, especially young ones; by her open-minded reading of books; and later by a new approach to Christianity symbolized by her membership in the Society of Friends. And so she came to regard her work as merely one segment in the general pattern. She was glad to know that it had become an integral part of education, and to see it spreading in America and the Dominions, even though it went largely unacknowledged.

After closing the Speech Institute, Gullan devoted most of her time to the Society of Friends. She had followed Kerby into this fellowship of believers and became a convinced Friend in 1946. Beginning in 1954 she accepted the position as head of the library committee located in the Friends' House, Euston Road, London.

Describing Gullan's unselfish work as a member of the Friends' Seekers Association, Katharine M. Wilson wrote that Gullan "gave of her vision, courage and vitality at a time when the Association needed such virtues." Wilson also noted that it was probably Gullan's "realistic honesty," her "sense
of the value of each individual," her tenacious "grappling
with the problem of evil in its religious implications,"
and her unwillingness to "evade a difficulty whether philo­
sophical or practical" that brought Gullan into the Society
of Friends. As a committee member, according to Wilson,
Gullan was inexhaustible in her duties, "and with all, she
could be triumphantly gay."

Besides her library work, Gullan also served as an
Overseer, whose responsibilities included caring for the
physical and spiritual needs of a small group of Friends.
For example, according to Strevens, Gullan purchased food,
located prescriptions, and visited the elderly who could not
care for themselves. As a member of the Society, Gullan
also organized and gave poetry readings, taught a class on
the poetry of William Blake, and gave recitals using a few of
the regular members of the London Verse Speaking Choir.

Dorothie Strevens recalled that Gullan's compassion
extended to all generations. During the early 1950's, Gullan
helped a young man with a history of delinquency by visiting
him in prison, arranging for him to receive letters and small
gifts, and administering a "comprehensive course in reading
and writing." Because of her untiring efforts, according to
Strevens,

the young man was reconciled to his father and his
father to him. At length he began to understand
himself. His integration is due to the friend who
prayed for him and saw that of God in him, and who
never failed him.
Her last recital at the Friends' House in London with a few members of the London Verse Speaking Choir was on June 7, 1958. She began by saying, according to her handwritten notes, "No applause please until the end--I shall say something of Sue Ryder's work for 'Our Forgotten Allies' at the interval." After these remarks she conducted the choir in the first section of the recital featuring three poems on Spring. The second section contained three passages of Scripture including verses from Proverbs, Isaiah, and Epistle to the Hebrews. Before the third section of the recital entitled "Earth, Fire, Water, Air," Gullan read Bottomley's description of Towie Castle and explained the myth of Icarus to her audience. Following this introduction, the choir performed passages from Towie Castle and the Prelude to Icarus.

As a transition after the third section of the recital, according to her notes, Gullan explained her interest in the Sue Ryder Foundation:

So many have asked, "What is the fund for the "Forgotten Allies?" Some of you have heard Sue Ryder's broadcasts--some may have read her "Newsletter"--October 1957. (Some outside or I can send) The name "Our Forgotten Allies" has been given by Sue Ryder to those victims of the Nazi treatment who are so damaged in health, mental and physical, that no nation will receive them and no employer will give them work. These are the men, women, and children among whom she has worked ever since the last war. She has given to them her lovely 16th century family home and grounds in Suffolk and as she can collect the money, brings them over in groups to enjoy at least a fortnight of warmth and comfort and good food in beautiful surroundings. This holiday scheme is the one for which we are giving this reading tonight. But there
are other activities which she has set on foot—(see Newsletter to name these). Especially is she concerned to get justice for these people . . . .

Following these words concerning Sue Ryder, Gullan began the fourth section of the recital containing three short poems about animals. As an introduction to the fifth section entitled "A Visit to America," Gullan said,

Some of you may have heard Dylan Thomas himself give this broadcast (we are only speaking part of it) on the wireless, for there is a recording of it—This is, in its own way, as racy as Under Milk Wood.

Next, Gullan introduced the sixth and closing section of the recital:

Poems from The Cathedral—The new sequence of poems by Clive Sansom—just published—where he evokes the Spirit of an English Cathedral (inspired as he was from Salisbury Cathedral) and the characters and literature associated with it. We are giving a varied selection—from the work—as to mood and style.

The poems comprising this final section included "The Cathedral," "The Spirit of the Cathedral," "Quarry Masters," "Gargoyles," "Roodloft," "Wall Monument," "Font," and "The Lecturn." Even though she was ill, Gullan had refused to cancel the recital. Strevens later recalled that Gullan appeared "pale and weak" during the performance. Following the recital, Gullan, obeying her doctor's orders, was taken directly to the hospital. Soon after, Gullan underwent surgery for the disease that would take her life.

Sansom wrote that toward the end Gullan had much to contend with: the death of her sisters, the loss of her physical powers, and "the knowledge that a severe operation
had been only temporarily successful." Nevertheless, he remembered that during this time Gullan's letters, "in that thin swiftly-flowing writing, as if the pen could hardly keep pace with the speed of thought," were as alert as ever--serious, yet alive to the humour of others; conversational without being gossipy; always solicitous about others' activities; outward-looking, self-forgetful. They were the product of someone great in herself, not only in her work.32

During the final months of her life, Gullan lived with Gwen Meredith, a former student from the early years at the Polytechnic and now a Quaker friend, who cared for her. Remembering those final days of companionship, Meredith wrote,

In the late evening of her life I had the great privilege of being near to her--Alas! the time was all too short. This year the spring had blossomed into a perfect summer decked in all its ancient pristine glory--each halcyon day died down into a sunset sky of golden radiance--and she would say 'Come Gwen, let's go into our sunset room for our evening meal!--and we would sit and eat under an open western window through which the glory streamed flooding the room--we would sometimes rise and stand and gaze silently out on this expanse of heaven incarnate--and I would see her catch her breath, and her hand would creep up to the place of pain, and she would sit down on the couch again with her eyes closed and face transfigured--such courage, such patience, such fortitude, made me ashamed of my small self! And the old, old story would come to mind of the three men who were placed in a fiery furnace, 'and lo! A fourth appeared and walked among them, like unto the son of man.' I knew--and shall always know that another stood in our midst--one who walked with her through all her suffering and pain and never left her, and who at last took her wholly into his bosom out of those refining fires, and bore her jubilantly away to where there is 'no more death, neither sorrow nor crying--for the former things are passed away.'53
Dorothie and Bill Strevens visited Gullan during the final weeks of her life and later wrote that love of the spoken word made her anxious that in expressing the deepest thoughts we should use the words that are lying around in this generation, and yet in her last moments she talked of eternal verities in words which her father would have used, and it was in right ordering, for paradoxically there are phrases which belong to no chronological time.

After a second cancer operation, Gullan was placed in St. Thomas' Nursing Home in London, where she died on October 8, 1959.
CHAPTER V

1 Marjorie Gullan, "Speech Education and the War," Good Speech 9 (November-December 1939): 1, Stone Private Collection, Colchester, Essex, England. All future references to this collection will be referred to as SC.

2 Ibid.


4 E. Foster, Librarian for the British Theatre Association to Ronald E. Shields, 28 August 1981.

5 Marjorie Gullan, "Twenty-Five Years!" p. 5, SC.

6 "Notes and News," Good Speech 10 (January-February 1940): 8, SC.

7 Marjorie Gullan, "Summer School in Speech," Good Speech 10 (May-June 1940): 2, SC.

8 "Notes and News," Good Speech 10 (July-August 1940): 15, SC.


10 Ibid., p. 372.


13 Ibid.

14 Ibid., p. 375.

15 Ibid., p. 373.

16 Hilda M. (Butlin) Stafford and Miss Risely to Kathleen Stone, 20 March 1982, SC.


20 Sir Fred Clarke to Marjorie Gullan, 13 June 1944, Marjorie Gullan Papers, University of London Institute of Education, London, England. All future references to this collection will be referred to as UL.

21 Gertrude Kerby to Sir Fred Clarke, 15 June 1944, UL.

22 Miss Wacey to Marjorie Gullan, 10 September 1946, UL.

23 Marjorie Gullan to Miss Wacey, 23 June 1948, UL.

24 Percy Nunn to P. Fawcett, 11 June 1926, UL.

25 Marjorie Gullan to Dr. Jeffery, 8 June 1949, UL.

26 Dr. Jeffery to Marjorie Gullan, 13 June 1949, UL.

27 Ethel Belton to Ronald E. Shields, 9 April 1982.

28 Marjorie Gullan, "Twenty-Five Years!" p. 3, SC.

29 See Illustration 10.

30 James Gibson to Ronald E. Shields, 12 April 1982.


32 Interview with Kathleen Stone, 5 January 1982.


34 "Urgent Situation," Speech News, November 1952, p. 1, SC.


37 Marjorie Gullan, "Twenty-Five Years!" p. 8, SC. See also Illustration 11.

38 Interview with Kathleen Stone, 5 January 1982.

39 Kathleen Stone remembered that this remark referred to Gertrude Kerby. Because Gullan still mourned Kerby's death, Stone refrained from mentioning Kerby's name during her presentation.

40 Kathleen Stone's handwritten notes, 17 October 1952, SC.

41 D. Curtis to Speech Fellowship Members, January 1960, Speech Fellowship Papers, Jill Batchelor Rose Collection, Boxford, England.

42 Interview with Kathleen Stone, 5 January 1982.

43 Clive Sansom, "Marjorie Gullan," SC.


47 Dorothee Strevens, "Marjorie Gullan: A Tribute," SC.

48 Ibid.

49 Marjorie Gullan's handwritten recital notes, 7 June 1958, Marjorie Gullan Papers, Local History Collection, Mitchell Library, Glasgow, Scotland.


51 Interview with Kathleen Stone, 5 January 1982.

52 Clive Sansom, "Marjorie Gullan," SC.


54 Dorothee Strevens, "Marjorie Gullan: A Tribute," SC.

55 Interview with Kathleen Stone, 5 January 1982.
According to Gwen Meredith, when Marjorie Gullan returned home after her reception with the Queen in July of 1953, several friends arrived unexpectedly for a visit. Over a cup of tea, the conversation turned to commonplace things. Casually, Gullan mentioned that she had just returned from Buckingham Palace. "Oh!" one guest interjected, "Have you been watching the changing of the Guard?" Reaching for the tea server, Gullan quietly responded, "No, just receiving the M.B.E. insignia--would you like another cup of tea?" For Meredith, this amusing incident underscored the personal vitality, humility, and charm associated with Gullan throughout her career, qualities which, when combined with expansive thinking, intelligence, and a cause, create pioneers.

Indeed, Gullan's pioneering achievements began when she opened her first studio of elocution in 1900. Her enrollments grew, and within six years, she established a successful school. Indicative of her progressive thinking, she soon replaced the word "elocution" in her school's name with "dramatic art" and "speech training."

Eager to inspire the public's appreciation for literature and the spoken word, Gullan organized poetry readings, recitals, and large dramatic productions featuring her
Scottish students. These performances brought her teaching to the attention of the poet and playwright associated with the Scottish National Theatre, Gordon Bottomley, who, after hearing them perform, began to experiment with various forms of verse drama. A few of her students continued their association with Bottomley for many years, and appeared in productions of his verse dramas at the Scottish National Theatre in Glasgow, the Oxford Recitations in England, and elsewhere. In fact, Bottomley's esteem for Gullan's work motivated him to dedicate his verse drama, Culbin Sands, to her.

Gullan was also a pioneer in the revival of verse-speaking contests and festivals in Great Britain. In 1919, she persuaded the Glasgow Music Festival Committee to include verse-speaking as part of the annual festivities. Soon after, other festivals followed the Committee's example. Also, other individuals interested in the performance of poetry initiated their own contests and festivals. Perhaps the most significant competition was established in 1923 by John Masefield after hearing Gullan's students perform. His contest, called the Oxford Recitations, attracted prominent poets of his day as adjudicators, and hundreds of teachers and their students as contestants.

During her years in Scotland, Gullan also taught at the Park School and Laurel Bank School in Glasgow. Using creative dramatics and verse-speaking, she began to refine her own
speech training techniques, including unison speech accompanied by rhythmical movements. This technique, later called the Marjorie Gullan Method of Rhythmic Movement to Spoken Poetry, was sympathetic to the educational ideology and procedures of Maria Montessori. Both educators stressed the importance of a prepared school environment, the recognition of the innate physical and mental rhythms of the children, and the development of educational techniques to train the mental, physical, social, and spiritual nature of the student. Gullan's pioneering methods revitalized the teaching of poetry and speech in the schools.

These early experiments in speech training, employing unison speech as an educational technique, preceded the revival of choral speaking as an art form. On Masefield's suggestion, Gullan formed her first verse-speaking ensemble, entitled the Glasgow Nightingales, who toured throughout England, Scotland, and Northern Ireland giving recitals and demonstrations of her speech training techniques.

Recognized as an innovative and successful teacher by the Glasgow Educational Authority, Gullan, in 1922, established the first course in speech training for teachers at the Glasgow Normal School. At this time she also began her career as a lecturer and public reader throughout England and Scotland to promote the inclusion of speech training in the schools. These tours were sponsored by various educational and verse-speaking organizations, including the
Scottish Association for the Speaking of Verse, founded by John Masefield in 1922.

In 1926 Gullan's professional achievements brought her to London, where she assumed the position of head of the Department of Speech Training and Dramatic Art at the London Regent Street Polytechnic. Besides teaching courses in theatre and speech training, she immediately added classes for teachers and social workers in the Marjorie Gullan Method of Rhythmic Movement to Spoken Poetry. From 1926 to 1938, she also taught speech training and voice production to teachers at the London Day Training College, later called the University of London Institute of Education.

To further her work with teachers, Gullan and Gertrude Kerby established the Speech Fellowship in 1925. This organization scheduled lectures, recitals, conferences, and performances by the London Verse Speaking Choir, composed of students from Gullan's classes at the Polytechnic. During the 1930's, this choir debuted original verse dramas by Gordon Bottomley, performed in productions of classical drama, and presented recitals throughout the London area. Gullan also used members of the choir to demonstrate her speech training method during her lectures to educators. The Speech Fellowship also published its own newsletter entitled The Speaking of Poetry: Bulletin of the Verse Speaking Fellowship, which expanded into the journal, Good Speech, later entitled Speech News. From 1928 until the Speech Fellowship
closed in 1953, over 111 issues of this publication were distributed to members.

In 1932, Gullan and Clarissa Graves opened their own school of speech training called the Speech Institute in London. From 1932 until 1939, this school offered courses to teachers from Great Britain and North America, and served as a center for continuing experiments in educational methods, including choral speaking and puppetry.

In a project indicative of Gullan's and the Speech Fellowship's growing influence in North America, Gullan and Kerby completed four lecture and recital tours in North America between 1932 and 1939. In 1933 Gullan taught choral speaking and verse-speaking at the University of California at Berkeley. In 1935 she taught choral speaking at the Columbia University Teachers College in New York. As a result of these pioneering tours and the publication of her choral speaking textbooks, the position of choral speaking as an accepted and popular educational and artistic technique in American schools and universities was secured as evidenced in the abundance of publications on choral speaking during the 1930's and 1940's, many of which acknowledged their debt to Gullan's work.

Unfortunately, World War II curtailed the Speech Fellowship's continued growth. However, Gullan carried on her experiments in speech training under less than ideal conditions. A few days before the formal declaration of war,
she courageously volunteered as a director in a relocation center in Kettering, England, responsible for the care and education of over two hundred children from the poorest districts in London.

Gullan renewed her association with the University of London Institute of Education by teaching classes in choral speaking beginning in 1944. In 1947 the Speech Institute reopened, and its classes were soon filled once again. Shortly thereafter, many public schools and teacher training institutions established their own courses to ensure adequate training in speech. This action soon diminished enrollment at the Speech Institute, which closed in 1953.

Nevertheless, even though Gullan's school was replaced by the very forces she helped to create, her pioneering efforts were not forgotten. Mainly through the petitions of her friends and former students, she received in July of 1952 the Medal of Honor of the British Empire for her life-long achievement in securing a recognized place for speech training in the schools and the renewed interest in choral speaking. Perhaps the amusing incident recorded by Marjorie Legg was an appropriate conclusion to that day's activities. As a pioneer, most of Gullan's efforts were hidden behind the progress she initiated. For Gullan, it was not important for the visitor to know of her award; for the pioneer, progress was measured through the lives and achievements of others.
BIBLIOGRAPHIC ESSAY

The chief source describing Gullan's early professional career in Scotland is a scrapbook of clippings kept in the Mitchell Library in Glasgow, Scotland. This volume, containing 135 clippings, was in Gullan's personal library at her death. It is an extremely comprehensive volume containing clippings from newspaper and magazines from England, Scotland, and Northern Ireland covering the years 1922 through 1927.

After Gullan's death, the volume, along with Gullan's private papers, the Speech Fellowship and Institute files, and the Queen's award, were packed into a large trunk by Jill Batchelor Rose and sent to Glasgow to be kept by J. C. N. Haddow, the solicitor in charge of Gullan's estate. In 1978, Kathleen Stone Needham-Hurst went to Glasgow, removed the scrapbook and the insignia from the trunk, and deposited them into the local history collection of the Mitchell Library. Unfortunately, Haddow discarded the trunk and its contents in 1979.

As a result of this research project, a group of Gullan's handwritten lecture and recital notes was discovered in Australia by Clive Sansom's widow and returned to Scotland in 1982.
Sources tracing Gullan's extracurricular activities at the London Polytechnic include a scrapbook of newspaper and magazine clippings found in the archives of the London Regent Street Polytechnic. This volume, similar in size and construction to the volume in Glasgow, contains articles dealing with every facet of life at the Polytechnic. The most surprising fact is that the handwriting in both volumes is the same. Even though the archivist at the Polytechnic cannot identify the volume's origins, it is possible to conclude that Gertrude Kerby compiled both volumes. Kerby served as Gullan's secretary in Glasgow and at the Polytechnic, and perhaps it was while working in this capacity that the London volume was completed. It would also be natural for the volume to remain at the Polytechnic after Gullan resigned, since the scrapbook, although containing much information about Gullan and the Speech Department, covered the total activities of the Polytechnic. Samples of Kerby's handwriting, as seen on postcards in Kathleen Stone's possession, seem to support this theory of compilation.

Other sources found in the archives of the London Polytechnic include issues of The Polytechnic Magazine, the school journal for the years 1925 through 1932, and syllabi for 1925 through 1932 entitled Prospectus of the Department of Speech Training and Dramatic Art. These syllabi provide a comprehensive listing of the courses taught at the Polytechnic.
and give an overview of the changes Gullan initiated in the curriculum.

Gullan's association with the London Institute of Education, a branch of the University of London, can be followed through the letters and departmental papers kept on file at the University of London. This file contains letters from Gullan to Dr. Percy Nunn, programs of Gullan's London Verse Speaking Choir, and other documents describing her activities at that institution. Her personal file contains 86 documents covering the years 1924 through 1934 and from 1944 through 1949. The most important item is Gullan's application form filled out in her own handwriting, listing her educational background, date of birth, and places of employment in Scotland and England up to that time.

Information concerning Marjorie Gullan's students and the activities at the Oxford Recitations is contained in the Oxford Recitation Syllabi, 1924-1932, found in the manuscript collection, Harvard University, Cambridge, Massachusetts. The manuscripts, originally belonging to Lady Frederick Keeble, contain many handwritten comments concerning the contestants such as "very good--deep voice," "violin voice--too much tremelo," or simply, "badly spoken." Lady Keeble served on the committee in 1932 that continued the Recitations after Masefield resigned.

Valuable sources describing Gullan's teaching methods were gathered by E. Kingsley Povenmire. In 1965 he conducted
two tape-recorded interviews with Miriam Gow and Carrie Rasmussen; Gow studied with Gullan in London and Rasmussen attended Gullan's summer session at Columbia University Teachers College in 1935. During these interviews both ladies talked freely about Gullan and her classroom technique.

Other sources describing Gullan's activities as a teacher, public reader, and conductor of verse-speaking choirs are found in several private collections. Beryl Moir Douglas, currently living in London, has letters and recital programs from her work with Gordon Bottomley and the London Verse Speaking Choir. Jill Batchelor Rose of Boxford, England, has all of the correspondence between Haddow and members of the Speech Fellowship following Gullan's death. However, the largest private collection is in Colchester, England, in the possession of Kathleen Stone Needham-Hurst. Her collection contains photographs, costume drawings for productions by the London Verse Speaking Choir, personal and professional correspondence with Gullan and other members of the Speech Fellowship, and items from Gullan's personal library and the Speech Institutes files, including three bound volumes of Good Speech and Speech News, a syllabus for the twelfth annual London Speech Festival, and a set of Gullan's choral speaking and solo verse-speaking recordings. Efforts are now underway to incorporate the above private collections into the holdings of the Mitchell Library.
ADDITIONAL BIBLIOGRAPHIC SOURCES

Books


Periodicals


Newspapers


"School of Elocution and Physical Culture." Glasgow Herald, 1 September 1906, p. B3.

"West-End School of Elocution and Dramatic Art." Glasgow Herald, 1 September 1909, p. H3.

**Dissertations**


**Letters**

Barker, Kathleen. Letter to author. 9 July 1981.

Belton, Ethel. Letter to author. 9 April 1982.

Foster, E. Letter to author. 28 August 1981.

Gibson, Dr. James. Letter to author. 12 April 1982.


Isaac, Dr. Gilmour D. Letter to author. 7 June 1982.

Kantor, J. R. K. Letter to author. 1 June 1981.


Lewis, Derek. Letter to author. 19 October 1981.


Vickery, Shirley K. Letter to author. 21 April 1982.

Williams, Barbara. Letter to author. 7 August 1981.

**Interviews**


Appendix A

GULLAN FAMILY HISTORY

Compiled March 1982, by Archibald Gordon Gullan
Grandson of Archibald Black Gullan

James Gullan¹
Born October 26, 1784, Glasgow, Scotland
Married Catherine McLaren in November 1803
  Born August 19, 1783

John Gordon² (the second of six children)
  Born October 11, 1809
  Died 1845 in Hamilton, Canada
  Married Jean Black in 1837
    Born August 7, 1814
    Died February 15, 1843

James Thomas Campbell³ (brother to Archibald Black Gullan)
  Born 1838, Glasgow
  Died May 1, 1911, Glasgow
  Married Christiana Voss

Christiana Jane Gullan⁴ (pet name, Daisy)
  Born December 26, 1868, Swansea, England
  Died March 21, 1949, London

Helen Violet Gullan (pet name, May)
  Born July 30, 1870, Swansea
  Died December 31, 1940, London

Effie Mary
  Born December 11, 1871, Swansea
  Died late 1950's, London

Marion Agnes Gullan⁵ (pet name, Mary)
  Born June 22, 1873, Swansea
  Died late 1950's, London

Mabel Dixon Gullan⁶
  Born October 30, 1874, Swansea
  Died March 11, 1948, London
Margaret Isabel Morton Gullan (pet name, Marjorie)
Born December 4, 1879, Reading, England
Died October 8, 1959

Douglas Campbell Gullan
Born July 20, 1881, Reading
Died December 1, 1939, London
Married Mary Elain Sleddall on February 12, 1913,
and later to Joan Vivien Rees

Gladys Gullan
Born April 1, 1885, Reading
Died late 1950's, London

NO ISSUES FROM ANY OF THESE CHILDREN

1 James Gullan worked as a weaver in Glasgow, Scotland.

2 John Gordon Gullan was a school teacher at St. Georges
Square and served as Professor of Philosophy and Elocution
at the Normal School in Glasgow, and possibly at Glasgow
University.

3 When his mother died, James and his brother Archibald
were taken to Rothesay Bate, Scotland, and adopted by their
maternal grandparents.

4 Christiana was awarded an honorary degree in
mathematics from Cambridge University.

5 Marion was educated at the University College
Hospital in London. She was named the first "Sister Tutor"
of the Nightingale School at St. Thomas Hospital in London
in 1916. She was appointed to the first General Nursing
Council of England and Wales in 1919. She retired from
the staff of St. Thomas in 1935. The author of a popular
nursing textbook, she was honored posthumously in 1976 when
a ward on the twelfth floor of the newly completed north
wing of St. Thomas Hospital was dedicated to her memory.

6 Mabel devoted many years to caring for her uncle,
Percival D. Voss.

7 Douglas Gullan was a successful actor and director
in London and South Africa.
Appendix B

LIST OF WINNERS AND THEIR TEACHERS
AT THE OXFORD RECITATIONS
AND THE OXFORD FESTIVAL
1923-1930

1923

Class Three
Eric Lyall#

Class Four
Irene Sadler#

Class Five
Dulcie Bowie*#

Class Six
Winifred Mattingley**#

Class Seven
Grace McChlery+

Class Eight
Winifred Mattingley**#

Class Nine--Silver Medal
Winifred Mattingley**#

1924

Class Three
B. St. J. Storrs#
Dulcie Bowie**#

Class Four
B. St. J. Storrs#
Florence Saunders

Class Five
Fred Kay
Christian Macnab#

Class Six
George Buchanan
Phyllis Keeves+

Class Seven
George Buchanan
Irene Sadler#

Class Eight
J. S. Hurnall#
Dulcie Bowie**#

Class Nine--Silver Medal
B. St. J. Storrs#
Irene Sadler#
<table>
<thead>
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<th>Year</th>
<th>Class One</th>
<th>Class Two</th>
<th>Class Three</th>
<th>Class Four</th>
<th>Class Five</th>
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<td>Harold Ripper#</td>
<td>Alaistair Sim#</td>
<td>B. St. J. Storrs#</td>
<td>J. C. Turner#</td>
<td>Harold Ripper#</td>
<td>J. C. Turner#</td>
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<tr>
<td></td>
<td>Nancy Brown#</td>
<td>Alice Smith#</td>
<td>Phyllis Keeves#+</td>
<td>Ruth Robinson</td>
<td>Margaret Rawlings#</td>
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<tr>
<td>1926</td>
<td>Harold Ripper#</td>
<td>Leslie Davey#</td>
<td>Alaistair Sim#</td>
<td>J. C. Turner#</td>
<td>G. M. Allchin#</td>
<td>Chrystabel Ayling#</td>
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<td>Leslie Davey#</td>
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<td></td>
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<td>Rosamond Greenwood#</td>
<td>Diana Homer#</td>
<td></td>
<td>Phyllis Keeves#+</td>
<td>G. M. Allchin#</td>
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<td></td>
<td></td>
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<td></td>
<td>Amy Rean#</td>
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<td></td>
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<tr>
<td>1928</td>
<td>Alaistair Sim#</td>
<td>Trevor Owen#</td>
<td>G. M. Allchin#</td>
<td>J. C. Turner#</td>
<td>Oxford Prize Class</td>
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<td>Eve Turner#</td>
<td>Diana Homer#</td>
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<td>Harold Ripper#</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Eve Turner#</td>
<td></td>
</tr>
</tbody>
</table>
OTHER COMPETITORS INCLUDED:

Nan Scott+
Rose Bruford#*
Belinda Hyde#+
Betty Bartholomew#
Sylvia Talbot#

Beryl Moir
Sybil Heriz-Smith#
Kathleen Stone#+
Clive Sansom+ (Oxford Prize Class Winner 1934)

* Student of Elsie Fogerty.
+ Student of Marjorie Gullan.
# Active in verse-speaking activities during the 1928, 1929, and 1930 Oxford Festival Classes or playwriting experiments.
Appendix C

LIST OF CONTEST SELECTIONS
AT THE OXFORD RECITATIONS
AND THE OXFORD FESTIVAL
1923-1930

1923

Class I--For boys and girls over 12 but not over 15 years of age.

Test Piece--From Lord Macaulay's "Battle of the Lake Regillus," portions II and III.

Test Piece for selected competitors--Michael Drayton's "Fair Stood the Wind for France," from the line "They now to fight are gone" to the end.

Entrance Fee, 2s, 6d.

Class II--For youths of both sexes over 15 but not over 18 years of age.


Entrance Fee, 2s, 6d.

Class III--For men not under 18 years of age.

Test Piece--A translated passage from "The Song of Roland."

Test Piece for selected competitors--The story of "Hugelyn of Pisa," from The Monkes Tale, by Geoffrey Chaucer.

Entrance Fee, 5s.
Class IV--For men and women not under 18 years of age.

Test Piece--The Messenger Speech from the Medea of Euripides, as translated by Professor Gilbert Murray, from the line "When thy two children, hand in hand," to the line, "Of fortune, but to no man happiness."

Test Piece for selected competitors--The end of John Milton's Samson Agonistes, from the line "Come, come no time for lamentations now," to the end of the play.

Entrance Fee, 5s.

Class V--For men and women not under 18 years of age.

Test Piece--"Edward, Edward" (Scots Ballad).

Test Piece for selected competitors--"O, waly, waly, up the Bank" (Old Ballad).

Entrance Fee, 5s.

Class VI--For men and women not under 18 years of age.

Test Piece--The opening of "Hyperion," by John Keats, from the line "Deep in the shady sadness of a vale" to the line "His ancient mother for some comfort yet."

Test Piece for selected competitors--"The Question," by P. B. Shelley.

Entrance Fee, 5s.

Class VII--For men and women not under 18 years of age.

Test Piece--The lyric "To Meadows," by Robert Herrick.


Entrance Fee, 5s.

Class VIII--For women not under 18 years of age.

Test Piece--"Mariana," by Tennyson.
Class VIII, continued:

Test Piece for selected competitors—"Swiftly Walk Over the Western Waves," by P. B. Shelley.

Entrance Fee, 5s.

Class IX--Medal Class--This class will be open to all who have gained eighty percent or more of possible marks in any of the other classes.

Test Pieces--Competitors will speak two of the Test Pieces already spoken by them, and a Test Piece, of not more than thirty lines, of their own choosing. Before competing they must hand to the Secretary a copy of the poem they have chosen.

1924

Class I--For boys and girls over 12 but not over 15 years of age.

Test Piece for boys—"The Echoing Green," from Songs of Innocence by William Blake.

Test Piece for selected competitors—"Up the Airy Mountain," by William Allingham.

Test Piece for girls—"Piping Down the Valleys Wild," from Songs of Innocence by William Blake.

Test Piece for selected competitors—"The Maids of Elfin Mere" by William Allingham.

Entrance Fee, 2s, 6d.

Class II--For youths of both sexes over 15 but not over 18 years of age.

Test Piece for boys—Either the lines from Sohrab and Rustum by Matthew Arnold from "He spoke, and Rustum answer'd not," to "But courteously drew back," or the lines from The Strayed Reveller, by Matthew Arnold from "The Gods are happy" to "The mountains ring them."

Test Piece for selected competitors—Matthew Arnold's sonnet on Shakespeare.
Class II, continued:

Test Piece for girls--Either "The Little Black Boy" by William Blake or "Night" by William Blake.

Test Piece for selected competitors--"Among All Lovely Things My Love Had Been" by William Wordsworth.

Entrance Fee, 2s, 6d.

Class III--For men and women not under 18 years of age.

Test Piece for men--"The Tale of Croesus" from Chaucer's Monkes Tale.

Test Piece for selected competitors--Chaucer's Miller's Tale, lines 1-34 inclusive.

Test Piece for women--"The Legend of Lucretia" from Chaucer's Legend of Good Women from line 173, "Be as be may, quod she," to the end of the poem.

Test Piece for selected competitors--Chaucer's Prioress's Tale, lines 190-217, from "This abbot, which that was an holy man" to "I wol thee nat forsake."

Entrance Fee, 5s.

Class IV--For men and women not under 18 years of age.

Test Piece for men--Macbeth's speech from the line "If it were done when 'tis done" to the words "Shall drown the wind." (from Macbeth)

Test Piece for selected competitors--Mark Antony's speech from "O pardon me, thou bleeding piece of earth" to "Shall smell above the earth." (from Julius Caesar)

Test Piece for women--Perdita's speech from "Now my fair'st friend" to "Strew him o'er and o'er." (from The Winter's Tale)

Test Piece for selected competitors--Cordelia's speech from "Had you not been their father, these white flakes" to "Concluded all." (from King Lear)

Entrance Fee, 5s.
Class V--For men and women not under 18 years of age.  
(Ballad Class)

Test Piece for men--"A Lyke Wake Dirge."

Test Piece for selected competitors--"The Wife of Usher's Well."

Test Piece for women--"The Twa Corbies."

Test Piece for selected competitors--"The Silkie of Sule Skerry."

Entrance Fee, 5s.

Class VI--For men and women not under 18 years of age.  
(Sonnet Class)


Test Piece for selected competitors--"At the Round Earth's Imagined Corners," by John Donne.

Test Piece for women--"Since There's No Help," by Michael Drayton.

Test Piece for selected competitors--"Ozymandias," by P. B. Shelley.

Entrance Fee, 5s.

Class VII--For men and women not under 18 years of age.


Test Piece for selected competitors--Stanzas from Nosce Teipsum, by Sir John Davies, from "Neither Minerva nor the learned Muse" to "Which is a proud and yet a wretched thing."

Test Piece for women--Either stanzas 2 and 3 from the Prothalamion, by Edmund Spenser from "There in a meadow by the river's side," to line 54, or lines from the Eloisa to Abelard, by Alexander Pope from line 303, "See in her cell sad Eloisa spread," to line 336, "What dust we dote on, when 'tis man we love."
Class VII, continued:

Test Piece for selected competitors--Stanzas from "The Elegy in a Country Churchyard" by Thomas Gray, from "Haply some hoary headed swain may say" to "And little footsteps lightly print the ground."

Entrance Fee, 5s.

Class VIII--For men and women not under 18 years of age.

Test Piece for men--"Riding together" by William Morris (from The Defence of Guinevere).

Test Piece for selected competitors--John Milton's Il Penseroso, from "But let my due feet never fail," to the end of the poem.

Test Piece for women--John Keats's "LaBelle Dame Sans Merci."


Entrance Fee, 5s.

Class IX--Medal Class--Open only to those men and women not under 18 years of age who have won a Prize or Certificate in one of the six qualifying classes (i.e., classes 3, 4, 5, 6, 7, and 8).

Test Piece for men--The lines from "Fall'n cherub" to "Resolution from despair," from John Milton's Paradise Lost, Book I, 157-191.

Test Piece for women--The lines from "A Song to David," by Christopher Smart from "Beauteous, yea beauteous more than these" to the end of the poem.

Entrance to this Medal Class will be decided by merit.

1925

Class I--For boys and girls over 14 but not over 16 years of age.

Class I, continued:

Test Piece for selected competitors--Lines from the hymn, "On the Morning of Christ's Nativity," by Milton.

Entrance Fee, 3s, 6d.

Class II--For youths of both sexes over 16 but not over 18 years of age.


Test Piece for selected competitors--"To the Nightingale," by John Milton.

Test Piece for girls--From "The Flaming Heart," by Richard Crashaw.

Test Piece for selected competitors--Sonnet CIV, by Shakespeare.

Entrance Fee, 3s, 6d.

Class III--Chaucer Class--For men and women not under 18 years of age.

Test Piece for men--"The Clerkes Tale," lines 862-896.


Test Piece for women--"Troilus and Criseyde," Book 5, Stanzas 259-264.

Test Piece for selected competitors--"The Prologue," lines 285-310.

Entrance Fee, 5s.

Class IV--For men and women not under 18 years of age.

Test Piece for men--From the speech of Ulysses in Troilus and Cressida, Act I, Scene 3, by Shakespeare.

Test Piece for selected competitors--From the speech of Ulysses, Act I, Scene 3, Troilus and Cressida, by Shakespeare.
Class IV, continued:

Test Piece for women--Stanzas from the incantation in *Manfred*, Act I, Scene 1, by Lord Byron.

Test Piece for selected competitors--Stanzas from "The Phoenix and the Turtle," by Shakespeare.

Entrance Fee, 5s.

Class V--Sonnet Class--For men and women not under 18 years of age.

Test Piece for men--Sonnet LXVI, by Shakespeare.

Test Piece for selected competitors--"Oh, My Black Soul," by John Donne.

Test Piece for women--Sonnet CXVI, by Shakespeare.

Test Piece for selected competitors--"Death Be Not Proud," by John Donne.

Entrance Fee, 5s.

Class VI--For men and women not under 18 years of age.


Test Piece for selected competitors--Paradise Lost, by John Milton, from Book 7, lines 216-242.


Test Piece for selected competitors--Paradise Lost, by John Milton, from Book 7, lines 243-260.

Entrance Fee, 5s.

Class VII--The Oxford Prize Class--Open only to those men and women not under 18 years of age who have been either first or second in the finals of one of the qualifying classes (i.e., Classes III, IV, V, and VI).

Class VII, continued:

Test Piece for women--John Milton's *Paradise Lost*, Book 12, lines 575-594.

Entrance to this Oxford Prize Class will be decided by merit.

1926

Class I--For men and women not under 18 years of age.

Test Piece for men--Lines from Dante's *Inferno*, Canto XXVI. Translated by Laurence Binyon.

Test Piece for selected competitors--From the same.

Test Piece for women--Lines from Dante's *Inferno*, Canto V. Translated by Laurence Binyon.

Test Piece for selected competitors--From the same.

Entrance Fee, 6s.

Class II--For men and women not under 18 years of age.

Test Piece for men--Sonnet LXXIV, by Shakespeare.

Test Piece for selected competitors--Sonnet CXLVI, by Shakespeare.

Test Piece for women--Sonnet LXVIII, by Shakespeare.

Test Piece for selected competitors--Sonnet XC, by Shakespeare.

Entrance Fee, 6s.

Class III--For men and women not under 18 years of age.


Test Piece for selected competitors--From *Paradise Lost*, Book V, lines 886-907, by John Milton.

Test Piece for women--From *Paradise Lost*, Book XI, lines 385-411, by John Milton.
Class III, continued:

Test Piece for selected competitors--From *Lycidas*, lines 165 to the end, by John Milton.

Entrance Fee, 6s.

Class IV--The Oxford Prize Class--Open only to those men and women who have been first or second in the finals of one of the preceding classes, or have received mark of merit as third in the final of Class I or Class III.


Test Piece for women--John Milton's *Paradise Lost*, Book XII, lines 624-649.

1927

Class I

Test Piece for men--*The Knight's Tale*, by Chaucer.

Test Piece for women--*Purgatorio*, Canto I, by Dante.

Translated by Laurence Binyon.

Class II

Test Piece for men--"The Prelude," by Wordsworth.

Test Piece for women--"Elegiac Stanzas," by Wordsworth.

Class III

Test Piece for men--Chorus, *Prometheus Unbound*, by Shelley

Test Piece for women--Chorus, "Hellas," by Shelley.

Oxford Prize Class


Test Piece for women--Lines from *L'Allegro*, by Milton.
1928

Class I--For men and women not under 18 years of age.


Test Piece for selected competitors--From the same.

Test Piece for women--Translation from the *Purgatorio* of Dante by Laurence Binyon.

Test Piece for selected competitors--From the same.

Class II--Dramatic Class--Division A.

For Two Women--*Love in the Desert*, by Laurence Binyon.

Entrance Fee, 3/6 for each competitor (7/- the two).

Dramatic Class--Division B.

For Two Women--*A Parting*, by Gordon Bottomley.

Entrance Fee, 3/6 for each competitor (7/- the two).

Dramatic Class--Division C.

For a Man and a Woman--*The Return*, by Gordon Bottomley.

Entrance Fee, 3/6 for each competitor (7/- the two).

Dramatic Class--Division D.

For Women not under 18 years of age--Polyxena's speech from the *Hecuba* of Euripides. Translated by John Masefield.

Entrance Fee, 6/-.

Dramatic Class--Division E.

For Men not under 18 years of age--The Messenger's speech from the *Hecuba* of Euripides. Translated by John Masefield.

Entrance Fee, 6/-.

Test Piece for selected competitors, men and women, from all the divisions of the dramatic class--Lines from *The Bacchanal of Alexander*, by Laurence Binyon.
Class III--For men and women not under 18 years of age.

Test Piece for men--"Mutability," by Wordsworth.

Test Piece for selected competitors--Sonnet CXXVI, by Shakespeare.

Test Piece for women--"Methought I Saw," by Wordsworth.

Test Piece for selected competitors--Sonnet CXX, by Shakespeare.

Class IV--The Oxford Prize Class--Open only to those men and women who have been first or second or have received special marks of merit as third in the finals of the classes.

Test Piece for men--Lines from Il Penseroso, by Milton.

Test Piece for women--Lines from L'Allegro, by Milton.

Entrance to this Oxford Prize Class will be decided by merit.

1929

Wednesday, July 24--Evening

Godstow Nunnery, a play by Laurence Binyon.

Several Sonnets by Shakespeare.

Memnon, a play by Laurence Binyon.

Several Poems by William Blake.

Selections from Wordsworth, Keats, and Laurence Binyon.

Thursday, July 25--Morning.


"Canto," from the Paradiso of Dante, translated by Laurence Binyon.

Fand, a play by R. C. Trevelyan.

Stanzas from "Hart Leap Well," by Wordsworth.
Thursday, July 25--Morning, continued:


Poems and Scenes by Gordon Bottomley.

Thursday, July 25--Evening.

Four Poems by P. B. Shelley.

Plays and Interludes by Gordon Bottomley.

Friday, July 26--Morning and Evening.

The entire day was devoted to the poetry of John Milton.

1930

Part of the "Purcell Commemoration Ode," by Robert Bridges.

"Felix Randal," by Gerard Manley Hopkins.


Wednesday, July 30--Morning.

The Lyric


Wednesday, July 30--Evening.

Stories in Verse

Poems by John Masefield, William Morris, Gordon Bottomley, Laurence Binyon, Gilbert Murray, and from the Odyssey and Paradise Lost.

Thursday, July 31--Morning.

Poems in Two Parts

Thursday, July 31—Afternoon.

Poems by Laurence Binyon, and John Milton's
Paradise Lost, Book XII, Adam, Eve, and the Angel.

Thursday, July 31—Evening.

The Iliad, translated by Ronald Watkins.
Appendix D

CALENDAR OF TEACHING ACTIVITIES
AT THE POLYTECHNIC, 1926-1932

1926-1927

DAY CLASSES

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<td>Miss Gullan</td>
</tr>
<tr>
<td>Verse Speaking (Professional)</td>
<td>Thursday</td>
<td>3:45</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Voice Training</td>
<td>Tuesday</td>
<td>2:30</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td></td>
<td>Monday</td>
<td>3:0</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Verse Speaking</td>
<td>Wednesday</td>
<td>4:0</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Drama</td>
<td>Tuesday</td>
<td>10:30</td>
<td>Miss Gullan and Mr. Harker</td>
</tr>
<tr>
<td>Dancing--Natural Movement (Spong System)</td>
<td>Monday</td>
<td>4:30</td>
<td>Miss Spong</td>
</tr>
<tr>
<td>Miming</td>
<td>Friday</td>
<td>3:0</td>
<td>Miss Pickersgill</td>
</tr>
</tbody>
</table>

EVENING CLASSES--GENERAL

<table>
<thead>
<tr>
<th>Subject</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday Verse Speaking (Individual Expression)</td>
<td>6:0</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Tuesday Voice Training</td>
<td>6:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Reading and Recitation</td>
<td>7:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Reading and Recitation</td>
<td>7:30</td>
<td>Miss Hicks</td>
</tr>
</tbody>
</table>
1926-1927, EVENING CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verse Speaking (Individual Expression)</td>
<td>6:0</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Drama—Shakespeare, Greek Drama, Old Comedy, Modern Plays, etc.</td>
<td>7:15</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Thursday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dancing—Natural Movement (Spong Method)</td>
<td>6:0</td>
<td>Miss Nahabedian</td>
</tr>
<tr>
<td>Fencing</td>
<td>5:45</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td>Fencing</td>
<td>6:45</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td>Friday</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetry Speaking (Intermediate)</td>
<td>6:0</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Miming</td>
<td>7:0</td>
<td>Miss Pickersgill</td>
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</tbody>
</table>

CLASSES FOR SCHOOL TEACHERS
In Speech Training and Poetry Speaking throughout the School

<table>
<thead>
<tr>
<th>Subject</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday (For teachers of children over 10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetry Speaking (2nd Term)</td>
<td>6:0</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Poetry Speaking (1st Term)</td>
<td>7:0</td>
<td>Miss Gullan and Miss Taylor</td>
</tr>
<tr>
<td>Speech Training</td>
<td>8:0</td>
<td>Miss Allan</td>
</tr>
<tr>
<td>Friday (For teachers of children under 10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Movement to Spoken Poetry (1st Term)</td>
<td>6:0</td>
<td>Miss Taylor</td>
</tr>
<tr>
<td>Speech Training</td>
<td>7:0</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Rhythmic Movement</td>
<td>8:0</td>
<td>Miss Gullan</td>
</tr>
</tbody>
</table>
### 1927-1928
### DAY CLASSES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Public Speaking</strong></td>
<td>To be</td>
<td>---</td>
<td>Miss Gullan and Miss Hicks</td>
</tr>
<tr>
<td>Voice Training, Expression, Construction and Composition of Speeches, Delivery of Impromptu and Prepared Work.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Choral Speaking (Professional)</strong></td>
<td>Wednesday</td>
<td>2-3</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Technique: Pitch, Timing, Tuning, etc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Verse Speaking (Amateur)</strong></td>
<td>Monday</td>
<td>3-4</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Study of Lyrics, Ballads, Narrative and Blank Verse (Special Coaching for L.G.S.M. and L.A.M. Examinations, for School Medals, Certificates and for Festival Competitions).</td>
<td>Wednesday</td>
<td>4-5</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td><strong>Production Class</strong></td>
<td>Thursday</td>
<td>10:30</td>
<td>Mr. Harker</td>
</tr>
<tr>
<td>Methods of Staging and Acting. Shakespeare, Greek Drama, Old Comedy and Modern Plays.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Special Dramatic Group</strong></td>
<td>To be</td>
<td>---</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>For Rural Institutes, Village Drama Societies, Social Welfare Work, etc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Special Coaching Class (For L.R.A.M. Diploma)</strong></td>
<td>Friday</td>
<td>10-1</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Poetics and Drama, General Technique of Elocution, Study of Selected Poems and Scenes from Shakespeare, Old and Modern Comedy and Tragedy.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
1927-1928, DAY CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dancing (Spong Method of Natural Movement)</td>
<td>Monday</td>
<td>4:30</td>
<td>Miss Spong</td>
</tr>
<tr>
<td>Miming. Dramatization of Ballads, Legends, Stories and Scenes from Drama. Study of Facial and Bodily Expression, Gesture, Poise, Balance, Flexibility and Grace of Movement.</td>
<td>Friday</td>
<td>3-4</td>
<td>Miss Pickersgill</td>
</tr>
</tbody>
</table>

EVENING CLASSES--GENERAL

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Speaking</td>
<td>Monday</td>
<td>6:30</td>
<td>Mr. Bower Codling</td>
</tr>
<tr>
<td>Voice Training, Vocal Expression, Construction, Composition and Delivery of Speeches; Chairmanship, Committee Procedure, Debating, Criticism and Discussion.</td>
<td>Tuesday</td>
<td>6:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Voice Training</td>
<td>Tuesday</td>
<td>6:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Breathing and Breath control, Voice Production and Preservation; Consonant and Vowel Practice Tone Quality.</td>
<td>Tuesday</td>
<td>7:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Reading and Oral Expression</td>
<td>Tuesday</td>
<td>7:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Practice in Reading and Conversation; Study of Emphasis, Pitch, Pace and Tone Colour; General Interpretation.</td>
<td>Monday</td>
<td>7:30</td>
<td>Miss Gullan</td>
</tr>
</tbody>
</table>
1927-1928, EVENING CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oratory, Drama and Rhetoric</td>
<td>Thursday</td>
<td>6:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Verse Speaking (Individual Expression)</td>
<td>Monday</td>
<td>6.0</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Lyrics, Ballads, Dramatic Verse, Modern</td>
<td>Wednesday</td>
<td>7.0</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Narrative Poetry, etc. Study of Speech and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tone. The Psychology of the Reciter. Students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>entered for Public Examinations (L.G.S.M. and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L.A.M., etc.), for Festival Work--School Medals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Certificates.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatic Class: Old and Modern Comedy and</td>
<td>Wednesday</td>
<td>6:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Drama--</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginners</td>
<td>Wednesday</td>
<td>7:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Advanced</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dancing (Spong Method of Natural Movement)</td>
<td>Thursday</td>
<td>6:30</td>
<td>Miss Spong</td>
</tr>
<tr>
<td>Miming (See note under &quot;Day Classes&quot;)</td>
<td>Friday</td>
<td>6:0</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Beginners</td>
<td>Friday</td>
<td>7:0</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Advanced</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fencing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>5:45</td>
<td></td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td>Thursday</td>
<td>6:45</td>
<td></td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td>Special Coaching Course (L.R.A.M., etc.)</td>
<td>Friday</td>
<td>8:0</td>
<td>Miss Pickersgill</td>
</tr>
</tbody>
</table>
SPECIAL CLASSES FOR SCHOOL TEACHERS
(Marjorie Gullan Method of Rhythmic Movement to Spoken Poetry)

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Training</td>
<td>Wednesday</td>
<td>7:0</td>
<td>Miss Allan</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Placing, Vowel and Consonant Analysis and Practice, Elementary Study of Speech Defects in Schools.</td>
<td>Thursday</td>
<td>6:30</td>
<td>Miss Allan</td>
</tr>
<tr>
<td>Speech Training (Advanced)</td>
<td>Wednesday</td>
<td>8:0</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Exercises for Volume, for Sustained and Soft Tone, for Variety and Flexibility, for Resonance and Melody, for Speed and Accuracy. Discussion of Remedial Methods in Speech Work.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Movement to Spoken Poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Infant Work (under 8 years)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Movement to Jingles and Nursery Rhymes; Story Poems with Refrains, Line-a-side Work, Tiny Lyrics and Narrative Poems.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st term</td>
<td>Wednesday</td>
<td>8:0</td>
<td>Miss Taylor</td>
</tr>
<tr>
<td>2nd term</td>
<td>Thursday</td>
<td>7:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Junior Work (8-12 years)</td>
<td>Wednesday</td>
<td>6:0</td>
<td>Miss Taylor</td>
</tr>
<tr>
<td>Recognition of Verse Rhythms through Movement, Folk Ballads with Refrains; Phrasing; Line-a-child Work--Lyric and Narrative Poems.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior Work (Over 12 years)</td>
<td>Monday</td>
<td>6:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Recognition of Rhythms through Movement and Ta-Ta Method. Acting, Miming and Dancing of Folk Ballads; Simple Choral Work; Verse Speaking.</td>
<td></td>
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</tr>
</tbody>
</table>
1927-1928, SPECIAL CLASSES FOR SCHOOL TEACHERS, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Post Certificate, Special Course (Seniors)</td>
<td>Wednesday</td>
<td>6:0</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Lyric, Narrative and Dramatic Verse; Shakespeare, Old and Modern Drama for School Work; Methods of Production and Staging. The Making and Acting of Original Plays in Schools.</td>
<td></td>
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<td></td>
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</tbody>
</table>

1928-1929

DAY CLASSES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Speaking</td>
<td>Tuesday</td>
<td>3-4</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Voice Training, Expression, Construction and Composition of Speeches, Delivery of Impromptu and Prepared Work.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice Training</td>
<td>Monday</td>
<td>2-3</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Production, Consonant and Vowel Practice, Exercises in Resonance, Range, Melody and Flexibility of Tone.</td>
<td>Wednesday</td>
<td>3:30-4</td>
<td>Miss Gullan (Advanced)</td>
</tr>
<tr>
<td>Verse Speaking</td>
<td>Monday</td>
<td>3:30-4</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Study of Lyrics, Ballads, Narrative and Blank Verse (Special Coaching for L.G.S.M. and L.A.M. Examinations, for School Medals, Certificates and for Festival Competitions.</td>
<td>Wednesday</td>
<td>4-5</td>
<td>Miss Gullan (Advanced)</td>
</tr>
</tbody>
</table>

*Post Certificate, Special Course (Seniors)
Lyric, Narrative and Dramatic Verse;
Shakespeare, Old and Modern Drama for School Work; Methods of Production and Staging. The Making and Acting of Original Plays in Schools.
1928-1929, EVENING CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural Movement (Spong Method)</td>
<td>Thursday</td>
<td>6:30-7:30</td>
<td>Miss Spong</td>
</tr>
<tr>
<td>Miming (See note under &quot;Day Classes&quot;)</td>
<td>Friday</td>
<td>6:30-7:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Beginners</td>
<td>Friday</td>
<td>7:30-8:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Advanced</td>
<td>Friday</td>
<td>7:30-8:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Fencing</td>
<td>Thursday</td>
<td>5:45-6:45</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td></td>
<td>Thursday</td>
<td>6:45-7:45</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td></td>
<td>Friday</td>
<td>6-7</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td>Special Coaching Courses (L.R.A.M.)</td>
<td>Friday</td>
<td>8:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>(See note under &quot;Day Classes&quot;)</td>
<td></td>
<td>9:30</td>
<td></td>
</tr>
<tr>
<td>Dancing</td>
<td>Friday</td>
<td>7-8</td>
<td></td>
</tr>
<tr>
<td>A special class will be arranged for Period, National and Character Dancing.</td>
<td></td>
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</table>

SPECIAL CLASSES FOR SCHOOL TEACHERS

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Training</td>
<td>Monday</td>
<td>6:30</td>
<td>Miss Gullan and Miss Allan</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Placing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Preservation. Vowel and Consonant Analysis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Practice. Elementary Study of Speech Defects in Schools.</td>
<td>Wednesday</td>
<td>7-8</td>
<td>Miss Gullan and Miss Allan</td>
</tr>
</tbody>
</table>
### 1928-1929, SPECIAL CLASSES FOR SCHOOL TEACHERS, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Training (Advanced)</td>
<td>Wednesday</td>
<td>8-9</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Rhythmic Movement to Spoken Poetry</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Taylor</td>
</tr>
<tr>
<td>Infant Work (under 8 years)</td>
<td>Friday</td>
<td>6:30-7:30</td>
<td>Miss Taylor</td>
</tr>
<tr>
<td>Junior Work (8 to 12 years)</td>
<td>Wednesday</td>
<td>8-9</td>
<td>Miss Taylor</td>
</tr>
<tr>
<td>Dramatic Work for the Class Room (for Senior Teachers)</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Gullan</td>
</tr>
</tbody>
</table>

**Speech Training (Advanced)**
Exercises for Volume, for Sustained and Soft Tone, for Variety and Flexibility, for Resonance and Melody, for Speech and Accuracy. Discussion of Remedial Methods in Speech Work.

**Rhythmic Movement to Spoken Poetry**

**Infant Work (under 8 years)**

**Junior Work (8 to 12 years)**
Recognition of Verse Rhythms through Movement; Folk Ballads with Refrains; Phrasing; Line-a-child Work--Lyric and Narrative Poems.

**Verse Speaking (Solo and Choral) for Senior Teachers**
Recognition of Rhythmic Movement, Acting and Miming of Folk Ballads, Simple Choral Work.

**Dramatic Work for the Class Room (for Senior Teachers)**
Shakespeare, Old and Modern Drama, Methods of Production and Staging, Introduction to Verse Drama.
1928-1929, DAY CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramatic Class</td>
<td>Tuesday</td>
<td>10:30-12:30</td>
<td></td>
</tr>
<tr>
<td>Methods of Staging and Acting.</td>
<td>Thursday</td>
<td>10:30-12:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Shakespeare, and Greek Drama, Old</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comedy and Modern Plays.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Dramatic Class</td>
<td>Friday</td>
<td>11-12</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>For Rural Institutes, Village Drama</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Societies, Social Welfare Workers,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>etc., Methods of Production, Choral</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaking of Verse, Acting and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miming of Ballads.</td>
<td></td>
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</tr>
<tr>
<td>Special Coaching Class (For L.R.A.M.</td>
<td>Friday</td>
<td>10-1</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Diploma)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetics and Drama, General Technique</td>
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<td></td>
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</tr>
<tr>
<td>of Elocution, Study of Selected Poems</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Scenes from Shakespeare, Old</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Modern Comedy and Tragedy.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Natural Movement (Spong Method)</td>
<td>Monday</td>
<td>4:30- 5:30</td>
<td>Miss Spong</td>
</tr>
<tr>
<td>Miming</td>
<td>Friday</td>
<td>3-4</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Dramatisation of Ballads, Legends,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stories and Scenes from Drama, Study</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>of Facial and Bodily Expression,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gesture, Poise, Balance, Flexibility</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Grace of Movement.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dancing</td>
<td>Thursday</td>
<td>2:30- 3:30</td>
<td></td>
</tr>
</tbody>
</table>

*Students must pass a test before entering this class.*
### EVENING CLASSES--GENERAL

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Speaking</td>
<td>Monday</td>
<td>6:30-7:30</td>
<td>Mr. Bower Codling</td>
</tr>
<tr>
<td>Voice Training, Vocal Expression, Construction, Composition and Delivery of Speeches: Chairmanship, Committee Procedure, Debating, Criticism and Discussion.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice Training</td>
<td>Tuesday</td>
<td>6:30-7:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Breathing and Breath control, Voice Production and Preservation; Consonant and Vowel Practice, Tone Quality.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading, Recitation, Oral Expression</td>
<td>Tuesday</td>
<td>7:30-8:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Practice in Reading and Conversation; Study of Emphasis, Pitch, Pace, and Tone Colour; General Interpretation of Verse and Prose.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oratory, Drama and Rhetoric (Men's Class)</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Verse Speaking (Individual Expression)</td>
<td>Thursday</td>
<td>7-8</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Lyrics, Ballads, Dramatic Verse, Modern Narrative Poetry, etc., Study of Speech and Tone, Development of Personality through Verse Speaking. Students entered for Public Examinations (L.G.S.M. and L.A.M., etc.), for Festival Work--School Medals and Certificates.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Dramatic Class: Old and Modern Comedy and Drama--</td>
<td>Wednesday</td>
<td>6:30-7:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Beginners</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced</td>
<td>Wednesday</td>
<td>7:30-9:30</td>
<td>Miss Pickersgill</td>
</tr>
</tbody>
</table>
### 1929-1930

**DAY CLASSES**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Training and Phonetics</td>
<td>Monday</td>
<td>11-12</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Essay and Composition Class</td>
<td>Monday</td>
<td>12-1</td>
<td>Miss Graves</td>
</tr>
<tr>
<td>Voice Training</td>
<td>Monday</td>
<td>2-3</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Production, Consonant and Vowel Practice, Exercises in Resonance, Range, Melody and Flexibility of Tone.</td>
<td>Monday</td>
<td>2-3</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Verse Speaking</td>
<td>Monday</td>
<td>3:30-</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Study of Lyrics, Ballads, Narrative and Blank Verse. (Special Coaching for L.G.S.M. and L.A.M. Examinations, for School Medals, Certificates and Festival Competitions).</td>
<td>Monday</td>
<td>3:30-</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Dramatic Class</td>
<td>Tuesday</td>
<td>10:30-</td>
<td>Mr. Norman Page</td>
</tr>
<tr>
<td>Methods of Staging and Acting, Shakespeare and Greek Drama, Old and Modern Plays. (Compulsory Practice)</td>
<td>Tuesday</td>
<td>10:30-</td>
<td>Mr. Norman Page</td>
</tr>
<tr>
<td></td>
<td>Thursday</td>
<td>10:30-</td>
<td>Mr. Norman Page</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12-3</td>
<td></td>
</tr>
<tr>
<td>Play Reading Class</td>
<td>Wednesday</td>
<td>2:30-</td>
<td>Miss Graves</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:30</td>
<td></td>
</tr>
<tr>
<td>Verse Speaking (Advanced)</td>
<td>Wednesday</td>
<td>4-5</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>(See notes as under Verse Speaking, above)</td>
<td></td>
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</tr>
<tr>
<td>Dancing (Spong Method)</td>
<td>Thursday</td>
<td>2:30-</td>
<td>Miss Nahabedian</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:30</td>
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</table>
1929-1930, DAY CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
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<tbody>
<tr>
<td>Special Theory Coaching Classes for Diploma and L.R.A.M.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Poetics and Drama, General Technique of Elocution, Study of Selected Poems and Scenes from Shakespeare, Old and Modern Comedy, and Tragedy.</td>
<td>Friday</td>
<td>10-11</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Miming</td>
<td>Friday</td>
<td>11-12</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Dramatization of Ballads, Legends, Stories and Scenes from Drama, Study of Facial and Bodily Expression, Gesture, Poise, Balance, Flexibility and Grace of Movement.</td>
<td>Friday</td>
<td>2-3</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td></td>
<td>Friday</td>
<td>3-4</td>
<td>Miss Pickersgill</td>
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</tbody>
</table>

Students must pass a test before entering advanced classes.

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EVENING CLASSES--GENERAL

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Speaking</td>
<td>Monday</td>
<td>6:30-</td>
<td>Mr. Bower Codling 7:30</td>
</tr>
<tr>
<td>Voice Training, Vocal Expression, Construction, Composition and Delivery of Speeches; Chairmanship, Committee Procedure, Debating, Criticism and Discussion.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice Training</td>
<td>Tuesday</td>
<td>6:30-</td>
<td>Miss Gullan 7:30</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Production and Preservation; Consonant and Vowel Practice, Tone Quality.</td>
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</table>
1929-1930, EVENING CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral Expression, Speaking of Verse and Prose</td>
<td>Tuesday</td>
<td>7:30-8:30</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Recitation Class. Practice in Reading and</td>
<td></td>
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<tr>
<td>Conversation; Study of Emphasis, Pitch, Pace</td>
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<tr>
<td>and Tone Colour; General Interpretation of</td>
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<tr>
<td>Verse and Prose.</td>
<td></td>
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<tr>
<td>Oratory, Drama and Rhetoric</td>
<td>Tuesday</td>
<td>7:45-8:45</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Verse Speaking (Individual Expression)</td>
<td>Monday</td>
<td>6-7</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Lyrics, Ballads, Dramatic Verse, Modern</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Hicks</td>
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<tr>
<td>Narrative Poetry, etc. Study of Speech and</td>
<td></td>
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<td></td>
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<tr>
<td>Tone, Development of Personality through</td>
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<tr>
<td>Verse Speaking. Students entered for Public</td>
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<tr>
<td>Examinations (L.G.S.M. and L.A.M., etc.), for</td>
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<tr>
<td>Festival Work, School Medals and Certificates.</td>
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<tr>
<td>Dramatic Class: Old and Modern Comedy and</td>
<td>Wednesday</td>
<td>6:30-8:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Drama---</td>
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<tr>
<td>Beginners</td>
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<tr>
<td>Advanced</td>
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<tr>
<td>Fencing</td>
<td>Thursday</td>
<td>6-7</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td></td>
<td>Thursday</td>
<td>7-8</td>
<td>Mlle. Bertrand</td>
</tr>
<tr>
<td></td>
<td>Friday</td>
<td>6-7</td>
<td>Mlle. Bertrand</td>
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<tr>
<td>Miming (See note under &quot;Day Classes&quot;)</td>
<td>Beginners</td>
<td>6:30-8:30</td>
<td>Miss Pickersgill</td>
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<tr>
<td></td>
<td>Advanced</td>
<td>7-30</td>
<td></td>
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<td></td>
<td></td>
<td>8:30</td>
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1929-1930, EVENING CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
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</thead>
<tbody>
<tr>
<td>Special Coaching Course (L.R.A.M.)</td>
<td>Friday</td>
<td>8:30-9:30</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Dancing</td>
<td>Friday</td>
<td>7-8</td>
<td>Miss Nepean</td>
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</table>

Period, Character, and National Dancing.

SPECIAL CLASSES FOR SCHOOL TEACHERS
(10 Lessons per course)

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Training (Senior Teachers)</td>
<td>Monday</td>
<td>6:30-7:30</td>
<td>Miss Gullan and</td>
</tr>
<tr>
<td>Exercises for Volume, for sustained and soft</td>
<td></td>
<td></td>
<td>Miss Allan</td>
</tr>
<tr>
<td>tone, for variety and flexibility, for</td>
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<td></td>
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<tr>
<td>resonance and melody, for Speech and</td>
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<tr>
<td>accuracy. Discussion of remedial methods in</td>
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<tr>
<td>Speech work.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Verse Speaking (Solo and Choral)</td>
<td>Monday</td>
<td>7:30-8:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>(Senior Teachers)</td>
<td></td>
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</tr>
<tr>
<td>Recognition of Rhythmic Movement, Acting and</td>
<td></td>
<td></td>
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<tr>
<td>Miming of Folk Ballads, Simple Choral Work.</td>
<td></td>
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</tr>
<tr>
<td>Speech Training (Certificate Students)</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice placing</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>and preservation. Vowel and Consonant</td>
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<td></td>
<td></td>
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<tr>
<td>analysis and Practice. Elementary study of</td>
<td></td>
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</tr>
<tr>
<td>Speech Defects in Schools.</td>
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</table>
1929-1930, SPECIAL CLASSES FOR SCHOOL TEACHERS, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic Movement and Spoken Poetry (Certificate Students)</td>
<td>Wednesday</td>
<td>7-8</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Refresher Course</td>
<td>Will be arranged for those anxious to do advanced work in the Method if a sufficient number enroll. (Autumn and Spring Terms only).</td>
<td>Wednesday</td>
<td>8-9</td>
</tr>
<tr>
<td>Newcomers' Class</td>
<td>Speech Training and Rhythmic Movement to Spoken Poetry.</td>
<td>Thursday</td>
<td>6-7</td>
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</tbody>
</table>

1930-1931

DAY CLASSES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay and Oral Composition Class</td>
<td>Monday</td>
<td>11:00-12:30</td>
<td>Miss Graves</td>
</tr>
<tr>
<td>Verse Speaking</td>
<td>Study of Lyrics, Ballads, Narrative and Blank Verse. (Special Coaching for L.G.S.M. and L.A.M. Examinations, for School Medals, Certificates and Festival Competitions).</td>
<td>Monday</td>
<td>2-3</td>
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</table>
1930-1931, DAY CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramatic Classes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Methods of Staging and Acting, Shakespeare</td>
<td>Tuesday</td>
<td>10:30-12:30</td>
<td>Mr. Norman Page</td>
</tr>
<tr>
<td>and Greek Drama, Old Comedy and Modern Plays</td>
<td>Thursday</td>
<td>10:30-12:30</td>
<td>Mr. Norman Page</td>
</tr>
<tr>
<td>Speech Training (Advanced)</td>
<td>Tuesday</td>
<td>2:30-3:30</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Speech Training</td>
<td>Tuesday</td>
<td>2:30-3:30</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Production, Consonant and Vowel Practice, Exercises in Resonance, Range, Melody and Flexibility of Tone.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verse Speaking (Advanced)</td>
<td>Wednesday</td>
<td>2:30-3:30</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>(See notes as under Verse Speaking above)</td>
<td></td>
<td></td>
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<tr>
<td>French</td>
<td>Wednesday</td>
<td>4-5</td>
<td>Madame Thiery</td>
</tr>
<tr>
<td>Dancing (Spong Method)</td>
<td>Thursday</td>
<td>2:30-3:30</td>
<td>Miss Nahabedian</td>
</tr>
<tr>
<td>Special Theory Coaching Classes for Diploma and L.R.A.M.</td>
<td>Friday</td>
<td>10-11</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Poetics and Drama, General Technique of Elocution, Study of Selected Poems and Scenes from Shakespeare, Old and Modern Comedy, and Tragedy.</td>
<td>Friday</td>
<td>11-12</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Friday</td>
<td>2-3</td>
<td></td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Mining</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatization of Ballads, Legends, Stories and Scenes from Drama, Study of Facial and Bodily Expression, Gesture, Poise, Balance, Flexibility and Grace of Movement.</td>
<td>Friday</td>
<td>3-4</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Students must pass a test before entering advanced classes.</td>
<td>Friday</td>
<td>4-5</td>
<td>Miss Pickersgill</td>
</tr>
</tbody>
</table>
## EVENING CLASSES--GENERAL

<table>
<thead>
<tr>
<th>Subject</th>
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<tbody>
<tr>
<td>Public Speaking</td>
<td>Monday</td>
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<td>Mr. Bower Codling</td>
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<tr>
<td>Voice Training, Vocal Expression, Construction, Composition and Delivery of Speeches; Chairmanship, Committee Procedure, Debating, Criticism and Discussion.</td>
<td></td>
<td>7:30</td>
<td></td>
</tr>
<tr>
<td>Voice Training</td>
<td>Tuesday</td>
<td>6:30-</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Production and Preservation; Consonant and Vowel Practice, Tone Quality</td>
<td></td>
<td>7:30</td>
<td></td>
</tr>
<tr>
<td>Oral Expression, Speaking of Verse and Prose</td>
<td>Tuesday</td>
<td>7:30-</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Study of Emphasis, Pitch, Pace and Tone Colour; General Interpretation of Verse</td>
<td></td>
<td>8:30</td>
<td></td>
</tr>
<tr>
<td>Recitation Class (Individual Expression)</td>
<td>Tuesday</td>
<td>7:45-</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Study of Emphasis, Pitch, Pace and Tone Colour; General Interpretation of Verse</td>
<td></td>
<td>8:45</td>
<td></td>
</tr>
<tr>
<td>Oratory, Drama and Rhetoric (Men only)</td>
<td>Tuesday</td>
<td>8:30-</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Verse Speaking (Individual Expression)</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Hicks</td>
</tr>
<tr>
<td>Lyrics, Ballads, Dramatic Verse, Modern Narrative Poetry, etc. Study of Speech and Tone, Development of Personality through Verse Speaking.</td>
<td>Thursday</td>
<td>6-7</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>(Intermediate)</td>
<td></td>
<td>7-8</td>
<td></td>
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<tr>
<td>(Advanced)</td>
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<td>7-8</td>
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<tr>
<td>Dramatic Class: Old and Modern Comedy and Drama--</td>
<td>Wednesday</td>
<td>6:30-</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Beginners</td>
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<td>7:30</td>
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<tr>
<td>Advanced</td>
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<td>7:30-</td>
<td>Miss Pickersgill</td>
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<td>9:30</td>
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<tr>
<td>Subject</td>
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<tr>
<td>German Elocution</td>
<td>Wednesday</td>
<td>6:45-7:45</td>
<td>Herr Kroemer</td>
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<tr>
<td>Fencing</td>
<td>Advanced</td>
<td>Thursday</td>
<td>Mlle. Bertrand</td>
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<td>Thursday</td>
<td>Mlle. Bertrand</td>
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<tr>
<td>Miming (See note under &quot;Day Classes&quot;)</td>
<td>Beginners</td>
<td>Friday</td>
<td>Miss Pickersgill</td>
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<td>6:30-7:30</td>
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<td></td>
<td>Advanced</td>
<td>Friday</td>
<td>Miss Pickersgill</td>
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<td>7-8</td>
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<tr>
<td>Special Coaching Course (L.R.A.M.)</td>
<td>Friday</td>
<td>8-9</td>
<td>Miss Pickersgill</td>
</tr>
<tr>
<td>Dancing (Natural Movement, Spong Method)</td>
<td>Friday</td>
<td>8-9</td>
<td>Miss Nahabedian</td>
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</table>
**SPECIAL CLASSES FOR SCHOOL TEACHERS**  
*(10 Lessons per course)*

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
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<tbody>
<tr>
<td><strong>Speech Training</strong></td>
<td>Wednesday</td>
<td>6:30-</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Placing</td>
<td></td>
<td>7:30</td>
<td></td>
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<tr>
<td><strong>Rhythmic Movement and Spoken Poetry</strong></td>
<td>Wednesday</td>
<td>7:30-</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Infant, Junior, Senior, and Advanced Work.</td>
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<td>8:30</td>
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**1931-1932**

**EVENING CLASSES--GENERAL**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
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<th>Teacher</th>
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<tbody>
<tr>
<td><strong>Public Speaking</strong></td>
<td>Monday</td>
<td>6:30-</td>
<td>Miss Gullan and</td>
</tr>
<tr>
<td>Vocal Expression, Construction, Composition and Delivery of Speeches; Chairmanship, Committee Procedure, Debating, Criticism and Discussion.</td>
<td></td>
<td>7:30</td>
<td>Mr. Garrett</td>
</tr>
<tr>
<td><strong>Voice Training</strong></td>
<td>Tuesday</td>
<td>6:30-</td>
<td>Miss Gullan and</td>
</tr>
<tr>
<td>Breathing and Breath Control, Voice Production and Preservation; Consonant and Vowel Practice, Tone Quality.</td>
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<td>7:30</td>
<td>Assistant</td>
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</table>
1931-1932, EVENING CLASSES, continued:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Teacher</th>
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</thead>
<tbody>
<tr>
<td>Oral Expression</td>
<td>Tuesday</td>
<td>7:30-</td>
<td>Miss Gullan and Assistant</td>
</tr>
<tr>
<td>The Speaking of Verse and Prose. The beginnings of Extempore and Prepared Speeches. Practice in the acquirement of Spontaneity and Ease of Expression.</td>
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<tr>
<td>Dancing (Natural Movement, Spong Method)</td>
<td>Tuesday</td>
<td>8:30-</td>
<td>Miss Nahabedian</td>
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<tr>
<td>Verse Speaking (Individual Expression)</td>
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<tr>
<td>Lyrics, Ballads, Dramatic Verse, Modern Narrative Poetry, etc. Study of Speech and Tone.</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Hicks</td>
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<tr>
<td>Intermediate</td>
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<tr>
<td>Advanced</td>
<td></td>
<td>7-8</td>
<td>Miss Gullan</td>
</tr>
<tr>
<td>Dramatic Classes: Old and Modern Comedy and Drama.</td>
<td>Wednesday</td>
<td>6:30-</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Beginners</td>
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<tr>
<td>Intermediate</td>
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<td>7:30-</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Advanced</td>
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<td>8:30-</td>
<td>Miss Pickersgill</td>
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<td>Advanced</td>
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<td>9:30</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Miming</td>
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<tr>
<td>Dramatization of Ballads, Legends, Stories and Scenes from Drama, Study of Facial and Bodily Expression, Gesture, Poise, Balance, Flexibility and Grace of Movement.</td>
<td>Friday</td>
<td>6-7</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Beginners</td>
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<td>Advanced</td>
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<td>7-8</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Special Coaching Course (L.R.A.M.)</td>
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<td>8-9</td>
<td>Miss Pickersgill</td>
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<tr>
<td>Poetics and Drama, General Technique of Elocution, Study of Selected Poems and Scenes from Shakespeare, Old and Modern Comedy and Tragedy.</td>
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<tr>
<td>Subject</td>
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<tr>
<td>Rhythmic Movement and Spoken Poetry</td>
<td>Wednesday</td>
<td>6-7</td>
<td>Miss Gullan</td>
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<tr>
<td>Infant-Junior Work. Jingles and Nursery</td>
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<td>Rhymes, Story Poems with Refrains, Line-a-side</td>
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<td>and Line-a-child Work.</td>
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<tr>
<td>Speech Training</td>
<td>Wednesday</td>
<td>7-8</td>
<td>Miss Gullan</td>
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<tr>
<td>All Grades. Breathing and Breath Control,</td>
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<tr>
<td>Voice Placing and Preservation. Vowel and</td>
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<tr>
<td>Consonant Analysis and Practice. Elementary</td>
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<tr>
<td>Study of Speech Defects in Schools.</td>
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<tr>
<td>Rhythmic Movement and Spoken Poetry</td>
<td>Wednesday</td>
<td>8-9</td>
<td>Miss Gullan</td>
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<tr>
<td>Junior-Senior Work. Recognition of Rhythm,</td>
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<tr>
<td>Folk Ballads with Refrains, Antiphonal and</td>
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<tr>
<td>Group Work. Solo and Choral Verse Speaking.</td>
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Appendix E

ACTIVITIES OF THE SPEECH FELLOWSHIP AND INSTITUTE:
A CALENDAR OF EVENTS

1923

April 28 at Fyvie Hall, The Polytechnic Special Poetry Recital for School Children, M. Gullan

May 19 and 21, M. Gullan and the L.V.S.C. at Fyvie Hall, a recital at 8:00

May 22, 8:00, M. Gullan assisted by the L.V.S.C., Grotian Hall, a recital

June 28, 29, 30, First Annual Speech Festival

December 1, 11:00-12:15, The Polytechnic Theatre, Poetry Recital (for children of 10 years and older), M. Gullan

1929

January 18, 25, 26 and February 27, Lectures to teachers by M. Gullan in Liverpool, Sheffield, Derby, and Norwich

January 31, Marjorie Gullan in a poetry recital sponsored by Empire Poetry League

February 9, 15 and March 1, 2, 12, Marjorie Gullan adjudicating verse-speaking festivals at Chatham, London Secondary School Music Festival, Enfield, and Hastings

March 22, 23, L.V.S.C. recital of Lyrics, Ballads, the Bible, and Verse Drama

July 4, 5, 6, The Speech Festival

July 7, 3:00-4:30 p.m., Fellowship Meeting

August 8-21, Lecture by Marjorie Gullan at the New Education Fellowship Conference

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1929, continued:

November 9, 11:00 a.m., Poetry Recital (for "School Teachers and Others"), M. Gullan at the Polytechnic

November 30, 11:00 a.m., Demonstration of Rhythm and Choral Work by Elementary School Children, Lecture by M. Gullan

1930

February 27, 28 and March 1, 2, A Recital by the L.V.S.C. of At the Well of Bethlehem, The Portland Hall

October 25, Verse-Speaking Competition sponsored by League of Nations Union at the Polytechnic, M. Gullan, adjudicator

1931

January 23, Play by Day Students, Polytechnic

February 8, Recital by Gullan and the L.V.S.C. for the South London Ethical Society at Oliver Goldsmith's School, Peckham Road

February 12, Recital of Polytechnic Students

February 28, 11:00 a.m., Gullan Method Demonstration (Group Work), Polytechnic Theatre

March 14, Gullan Recital at Hull with L.V.S.C., Royal Institution, Albion Street, Hull

March 26, 27, Play by Day Students, Polytechnic

May 2, 6:15 and 8:30 p.m., Annual Fellowship Conference, Polytechnic

May 1, 2, 2:30 p.m., Recitals by L.V.S.C.

May 2, 6:15 to 10:00 p.m., Conference of the Verse Speaking Fellowship (Fellowship Members Only)

July 4, 11, London Speech Festival, Polytechnic

1932

May 6, 7, Two Recitals of Choric Drama by the L.V.S.C., Polytechnic Extension
1932, continued:

May 7, Verse Speaking Fellowship Conference, Polytechnic Extension

June 11, 18, Speech Festival, Polytechnic Extension

July 14-25, Summer School of Drama (Scottish Community Drama Association), A Course on Speech Training and Verse Speaking by Marjorie Gullan, St. Andrews

July 29-August 12, Study Course in Speech and Choral Speaking by Miss Gullan at the Sixth World Conference of the New Education Fellowship

October 3, Opening of Speech Institute, 56 Gordon Square

October 29, Recital and Reception, Speech Institute

November 19, Lecture Demonstration by M. Gullan, Senior and Elementary assisted by Secondary School Children, Polytechnic Theatre

November 26, Medway Festival, Chatham, M. Gullan, adjudicator of Verse Speaking

November 27, Recital and Reception, Speech Institute

December 3, Leeds Education Society Lecture by M. Gullan

December 14, Recital of Lyric, Narrative, and Dramatic Poetry by the L.V.S.C., M. Gullan, conductor

1933

January 30, Recital by the L.V.S.C., Beckenham Congregational Church Hall

February 11, Lecture to Teachers by M. Gullan, Hall of Newarke Secondary School, Leicester

February 18, Lecture Demonstration by M. Gullan, assisted by Elementary School Children, Polytechnic Theatre

March 3, 4, 10, 11, Enfield Festival, M. Swann and M. Gullan, Poetry Speaking Adjudicators

March 11, Lectures by M. Gullan at Sunderland

March 18, Hastings Festival (Poetry Speaking Section)
1933, continued:

March 24, 25, 26, Annual Conference of the Verse Speaking Fellowship at High Leigh, Hoddesdon, Herts

April 1, L.V.S.C. will perform The Alcestis of Euripides at King George's Hall, Caroline Street, M. Gullan, conductor

May 27, The Sixth Annual Speech Festival, London

May 5, "Education in America," U. Elliott, Lecturer

May 19, Scenes from Japanese life, with reading from Japanese and Chinese Poetry, E. Whitaker, Lecturer, Speech Institute

April 17 to August 4, M. Gullan will lecture in the United States

June 26 to August 4, Summer Sessions at the University of California (Berkeley), Course on Choral Speaking by M. Gullan

November 30, December 2, 3, Recitals of Lyric Poetry (Solo and Choral) by the L.V.S.C., Woburn House, Upper Woburn Place

1934

January 21, Recital entitled "Poetry in a Changing World" by M. Gullan, Woburn House, Tavistock Square

January 27, Recital by the L.V.S.C., Art Worker's Guild Hall, Queen's Square

February 2, "Talk on Greek Poetry," E. V. Rieu, Lecturer

February 17 and 24, Two Lecture Demonstrations of General School Work by M. Gullan, assisted by Elementary and Secondary School Children at the Polytechnic Theatre

February 23, Lecture on "The Speaker and the Audience," by H. Fraser, Speech Institute

March 20, 21, 22, 23, Performances of The Acts of St. Peter by Dr. Gordon Bottomley under the auspices of the Religious Drama Society

April 2-9, Easter Vacation Course, Speech Institute

April 16, Speech Institute Summer Term Opens
1934, continued:

May 5, 6, Annual Conference and General Meeting of the Speech Fellowship, High Leigh, Hoddesdon, Herts

May 11, "Reading of Verse Drama," P. Wheeler, Lecturer, Speech Institute

June 16, Seventh Annual London Speech Festival, Polytechnic

June 23, Recital of Lyric Poetry and Verse Drama, L.V.S.C. in the Greek Theatre, Girls' High School, Church Hill, Walthamstow

July 9-21, Speech Fellowship Summer School, Speech Institute

July 14, Demonstration of the M. Gullan Method

July 19, Recital by the L.V.S.C., St. Christopher's College, Blackheath

July 27-August 10, Vacation Course in English Phonetics, University College, Gower Street, London, Fellowship Members at or near Aberdeen, Exeter, Dudley (Worcs.), Torquay, Maidstone, and Croydon may be interested to know that M. Gullan will be lecturing or adjudicating at these places during the summer term

October 1, Speech Institute Re-Opens for Evening Classes and Day and Evening Private Lessons

L.V.S.C. Recitals: October 5 at Camberwell; October 22 at King's College, London; November 8 at Plumstead

M. Gullan Lectures: October 13 at Hereford; October 19 at Folkestone; Date undecided at Bristol; November 10 at Birmingham; November 19 at Durham; November 20 at Glasgow; November 21 at Edinburgh

November 3, Lecture Demonstration by M. Gullan, Polytechnic Theatre

December 13 and 15, Lyric Recitals by the L.V.S.C., Adolph Tuck Hall, Woburn House, Upper Woburn Place

December 31-January 5, 1935, Christmas Vacation School, Speech Institute
1935

February 23, Demonstration of the M. Gullan Method

March 16, Eighth Annual London Speech Festival

March 14, 15, 16, The Antigone of Sophocles (in R. C. Trevelyan's translation), by the L.V.S.C., M. Gullan, conductor, Rudolf Steiner Hall, Clarence Gate

April 22-27, Easter Vacation School, Speech Institute

July 20, The Annual General Meeting and Conference of the Speech Fellowship, Fyvie Hall, Polytechnic. The Conference met this year to consider carefully the possibilities and the dangers of Choral Speaking, under the general title of "The Aesthetics of Good Speech." Speakers were Gordon Bottomley, Evelyn Abraham, and Marjorie Gullan. Gullan and the L.V.S.C. gave a special recital of Lyric Poetry.

April 22-27, The Speech Institute Easter Vacation School

May 7 to July 20, The Speech Institute Summer Term, evening classes

July 9-20, Summer School for Overseas Visitors at The Speech Institute

July 20, Annual Meeting and Conference of the Speech Fellowship, and Recital by the L.V.S.C.

August 5-10, The Speech Institute Vacation Courses: (a) for Newcomers; (b) Refresher

August 10-17, World Education Congress at Oxford

November 9, Lecture-Demonstration of the M. Gullan Method, Polytechnic Theatre

December 30 to January 4, Vacation Course at the Speech Institute, Choral Speaking, Phonetics, Speech Training, etc.

1936

January 13, Spring Term Begins, Speech Institute

February 22, Lecture-Demonstration on Speech Training and Group Speaking with Elementary and Secondary School Children, Polytechnic Theatre
1936, continued:

March 21, London Speech Festival

May 16, Two recitals by the L.V.S.C., Bristol

May 22, Recital by the L.V.S.C., Carfax Assembly Rooms, Oxford, M. Gullan, Soloist and Conductor

July 13-24, First Summer School in Choral Speaking, Speech Institute

July 25, Annual Conference of the Speech Fellowship, Polytechnic

July 16, Recital by the L.V.S.C., Art Workers' Guild Hall, Queen's Square

August 3-8, Second summer school at The Speech Institute

October-December, A lecture tour in Canada was undertaken by Miss Marjorie Gullan, sponsored by the National Council of Education for Canada, in co-operation with various educational and literary societies. Some of the towns visited were Montreal, Ottawa, Toronto, Winnipeg, and Regina.

October 5, New session at the Speech Institute

November 14, Lecture-Demonstration in Choral Speaking, Polytechnic

December 28-January 2, Christmas Vacation School for Teachers, Speech Institute

1937

February 20, Lecture-Demonstration on Speech Training, Polytechnic Cinema

March 19-20, London Speech Festival

March 29-April 3, Easter Vacation School, Speech Institute

February and March, After leaving Canada, Miss Gullan gave lectures and classes in Cleveland, Ohio; New Castle, Penna.; Evansville, Indiana; Indianapolis, Indiana; Indiana, Penna.; Pittsburgh, Penna.; and Philadelphia, Penna.

April 26, Summer Term begins at the Speech Institute
1937, continued:

May 22, Conference of the Speech Fellowship at Friends House, Euston Road

July 8-9, Miss Barbara Storey, Lecturer, Caerleon

July 9, Lady Precious Stream, produced by members of the Speech Institute Drama Class, Portland Hall, Little Titchfield Street

July 12-23, Summer School for Overseas Visitors, Speech Institute

July 15, Recital by the L.V.S.C., Besant Hall, King Street, Baker Street

July 18, M. Gullan, Lecturer, Norwich

July 20, Lecture on "Choric Drama" by M. Swann, Speech Institute

July 22, Poetry Recital by M. Gullan, Speech Institute

August 2-7, August Vacation School, Speech Institute

September 27, New session starts at the Speech Institute

October 5, 12, 19, 26, Barbara Storey lecturing at Stratford

October 7, 14, 21, 28, Lectures on Speech Training and Poetry Speaking by B. Storey for the Essex Education Committee at Dagenham

October 8, M. Gullan lecturing on Choral Speaking, Halifax, sponsored by the Verse Speaking Association

October 15, 16, M. Gullan on Choral Speaking to the N.U.W.T., Portsmouth

October 18-20, Lectures to teachers by M. Gullan, Sheffield

October 23, Lectures to teachers by M. Gullan, Nottingham

October 26, Lectures to teachers by M. Gullan, Bedford

October 29, Recital, Ballads and Carols, by M. Gullan, Art Workers' Guild Hall, Queen's Square, London

October 30, Lectures to teachers by M. Gullan, Derby

November 1-3, Lectures to teachers by M. Gullan, Liverpool
1937, continued:

November 4, 11, 18, 25, Lectures at Dagenham under the auspices of the Essex County Council, B. Storey

November 8, 15, Lectures to teachers, M. Gullan, Leicester

November 9, 16, 23, 30, Lectures on Choral Speaking at the Stafford County Musical Association, M. Gullan

November 10, 11, Lectures to teachers, M. Gullan, Stoke-on-Trent

November 12, 13, 19, 20, Lectures to the N.U.W.T., Wigan M. Gullan

November 25, Lectures to teachers, M. Gullan, York

November 26, Recital entitled "Modern Poetry," M. Gullan, Art Workers' Guild Hall, Queen Square, London

December 2, 9, Lectures at Dagenham under the Essex County Council

December 5, L.V.S.C. recital at Y.W.C.A., Acton

December 29-January 5, Vacation School at the Speech Institute, including a special course in the Production of Shakespeare for Boys

1938

April 5, M. Gullan, Lecturer, Godalming

April 9, L.V.S.C., "Peace Recital," Watford

April 18-23, Easter Vacation School, Speech Institute, London

April 30, West Lindsay Musical Festival, Gainsborough, M. Gullan, adjudicator

May 7, Conference of Nursery Schools Association, Manchester, Lecture by B. Storey

May 10, 11, Edinburgh Musical Festival, M. Gullan, adjudicator

May 12, 13, Aberdeen Musical Festival, M. Gullan, adjudicator
1938, continued:

May 20, Speech Institute Drama Show, Portland Hall, Little Titchfield Street, London

May 16, Lecture on Choral Speaking, Hythe, Kent, K. Stone

May 17, 18, Thanet Musical Festival, Margate, M. Gullan, adjudicator

May 21, Kent Musical Festival, Faversham, M. Gullan, adjudicator

June 18, City Literary Institute, Eisteddfod, Second day of speech and drama finals, M. Gullan, adjudicator

June 24, Dagenham Schools' Musical Festival, M. Gullan, adjudicator

July 11, Inaugural address by Professor Lloyd James at the Speech Institute Summer School, University College, Gower Street, London

July 11-22, Speech Institute Summer School for overseas students

July 21, Recital of poetry by M. Gullan, Speech Institute

August 1-6, August Vacation School at the Speech Institute

October 10, Speech Institute reopens for evening classes

October 13, Poetry Recital by M. Gullan, Besant Hall, Blandford Street, Baker Street

October 14, 15, Three lectures by M. Gullan at Tenby

October 31-November 4, Guernsey Eisteddfod, M. Gullan, adjudicator


November 14, 15, Eisteddfod at Swindon, B. Storey and K. Stone, adjudicators

December 1, Members' Evening, including recitals by members of the Manchester Branch of the Speech Fellowship, Queen's Hall, Manchester

December 29-January 4, Christmas School at the Speech Fellowship, London
1939

January 2, Speech Fellowship Conference, "The Citizen and His Speech," at the Conference of Educational Associations, University College, Gower Street, London

January 24, 31, Lectures on Poetry Speaking, B. Storey, Chelmsford

January 28, "Writing as a Career," Lecture by L. A. G. Strong to the Manchester Branch of the Speech Fellowship

February 7, 14, 21, 28, Lectures on Poetry Speaking at Romford

February 9, Recital by the L.V.S.C. at the Battersea branch of League of Nations Union

February 11, Lecture-Demonstration for Teachers, "Speech and Movement," Conway Hall, Red Lion Square, London

February 17, Recital of Choral Speaking at the Whiteley Village Literary Society, Walton-on-Thames, the L.V.S.C.

February 27, Leigh-on-Sea Musical Festival, K. Stone, adjudicator

March 7-10, Belfast Musical Festival, B. Storey, adjudicator

March 11, Hastings Musical Festival, K. Stone, adjudicator

March 14, 21, 28, Poetry Speaking Lectures at Romford

March 18, L.V.S.C. Recital at Besant Hall, Blandford Street, Baker Street, London

March 25, London Speech Festival, Guildhouse, Guildhouse Street, Eccleston Square, London

April 10-15, Easter School in Speech Training, Choral Speaking, Puppetry, Speech Institute, London

April 20, 21, "Speech Training for Juniors," Six Lectures by B. Storey, Colchester, Essex

May 12, 13, "Verse Speaking and Speech Training," Three Lectures by B. Storey, Hornsea, East Yorkshire

May 19, Speech Institute Drama Show, Portland Hall, Little Titchfield Street
1939, continued:

May 19, 20, Lectures on Poetry Speaking and Speech Training for the Barnsley Education Committee, Roley Senior Girls' School, B. Storey

July 6-8, Welsh Department of Education, Three Lectures on Speech Training, M. Gullan

July 10, 11, Bournemouth Festival, M. Gullan, adjudicator

July 14-17, Lincoln Refresher Course for Teachers, Lincoln Training College, Five Lectures, Clive Sansom

July 24-27, Conference at the London Academy of Music, Lectures on Choral Speaking, M. Gullan

August 7-12, Nursery Schools Association, Summer School at Stockwell College, Speech Training Lectures, B. Storey

August 10, Poetry Recital by M. Gullan, Room K, University College, London

August 18-September 1, Kent Summer School for Teachers, Ramsgate, Lectures on Speech Training, B. Storey

September 15, 16, Northants County Association, Lectures by B. Storey at Oundle School

September 30, Nursery Schools Association, Lectures by B. Storey, Preston

November 18, The Speech Institute reopens

December, Informal lectures on Saturdays held at the Speech Institute

1940

January, Informal lectures on Saturdays held at the Speech Institute

July 5, Recital by the L.V.S.C., British Drama League Rooms

1947

Speech Institute opens in new accommodations at Portland Place in Park Crescent, London
1951

June 18, National Competitive Music Festival, sponsored by the Arts Council of Great Britain, Marjorie Gullan, Choral Speaking adjudicator

1952

October 17, Silver Jubilee Celebration Dinner at Chez Auguste, London

1953

August, Speech Fellowship and Institute closed
Appendix F

SYLLABUS OF THE TWELFTH ANNUAL
LONDON SPEECH FESTIVAL

Speech Fellowship & Institute Limited  President:
56 Gordon Square, London, W.C.1  MARJORIE GULLAN

TWELFTH ANNUAL LONDON SPEECH FESTIVAL

Morning Session:  Adjudicators:  Irene Sadler, Upper Hall
                 Mona Swann, Lower Hall

Opening Address (Upper Hall) . . . . . . . WALTER DE LA MARE

Upper Hall

Class 2.  CHORAL SPEAKING--7 to 9 years
a) "The Cobbler"  Paul Edmonds
b) "Spring Morning"  A. A. Milne

1. Kings Park Infants' School, S.E.9  (Miss D. E. Potter)
2. Warren Road J.M. & I. School, Farnborough  (Miss Owens)
3. Keble Memorial School, N.W.10  (Miss Arthur)

Class 4.  CHORAL SPEAKING--8 to 10 years
a) Lines from an Old Maying Song  Trad.
b) "The Tower"  Eleanor Farjeon

1. Warren Road J.M. & I. School, Farnborough  (Miss Owens)

Class 7.  RETELLING A STORY--9 to 12 years

2. Mary Dixon  4. Gwendoline Jones

Class 8.  SIGHT-READING--9 to 12 years
A passage from "The Wind in the Willows"
by Kenneth Grahame

1. Sylvia Eveline Attwood
2. Arthur Ayliffe
3. Barbara Jewson

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Upper Hall, continued:

Class 1. CHORAL SPEAKING--6 to 8 years
   a) "The Fly and the Humble Bee" Nursery Rhyme
   b) "Kindness to Animals" Anon.

1. St. Mark's Infants' School, Teddington (Miss Thorogood)

Lower Hall (running concurrently with the above)

Class 5. CHORAL SPEAKING--10-12 years

   a) "Winter the Huntsman" Osbert Sitwell
   b) "Don Durk of Dowdee" Mildred Plew Meige

1. Upland J.G.School, Bexleyheath (Miss Blackman)
2. Church Fields Senior School, Beckenham (Miss Bing)
3. Tollington High School, N.10 (Miss Vaughn)
4. Old Woolwich Road J.M.School, S.E.10 (Miss M. Potter)
5. New Malden C. of E. Girls' School (Miss Spedding)
6. Coburn School for Girls, E.3 (Miss Pinkerton)
7. Pettit's Lane S.G.School, Romford (Miss Kipps)
8. Dame Alice Owen's Girls' School, E.C.1 (Miss White)
9. Charlecote J.G.School, Dagenham (Miss Ogle)
10. Bradmede J.G.School, S.W.8 (Miss Martin)
11. Watford Grammar School for Girls (Miss Lancaster)
12. Warren Road J.M. & I. School, Farnborough (Miss Owens)
13. Alibon J.B.School, Dagenham (Mrs. Parker)

Class 3. ACTED BALLAD--6 to 8 years

   "A Knight and a Lady" Old Rhyme

1. St. Mark's Infants' School, Teddington (Miss Thorogood)

Class 6. ACTED BALLAD--7 to 12 years

   "Robin Hood" Herbert and Eleanor Farjeon

1. Old Woolwich Road J.M.School, S.E.10 (Miss M. Potter)
2. Convent of St. Vincent de Paul, W.1 (Miss Adams)
3. Church Fields Senior School, Beckenham (Miss Bing)
4. Warren Road J.M. & I. School, Farnborough (Miss Owens)
5. Bradmede J.G.School, S.W.8 (Miss Martin)
TWELFTH ANNUAL LONDON SPEECH FESTIVAL

Afternoon Session: Adjudicators: Mona Swann, Upper Hall
Irene Sadler, Lower Hall

Upper Hall

Class 10. SIGHT-READING--12 years and over
A passage from "The Black Arrow" R. L. Stevenson

1. M. Anderson
2. Barbara J. Gravestock
3. I. Connor
4. Vera Major
5. G. Hembry
6. E. Scott

Class 11. CHORAL SPEAKING--13 to 16 years

a) "A Concert of Birds" William Browne
b) Selection from Morte D'Arthur Tennyson

1. Watford Grammar School (Miss Lancaster)
2. Brockley Central Girls' School, S.E.4 (Miss Rennie)
3. Heath Clark Central School, Thornton Heath (Miss Meek)
4. Enfield County School (Miss Bidwell)
5. Our Lady of Sion Convent, N.7 (Miss Adams)
6. Lanfranc S.G.School, Croydon (Miss Beacall)
7. Girls' Central School, Raynes Park (Miss Hearn)

Class 12. CHORAL SPEAKING--Any Age--Own Choice (1st section)

1. Watford Grammar, "The Jumblies" Lear (Miss Lancaster)
2. Heath Clark Central, "A Song for St. Cecilia's Day" (Miss Meek)
3. Lanfranc S.G.School, "Prayer for Rain" Herbert Palmer (Miss Meek)
4. Watford Grammar, "Roundabouts and Swings" Chalmers (Miss Beacall)
5. Twickenham County, "The Rider at the Gate" Masefield (Miss Lancaster)

Class 16. AN EXTEMPORE SPEECH--14 to 18 years

1. Betty McNaughton
2. Gertrude Kinkoulkin
3. Margaret Bratherton
4. Joyce Smith
5. Margaret Eileen Crawley
6. Barbara J. Gravestock
7. Lorna Hetherington
8. Sheila Middleton
9. Margaret Roberts
10. Jean Sunderland
Lower Hall (running concurrently with the above)

Class 9.  CHORAL SPEAKING--11\frac{1}{2} to 14 years
   a) "Kinmont Willie" Scottish Ballad
   b) "The Town between the Hills" Katherine Mansfield

1. Our Lady of Sion Convent, N.7 (Miss Adams)
2. Heath Clark Central School, Thornton Heath (Miss Meek)
3. Lanfranc S.G.School, Croydon (Miss Campling)

Class 15.  ACTED BALLAD--12 years and over
"The Laird of Drum" Scottish Ballad

1. Girls' Central School, Raynes Park (Miss Hearn)
2. Roan School for Girls, S.E.10 (Miss Wilson)

Class 14.  A PREPARED SPEECH--14 to 18 years
"A famous historical character"

1. Olive Bennett  2. Gwendolyn Player  3. Jose Shaw

Class 12.  CHORAL SPEAKING--Any Age--Own Choice
(2nd section)

1. Convent of St. Vincent de Paul
   "Ballad" Flecker (Miss Adams)
2. Dame Alice Owen's, Isaiah XL, 13-31 (Miss White)
3. Raynes Park Central, "The Plaint of the Camel" Carryl (Miss Hearn)
4. Would be Grown Ups, "The Castaways" (Miss Adams)
5. 1st and 5th Swanley Cub Pack
   "The Law of the Jungle" Kipling (Miss Owens)
6. Dame Alice Owen's School
   "I met at Eve" de la Mare (Miss Edwards)
7. Would be Grown Ups, "William 1" Farjeon (Miss Adams)

Class 17.  DRAMATIC SCENE--12 years and over

1. Would be Grown Ups, from Tamburlaine the Great (Miss Adams)
2. Our Lady of Sion Convent, from Samson Agonistes (Miss Adams)
3. Brockley Central School, Macbeth, Act 1, Scene 3 (Miss Rennie)
Appendix G

RECORDINGS BY MARJORIE GULLAN

Speech Training and Choral Speaking Records


Performances by children from six to fourteen years of age and members of the London Verse Speaking Choir were supervised by Marjorie Gullan.

Record I (B8268) Class of Infants from an Elementary School
Exercises include practice of vowels, selected consonants and diphthongs, nasal resonance, variety of tone and pitch, and building to a climax. Choral speaking techniques include unison, jingle with refrain, and three-part work.

Selections performed on side one:
"Who's that ringing at the front door?"
"Bumpitty Bump"

Selections performed on side two:
"Pit-pat, well-a-day"
"Amy Elizabeth Ermyntrude Annie"
"The kitten's in the dairy"
"Old May Song"

Record II (B8269) Class of Juniors from an Elementary School
Exercises include practice of diphthongs and consonants. Choral speaking techniques used include unison, jingle with refrain, and two-part work.

Selections performed on side one:
"Picadilly"
"Who has seen the wind?"

Selections performed on side two:
"Washing Day"
"The North Wind"
"The flower seller"
"What does it matter?"
Record III (B8270) Class of Seniors from an Elementary School

Exercises include practice for accuracy and agility of speech, and variety of pitch, rate, volume, tone, and resonance. Choral speaking techniques used include unison and patter work.

Selections performed on side one:
"Godfrey Gordon Gustavus Gore"
"The River"

Selections performed on side two:
"The sands o' Dee"
"Sister, Awake!"

Record IV (B8271) The London Verse Speaking Choir

Choral speaking techniques featured include unison and refrain work.

Selections performed on side one:
"Spin, lassie, spin"
"Leezie Lindsay"
"The Music Makers" (four stanzas)

Selections performed on side two:
Psalm 24
"The lament of David for Jonathan"

Spoken Poems (Performed by Marjorie Gullan)

Recorded in 1938 at the College of Chestnut Hill, Philadelphia, Pennsylvania. Records were produced by Halligan Studios of Madison, New Jersey.

Record I

Selections performed on side one:
"Piping down the Valleys Wild" Wm. Blake
"Lines from "Endymion" J. Keats

Selections performed on side two:
"Lines after Tea at Grasmere" Wm. Wordsworth
"Tyger, Tyger" Wm. Blake

Record II

Selections performed on side one:
"On First Looking int Chapman's Homer" J. Keats
"Sonnet CXVI" Wm. Shakespeare
Record II, continued:

Selections performed on side two:
"The World is too much with us"  Wm. Wordsworth
"On His Blindness"  John Milton

Record III

Selection performed on side one:
"The Death of Absalom"

Selection performed on side two:
"13th Chapter of 1st Corinthians"

Record IV

Selections performed on side one:
"The Wraggle Taggle Gypsies"
"Lord Randal"

Selection performed on side two:
"Sir Patrick Spens"
## Appendix H

### PART ONE

**INDEX OF ARTICLES IN THE SPEAKING OF POETRY AND GOOD SPEECH: 1928-40**

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VITA

Ronald Eugene Shields attended the public schools of Rochelle, Illinois. He received a Bachelor of Arts degree in interpretative speech and a Master of Arts degree in dramatic production from Bob Jones University in 1976 and 1977, respectively. Since 1977 he has served as a member of the faculty in the Department of Speech at that institution. In 1981 he was approved as an international member of the Society of Teachers of Speech and Drama of Great Britain.
EXAMINATION AND THESIS REPORT

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Major Field: Speech

Title of Thesis: Marjorie Gullan: Speech Teacher, Lecturer, Public Reader, and Pioneer in Choral Speaking

Approved:

Francine Merrill
Major Professor and Chairman

William Pogue
Dean of the Graduate School

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Clinton W. Bradford

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Date of Examination:

May 11, 1983