1985

Sara Lowrey: Speech Teacher (Oral Interpretation, Texas).

Jo Ann bolin Shields
Louisiana State University and Agricultural & Mechanical College

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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

Jo Ann Bolin Shields
B.S., Bob Jones University, 1979
M.A., Bob Jones University, 1980

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ABSTRACT

"Everyone talks about education. I try to do something about it." These words of Sara Lowrey expressed her primary goal: to prepare her students for the future. This study traces the career of Lowrey through her years at Baylor University and Furman University and delineates her varied activities both in and out of the classroom.

In 1923 Lowrey became chairman of the Department of Public Discourse at Baylor. A fledgling program, the department grew and matured into a respected organization under her able leadership. She instituted programs of study in oral interpretation, radio, and speech correction, spearheaded a radio project under the Works Progress Administration, and formed the Baylor Little Theatre.

Lowrey's textbook, *Interpretative Reading*, co-authored with Gertrude E. Johnson, contained the core of Lowrey's interpretation theory. A practitioner, she provided the beginning student with a specific technique for communicating the meaning of a literary selection. Her "technique of thinking" made her unique among writers of oral interpretation textbooks and remains as one of her finest contributions to the art of interpretative reading.

As chairman of the Department of Speech at Furman University from 1949 until her retirement in 1963, Lowrey
had primary responsibility for maintaining a well-established curriculum. Also while at Furman Lowrey pursued other goals, one of which was the establishment of an educational television program for upper elementary school children. Her program, called "How Do You Say It?", was a successful venture and was the first broadcast of its kind in the Piedmont.

Primary sources for this study include an interview with Sara Lowrey; her personal papers; the holdings from both The Texas Collection and the Armstrong-Browning Library Collection, Baylor University, Waco, Texas; materials from the Furman University Archives, Greenville, South Carolina; the personal papers of Glenn R. Capp; and letters from numerous individuals who knew and worked with Lowrey.
CHAPTER I
INTRODUCTION

Brigadier General Mark Perrin Lowrey, grandfather of Sara Lowrey, faithfully served the Confederacy during the War Between the States. Lowrey's quarrel with the North stemmed from his ardent adherence to the principles of states' rights, including the right of the southern states to secede from the Union. For the General, slavery was not an issue; he believed that the slavery question could have been settled by peaceful means, and although the Lowreys constituted one of Mississippi's most distinguished families, they owned no slaves. Believing in the ideals of freedom and equality, the Lowreys instructed their children and grandchildren to treat each individual with dignity and respect.\(^1\) Such instruction was echoed years later in the life of Sara Lowrey, who in the 1960's aided the cause of desegregation in the public schools of Greenville, South Carolina.\(^2\)

In addition, General Lowrey believed in the value of higher education for both men and women. As a father to six daughters, he earnestly desired to provide them with every educational opportunity.\(^3\) Acting on his convictions, in 1873 Lowrey founded Blue Mountain Female Institute, later called Blue Mountain College, in Blue Mountain,
General Lowrey's two elder daughters, Modena and Margaret, helped their father with the administration and teaching duties of the school. Modena became Lady Principal, a position that she held for sixty years under four presidents, although her title changed to Dean and later to Vice President; Margaret taught music.

Theodosia Searcy, Sara Lowrey's mother, born on a large farm in Arkansas in 1869, knew that one day she would make the journey from Arkansas to Mississippi to attend Blue Mountain College. Her father, James Bryant Searcy, a Baptist minister, served as the Arkansas editor of a tri-state newspaper, The Baptist. The Tennessee editor was J. R. Graves; the Mississippi editor was General Lowrey.

As a minister, an editor, a farmer, the postmaster, and the county superintendent of education, Theodosia's father had diverse responsibilities. Indeed, education held a high priority in the Searcy household. As county superintendent of education, Searcy once traveled across the South to Alabama to find the best teacher for his community, Miss Annie Eakin. Much later in life, Theodosia stated that she had had many fine teachers through the years, but that none excelled Eakin, who taught in a little one-room country school house.

When Theodosia turned fifteen, her father escorted her to Mississippi to enroll in Blue Mountain College. A month after her arrival, General Lowrey died, and the Lowrey
family called home his eldest son, William Tyndale, a senior in the Southern Baptist Theological Seminary in Louisville, Kentucky, to assume the responsibility of guiding Blue Mountain College as its second president. William Tyndale Lowrey and Theodosia Searcy soon met.

The first time William Tyndale Lowrey became aware of Theodosia Searcy was when he chaperoned a group of young ladies for a walk, "an afternoon constitutional," it was called. Theodosia was one of the two young ladies who remained to express appreciation.

On September 1, 1886, Theodosia's father, then pastoring in Dardenelle, Arkansas, performed the wedding ceremony of Theodosia Searcy and William Tyndale Lowrey. The couple returned to Blue Mountain where Theodosia completed her studies. She subsequently attended a summer session at the Holbrook School for Teacher Training in Lebanon, Ohio, a school known "throughout the nation for its course in the training of teachers."

While Mrs. Lowrey completed her studies, W. T. Lowrey began his long career as a college president. He remained at Blue Mountain College as president for thirteen years before moving to Clinton, Mississippi, in 1898, where he served as president of Mississippi Baptist College for men. His brother, B. G. Lowrey, succeeded him as president of Blue Mountain College.5

Later, the firm of Berry and Lowrey, which owned Blue Mountain College, bought Hillman College in Clinton, and W. T. Lowrey assumed the presidency of Hillman while
continuing his duties at Mississippi Baptist College. After thirteen years in Clinton he returned to Blue Mountain College for a second term of fourteen years. Upon retiring from the presidency of Blue Mountain College, he accepted the office of president of the Gulf Coast Military Academy, located between Gulfport and Biloxi, Mississippi. When W. T. Lowrey died in 1944, the Congressional Record published his obituary notice, first printed in a Memphis, Tennessee, newspaper.

While W. T. Lowrey endeavored to raise Blue Mountain College's academic standing, Theodosia Lowrey realized her own need for a Bachelor of Arts degree, having graduated from Blue Mountain College when it was still a junior college; in the spring of 1925 she graduated with the B. A. degree. Not satisfied with this achievement, Theodosia Lowrey earned her Master of Arts degree in education and psychology from Mississippi College in 1937 at the age of sixty-seven years. The young men in her class marveled that Mrs. Lowrey earned all A's in her courses, a feat none of them had accomplished. She said to them, "I have a background of living to teach me the meaning of psychological principles." When approaching her one-hundredth birthday, Theodosia Lowrey said, "I think we ought to study all of our lives. We ought not to stop studying just because we are getting old." Such a philosophy certainly influenced Mrs. Lowrey's daughter,
Sara, with whom Mrs. Lowrey lived for the last twenty-eight years of her life.

Theodosia Lowrey, an active member of the faculty at Blue Mountain College, taught a number of subjects, one of which was a course in "Social Education," worth one hour of college credit. Students learned "some of the niceties of social life and the reasons for social form." One of the class projects included entertaining ladies over sixty years of age. As her daughter Sara later wrote,

So, as often throughout life, Mrs. Lowrey's thinking was ahead of her time, for it was many years later, when she was nearing the century mark, that people began to organize Senior Citizens Clubs and Centers, and to provide entertainment planned especially for the elderly.

Indeed, throughout her one hundred and three years of life, Mrs. Lowrey strove to inform herself about the needs of others, those individuals close to home and around the world. When she moved to Greenville, South Carolina, she and her daughter Sara joined the Council on Human Relations and the Greenville League of Women Voters. Mrs. Lowrey kept herself constantly informed on worldwide social and political issues. A pacifist, she was, in the words of Glenn Capp of Baylor University, "one of the best informed women I have ever known, especially on social and political questions."¹⁰

In spite of her duties as wife of the president of Blue Mountain College and as a faculty member, Theodosia Lowrey managed a family of six children. The fourth, a
daughter, born November 14, 1897, she named Effie Sa, "pet names" of her and her husband's younger sisters. A few months after Effie Sa's birth, the child's grandmother, Sarah Holmes Lowrey, died, and the baby's name was changed to Sarah. When Sarah learned to write, she dropped the "h" from her name.

Sara Lowrey inherited a deep and abiding faith in Christianity from her parents. The Lowreys required their children to attend church regularly and to memorize Scripture. Although Mrs. Lowrey offered no rewards, she somehow challenged her children to commit to memory verses, chapters, psalms, and even longer passages.

According to Sara Lowrey, her parents provided many opportunities for her and her siblings to develop an appreciation for literature and history. For example, one summer when Mr. Lowrey filled the pulpit in a Baptist church in Massachusetts, he decided that the entire family should accompany him. Sara Lowrey recalled that both the train ride to New England and the boat ride home from New York to New Orleans were experiences that they all treasured. The time spent in New England created a rich background for the study of American literature and history. The Lowrey family visited Concord and Lexington, and although the "bridge that arched the flood where many an embattled farmer stood" did not impress them as deeply
as those spanning the Mississippi River, they appreciated the historical significance. Sara Lowrey stated that

The story of Paul Revere was made more interesting by visits to Old North Church. Visits to the homes of Hawthorne, Longfellow and Louisa M. Alcott made literature come alive. A visit to Walden Pond gave background for appreciation of the philosophy of Thoreau. The trip to Bunker Hill monument was made eventful by the story of the Americans seeing the whites of the eyes of the British before shooting. It was not as exciting, however, as the experience in the water of the Mystic River below, where [we] all learned to swim.11

The Christian values, the emphasis on education for women as well as men, the congenial atmosphere of the Lowrey household, and the opportunities for the study, enjoyment, and appreciation of literature, all intertwined in the life of young Sara, provided a firm foundation upon which to build.

Beginning in 1913 when she enrolled as a freshman in Blue Mountain College,12 Sara Lowrey began a course of study at the undergraduate college level and above. It was during these years that she formed many of her ideas about oral interpretation, and she believed that her study at various institutions helped her sift through current trends in oral reading, crystallize her own thinking, and synthesize what she had discovered.13

In 1917 Sara Lowrey graduated from Blue Mountain College with a B. L. degree and a diploma in expression. While at Blue Mountain College, Lowrey studied under three expression teachers, Elizabeth Lowrey, Booth Lowrey, and
Elizabeth Purser. Years later, when Sara Lowrey gave a recital at Northwestern University in Evanston, Illinois, Wallace Bacon, chairman of the Speech Department, invited Elizabeth Lowrey to the recital and "honored her as a pioneer in oral interpretation." Elizabeth Purser, whom Lowrey described as a "beautiful and rare person," had studied with C. W. Emerson, S. S. Curry, and Mary Blood. Booth Lowrey, Sara Lowrey's uncle, attended Mississippi College in the 1880's for three sessions and studied, among other subjects, English, Greek, Latin, French, German, mathematics, and moral philosophy. Although Mississippi College offered no courses in speech, "the art of speaking in public was given prominent place. . . . Every senior was required to make a formal address before the students and faculty in chapel assembly before a degree would be awarded." Unfortunately, ill health forced Booth Lowrey to withdraw from school.

In the early 1890's Booth Lowrey returned to Blue Mountain College to study elocution. Professor and Mrs. Frank H. Fenno, in charge of elocution studies at the college, "opened up new vistas" for the ailing Lowrey. He later stated that following the Fennos' plan of physical exercise restored his health. Professor Fenno, who had studied with Emerson, laid great stress on the development of both physical culture and elocution.
In 1900 Booth Lowrey became head of the Department of Elocution at Blue Mountain College and promptly changed the name to the Department of Expression and Physical Culture. Throughout his twenty-five year career as head of that department, Booth Lowrey also toured the United States as public lecturer and entertainer with the Chautauqua circuits and the lyceum courses, speaking in "practically every state." Using both prose and verse, Lowrey composed most of his own material. A fellow faculty member at Blue Mountain College said that Booth Lowrey was a "capital storyteller. He had a marvelous stage presence and one of the most fascinating speaking voices I have ever heard." Following her graduation from college, Sara Lowrey accompanied her uncle and performed in Ohio and Kentucky with the Redpath Lyceum.

Sara Lowrey later stated that her uncle influenced her to a great extent. It was he who introduced her to "Delsartian" methods through the works of Moses True Brown. "Much of the training was primarily gymnastic in form." In addition, Sara Lowrey said that the general objective of her uncle's teaching was to develop a finer personality. His definition of personality was "a person in his or her entirety." The means--"perfect the form." By form he had in mind the human body. As I recall his teaching, I am impressed with his magnificent balance. He taught and practiced the well-integrated personality. While his practice as a teacher seemed to indicate an emphasis on body training, his philosophy gave precedence to the heart, or spirit.
He possessed a magnetic personality and emphasized personal magnetism in his teaching. He was known as much for his mottoes as for his physical culture exercises. One of them was, "The purpose of expression is to attract people, not to attract attention." He did attract people by his compelling personal influence, expression, intellect, and physical vitality, which were magnificently fused. . . .

Booth Lowrey was a physical culturist and emphasized body training. He was opposed to voice exercises. . . . He emphasized deep breathing; his principal exercise was the "rib exercise"—contracting and expanding at the floating ribs. I found a quicker understanding and more ready appreciation of Elsie Fogerty's rib reserved breathing when I studied with her in the Central School of Speech, because of the rib exercises I had taken so conscientiously under the instruction of Booth Lowrey.

He took physical culture once or twice a day for many years and encouraged his students to do the same. The interesting thing to me now as a teacher is that we did take it every day for two or more years and our voices and bodies did change. I changed from the timid, restricted, self-conscious, inhibited little girl the shape of a question mark to a young lady with good posture and comparatively good poise. The proof of the success of his teaching as far as voice is concerned may be illustrated by the following story. When I went to Columbia College of Expression I was immediately admitted to the senior voice class and was told, "You have had superior voice training." When I said that I had had no training at all, my teacher looked perplexed and asked how I had attained such good breath control, stating that I used my breath better than other students who had had years of voice training.20

However, Booth Lowrey was not the only shaping force in Sara Lowrey's life. She went on from Blue Mountain College to study at Columbia College of Expression, Baylor University, The Phidelah Rice School of the Spoken Word, the Universities of Wisconsin and Iowa, Louisiana State University, and the Central School of Speech in London.21
In 1919 and 1920, Sara Lowrey attended the Columbia College of Expression, whose "announced purpose" was "to train public readers, teachers of oratory and dramatic art, and to cultivate the graces of expression." While there, Lowrey studied with Mary A. Blood, who, along with Elsie Fogerty, Lowrey described as "great teachers." Blood read from the Bible, Lowrey states, and taught her to value Bible reading as an art. Indeed, _Werner's Magazine_ stated that the school offered "special courses in Bible reading." Lowrey claimed that Blood, who was a good reader at eighty years of age, stressed communicating meaning in a literary text, and that Robert Browning and the Bible were Blood's favorites.

In 1923 Lowrey graduated from Baylor University, Waco, Texas, with a Master of Arts degree from the Department of Public Discourse. Charles D. Johnson, a member of the Baylor English faculty, directed Lowrey's thesis, entitled "The Vocal Interpretation of Literature." The school gave Lowrey credit for her previous college work, had her study literature courses at Baylor, graduated her with the M. A. degree, and asked her to remain as chairman of the department and to develop a curriculum.

During the summers of 1927, 1930, 1934, 1935, and 1938, Lowrey attended sessions at the Phidelah Rice School of the Spoken Word, the University of Wisconsin, Louisiana State University, the University of Iowa and the Central
School of Speech in London, respectively. While at the Rice school Lowrey studied impersonation. Rice, an "able reader, who thought of impersonation as a mental and imaginative process, to which were added some vocal and bodily activity as well as costume and make-up,"27 was a follower of Leland Powers. Although Lowrey liked impersonation as a technique and continued using it in her teaching, she dismissed much of what was taught at the Rice school on the grounds of artificiality.28 While at Wisconsin Lowrey studied under Gertrude E. Johnson, a student of S. S. Curry, taking her Seminar in Theory of Oral Reading.29 Lowrey attended Louisiana State University during the summer of 1934 and was enrolled in Introduction to Graduate Study in Speech taught by Claude L. Shaver; Modern Trends in Speech Education taught by G. W. Gray; and Research taught by G. W. Gray. She was also enrolled in Problems in the History and Theory of Interpretation, but unfortunately the Office of Records and Registration could not decipher the instructor's signature on Lowrey's grade report. However, this particular instructor attached a note to the grade which said that Lowrey was a "brilliant student" and that she should be encouraged to come to Louisiana State University.30 In addition, Lowrey played Olivia Marden in Mr. Pim Passes By by A. A. Milne, July 27 and 28, in the University Theatre. Claude L. Shaver, who
directed the play, stated that Lowrey gave a "fine performance." While at Iowa Lowrey studied theatre.

Perhaps the highlight of Lowrey's summer work came in 1938 when she journeyed to London to work with Elsie Fogerty, "considered by many to be the foremost teacher of speech in Britain" during that time. According to Lowrey, as founder of the Central School of Speech Training and Dramatic Art, Fogerty established a special summer session for foreign students which drew patronage from all over the English-speaking world, especially the United States. This summer session was so arranged that students could combine sight seeing, attendance at the theatre, social functions, and study. The school opened in London for a two-weeks session; then moved to Oxford for the week of the verse-speaking contests; then to Malvern for a week during the festival of modern plays dedicated to George Bernard Shaw; and finally to Stratford-on-Avon for a fortnight during the Shakespeare festival.

Sara Lowrey's diverse studies, her beliefs in the dignity of the individual and equality for all at a time when such attitudes were unpopular among some groups in the South and elsewhere, and her unfailing dedication to her students, blended together in a unique way in her life. Indeed, it seems that Lowrey took to heart the advice of Robert Browning: "Would you have your work endure, build on the human soul." Her years at Baylor University and Furman University and her textbook give testament to her many achievements. The purpose of this study is to
investigate the career of Sara Lowrey and to discover the ways in which she contributed to the speech discipline.

Three general works that have provided essential background information for this study are: *A History of Oral Interpretation* by Eugene Bahn and Margaret Bahn, *A History of Speech Education in America* edited by Karl Wallace, and *Oral Interpretation of Literature in American Colleges and Universities* by Mary Margaret Robb. Paul Havener Gray's "Origins of Expression: Principal Sources of Samuel Silas Curry's Theory of Expression," (unpublished Ph.D. dissertation, Louisiana State University, 1966), provided valuable information regarding one of the principal sources of Lowrey's interpretation theory.

In this historical-descriptive study, one chapter is devoted to her years at Baylor. Lowrey completed her Master's degree at Baylor in 1923 and remained to teach until 1949; until 1934 she taught most of the courses. In her first year as a faculty member she organized the Baylor Little Theatre and directed numerous productions. In 1935 Lowrey organized a program of study in radio at Baylor, and from 1938 until 1940 she spearheaded a Works Progress Administration project in radio in conjunction with radio station WACO.

Chapter three discusses the textbook that Lowrey co-authored with Gertrude E. Johnson called *Interpretative Reading*. According to a survey reported by Keith Brooks of
Ohio State University in the late 1950's, the Lowrey and Johnson textbook was one of the two most used interpretation texts in college classrooms in the country during the 1940's and 1950's. The reason for the popularity of the text, the place the book held among contemporary interpretation texts of the time, and the contribution the text made to oral interpretation are all examined. Sources of Lowrey's interpretation theory are traced through her associations with individuals and educational institutions.

Chapter four of the study traces Lowrey's career at Furman University, Greenville, South Carolina. Lowrey moved to Furman in 1948 and later became chairman of the Speech Department, a position she had also held at Baylor. Through the cooperation of Furman, the Greenville County School System, and WFBC-TV, Lowrey undertook the direction of her own educational television series called "How Do You Say It?" The program, designed to aid upper elementary school students in acquiring skill in articulation, pronunciation, and the use of a dictionary, was aired for thirty minutes each week from 1959 until 1962. Other stations began carrying the program, and soon it was telecast over numerous stations in four states: South Carolina, North Carolina, Tennessee, and Georgia. Her objectives for initiating the program and also the nature, structure, and significance of the venture are discussed.
No study of the teaching career and contributions of Sara Lowrey is in existence. Lowrey's contribution to speech is evidenced by her textbook, her work at both Baylor and Furman, and her pioneer work in educational television for children. The career and contributions of this educator deserve a permanent record.
ENDNOTES

CHAPTER I


3Interview with Sara Lowrey, Greenville, South Carolina, 5 August 1981.


5Lowrey, Theodosia, Gift of God, pp. 14-21 passim.

6Amanda J. Anderson, "Miss Sara Lowrey: Teacher Par Excellence," (paper written at the University of Wisconsin, 1949), p. 5. This paper is a part of the Sara Lowrey Private Collection, Greenville, South Carolina. All future references to this collection will be referred to as SLPC.

7Lowrey, Theodosia, Gift of God, p. 50.

8Pat M. Neff, President of Baylor University, Waco, Texas, to Sara Lowrey, 7 June 1944, The Texas Collection, Baylor University, Waco, Texas. All future references to this collection will referred to as TC.

9Lowrey, Theodosia, Gift of God, pp. 41-57 passim.

10Glenn Richard Capp, "'Prof' and Speech Communication at Baylor," (a research project sponsored by Baylor University, Waco, Texas, June 1981), p. 93.

11Lowrey, Theodosia, Gift of God, pp. 20-37 passim.

12Interview with Sara Lowrey, 5 August 1981.

13Sara Lowrey to A. J. Armstrong, Chairman of the Department of English, Baylor University, Waco, Texas, 7 February 1946, Armstrong-Browning Library Collection, Baylor University, Waco, Texas. All future references to this collection will be referred to as ABL.
Interview with Sara Lowrey, 5 August 1981.


Carolyn Mounce, Librarian, Blue Mountain College, Blue Mountain, Mississippi, to Jo Ann Bolin Shields, 14 July 1983.


Interview with Sara Lowrey, 5 August 1981.


Anderson, "Miss Sara Lowrey: Teacher Par Excellence," pp. 8-9, SLPC.

Interview with Sara Lowrey, 5 August 1981.


Interview with Sara Lowrey, 5 August 1981.

Robb, *Oral Interpretation of Literature in American Colleges and Universities*, p. 130.


Interview with Sara Lowrey, 5 August 1981.


Claire Miceli, Office of Records and Registration at Louisiana State University to Jo Ann Bolin Shields, 21 September 1984.

32 Interview with Sara Lowrey, 5 August 1981.


34 Anderson, "Miss Sara Lowrey: Teacher Par Excellence," p. 11, SLPC.
CHAPTER II
THE BAYLOR YEARS

It is not surprising that an individual reared in a Southern Baptist home would grow up to serve in the ranks of the Convention. Nor is it surprising that an individual whose family almost revered education would become a teacher. Such was Sara Lowrey's upbringing and such was her career.

From 1923 until 1949 Lowrey acted as head of the Department of Speech at Baylor University, Waco, Texas. What began as a fledgling program at Baylor matured into a respected discipline under her administration. Because of her, Baylor's curriculum expanded, opening new areas of study in theatre, radio, speech correction, and oral interpretation. Extracurricular activities, including inviting guest artists to read, coordinating contests and a Speech Institute for High School Students, directing Master's theses, and producing plays, all evidenced her commitment to her students and their achievements. An examination of her activities as an administrator, teacher, director, public reader, and lecturer during these years reflected her deep-seated belief in the value of speech education for each individual, coupled with her unfailing vision of the place of the speech arts and sciences in the community.
Upon completing her Master of Arts degree from Baylor University in 1923, Lowrey became chairman of the Department of Public Discourse. Dr. Charles D. Johnson, who had headed the department and had directed Lowrey's thesis, took charge of the Journalism Department and later the Sociology Department. With the help of Dr. L. W. Courtney of the English Department, Lowrey organized and developed the Department of Public Discourse. Courtney taught a course in argumentation and debate, while Lowrey taught the general speech classes and interpretative reading courses. Beginning in 1923 Lowrey added a course in individual expression, a course new to Baylor. The course in expression, taught privately, was similar to Lowrey's course called Literature and Vocal Interpretation. Lowrey also taught a class called Dramatic Art in conjunction with Baylor's drama group, an organization that she had founded while still a graduate student.

As an administrator, Lowrey claimed that her first goal as head of Baylor's Department of Public Discourse was to get "academic credit on par with other departments." The faculty granted Lowrey's petition in 1923, thereby acknowledging speech and drama as academic subjects.

In 1926 the name of the department changed to Public Speaking and included new courses in public speaking and oral reading. Outlining the goals of the department, the Baylor annual stated that
The purpose of this department is to develop the student as a creative thinker, rendering him capable of presenting his own thoughts or those of the author, before an audience. The ends of speech—clearness, sincerity, persuasion, and entertainment are stressed. The art of storytelling, interpretative study of selections, modern and classic development and artistic appreciation of literature, are taught.6

In 1928 Lowrey taught two courses each term in public speaking, dramatics, or oral reading, together with private pupils in expression.7 This pattern continued until 1932 when two part-time teachers joined the staff. The president of Baylor, Pat M. Neff, taught one course in public speaking called The Platform Speaker, which he described as "Rough and Tumble Oratory."8 Courtney continued teaching argumentation and directing the forensic program.9

In the fall of 1934 Paul Baker and Glenn Capp came to Baylor, allowing Courtney to return to the English department. Baker taught the drama courses and directed the plays, while Capp taught public speaking, debate, and directed forensics.10 At this time Neff's full title was President and Head of Department of Speech, the title he maintained from 1933 to 1938,11 although Lowrey actually managed the department.12 Unfortunately, Neff took credit for several administrative changes that Lowrey instituted, among them choosing to re-name the department. It was Lowrey who chose the name "Speech,"13 the title adopted in
Also, Lowrey and Neff disagreed on certain matters. As Lowrey said:

When Mr. Neff became President he thought a woman shouldn't be head of a department. Dr. Courtney was teaching a class in debate giving credit in speech or English. Mr. Neff suggested that Dr. Courtney become chairman of the speech department. Dr. Courtney said 'no,' explaining that he thought that I should continue the chairmanship. It was at that time that Mr. Neff named himself as chairman of the speech department. A short time afterwards when I took data for the catalog to him, he wanted me to make a change I did not want to make. I said, 'You are chairman, if that is what you want, you, as chairman can make the change.' The only change he made was to strike out his own name and list me as chairman of the department of speech.

In 1938 Louise Smith joined the faculty, and J. Clark Weaver taught drama for Paul Baker while Baker completed graduate work at Yale University. By 1942 the faculty had expanded to seven full-time teachers; however, three of the seven went on leave for military service. In 1945 Baylor employed only three full-time teachers in the speech department.

During the war years the curriculum underwent several changes. In the 1942-43 school year, Lowrey separated the department into three divisions: General Speech and Interpretation, offering nine courses, two of those being in radio, under the direction of Lowrey; Public Address, including eight courses and supervised by Capp; and Drama, under Baker's direction and offering fifteen courses. Of the nine courses in her division Lowrey taught six, Fundamentals of Speech, Interpretative Reading, Teaching
Speech to Children, Platform Reading, The Lecture-Recital, and Voice and Diction. 

In 1945 the department underwent additional changes. Radio, begun in 1938, became a separate department. In addition, the Department of Speech offered twenty courses: four in interpretation, three in general speech, seven in public address, and six in drama.

The division arrangement reflected in the 1942-43 catalogue was dropped and all courses were listed in numerical order without regard to the classification into speech, public address, and drama. These changes, which included the deletion of nine courses in drama and the failure to list the drama courses separately, caused Mr. Baker to become very unhappy and led to the creation of a separate Drama Department.

The 1946-47 catalog again listed the department in three divisions: Speech, with Lowrey as head and director; Debate and Public Address headed by Capp; and Drama, under Baker's direction. Each division offered seven courses.

As generalists Lowrey and Capp opposed the creation of a separate Drama Department; however, in 1947 they consented to Baker's wish. The 1947-48 catalog lists drama as a separate department with eight teachers offering twenty courses. The Speech Department listed seven teachers offering fifteen courses. Also, in 1947 the department organized a graduate division and a program in speech correction, employing Dorothy Hanson as the first speech correctionist. This arrangement remained intact until Lowrey's resignation from Baylor University in
1949. During this time Lowrey directed at least four Master's theses, two of which dealt with the articulation and pronunciation patterns of certain communities. One study dealing with the pronunciation of selected Texas towns was later published.

Lowrey's first goal as head of the department was to acquire academic credit equal to other departments in the school. Dedicated to good teaching, Lowrey strove to encourage scholarship in her colleagues, and as president of the Baylor chapter of the American Association of University Professors, led discussions among them to that end. Some of these discussions included the needs and objectives of departmental administrators, educational standards, and the problems encountered by students who had inadequate high school backgrounds. During one discussion, Dr. A. J. Armstrong, chairman of the English Department voiced his concern for more people holding a Ph.D. degree to teach in the English department. In a letter to Armstrong, Lowrey questioned his idea, saying that perhaps Baylor's major instructional weaknesses were not in the advanced courses, but in the beginning courses. She concluded that

It has been my observation that a Ph.D. in literature seems to feel himself above teaching prescribed courses and feels that he should be allowed to develop courses in his special field of literature or linguistics. . . .

I don't want to be misunderstood, for I think all teachers should continue to be students and for most teachers that means continued academic study toward the Ph.D. degree. I am wondering, however, if there are not cases in
other fields comparable to my own in which the teacher would develop more as a teacher by travel and study outside the prescribed methods of the Ph.D. degree.

Armstrong's reply to Lowrey indicated that he essentially agreed with her, but believed that the AAUP would think that the Ph.D. offered a great deal to a department. He also agreed that traveling may be a viable alternative to the Ph.D. as in her case, and he commended her fine work with the Speech Department, claiming that it represented one of Baylor's best efforts.

Lowrey later recalled that the choice she made between teaching and the "technicalities of a Ph.D. degree" proved to be the right one for her. Lowrey never questioned the worth of advanced graduate work; however, she chose to study for a short time in various schools instead of intensely at one. Her eclectic approach to oral interpretation as evidenced in her textbook documents the value of her diverse studies.

In her twenty-six years at Baylor University Lowrey made numerous contributions to the department and the community. The following pages describe her activities both in and out of the classroom and her tumultuous final year.

A. Classroom Activities

Primarily a teacher of oral interpretation, Lowrey believed her subject fundamental to the discipline of
speech, indeed, even to all other disciplines. Rooted firmly in the humanities, she taught that oral interpretation could be an effective tool not only for the understanding and appreciation of great literature, but also as a means of developing a student's personal and cultural growth, social adjustment, and sense of civic responsibility.

Throughout her years at Baylor Lowrey explored the values of interpretative reading to speech correction, acting, and radio. Writing in 1945 Lowrey claimed that oral reading could be used as "both a means of preventing speech difficulties and a method of treatment." She suggested that an individual glance at the printed page, look away from the page, and "capture the image" in the mind in order to grasp the "symbolic significance" of the word. This technique, called "imaging," reduced nervous tension and allowed the individual to experience the "reality of the printed page." Lowrey believed that the habit of a close, experiential reading of the literature literally freed the mind and body. Furthermore, the therapeutic value of close reading permitted "an escape from life" and therefore nurtured a healthy "adjustment to life." Indeed, according to Lowrey, "social adjustment should be one of the primary objectives of a course in interpretative reading."26
According to Lowrey, interpretative reading could also be used to aid persons with articulation problems; however, her suggestions were meaning-not-method oriented. She lamented that the various drills used to re-educate the articulators were too often purely mechanical. Instead, she advised the student to concentrate on communicating meaning. With meaning merged with drill, her approach, according to Lowrey, guaranteed "facility in articulation . . . surely and successfully."\(^{27}\)

Lowrey also believed that physical freedom and control, "essentials in speech correction," resulted from oral reading. The student learns, she said, to coordinate movements by surrendering to the images and rhythms those images create. Motor and organic imagery are especially "important means of achieving freedom for physiological and psychological adjustment."\(^{28}\)

Although not a specialist in speech correction, Lowrey's ideas on the subject as well as her inspirational teaching were remembered by at least one of her students, Bettye M. Caldwell, who, after completing graduate school at the University of Iowa, taught at the University of Arkansas' College of Education in the Center for Early Development and Education. In a letter to Lowrey, Caldwell stated that

I would say that that year [1960] marked my official launching as a serious contributor to the fields of child development and education. Ever since that time my work has been directed
toward trying to understand the learning patterns of disadvantaged children and trying to design educational programs that will give them the kind of opportunity they need to prevent a gradual developmental decline. As you must know, an important part of that task is helping them learn to talk. Most serious linguists belittle efforts to improve the functional speech patterns of disadvantaged children, particularly black children. Thus, partly as an example of the inspiration I received from you, I remain convinced that they need help in speech production as well as in speech understanding. I think that if they could be exposed to you, with your beautiful voice and flawless diction and deep-seated commitment to the value of beautiful language, they would be immeasurably benefited.29

Lowrey, unlike the "serious linguists" Caldwell cited, believed in improving the speech patterns and speech comprehension of her students. Proper articulation and pronunciation along with the understanding and usage of English helped students adjust to the world and realize their fullest potential.30 Through the many years of her career Lowrey maintained her commitment to the value of speech training for everyone. Indeed, she gladly cooperated when, in the 1960's, the Greenville, South Carolina, Council on Human Relations, concerned about integration in the city schools, asked Lowrey to work with black children in summer enrichment programs before they met white teachers and peers for the first time.31 Not only was Lowrey an educator; she was a practitioner as well.

Like her uncle, Booth Lowrey, Sara Lowrey taught that the essentials of good speech consisted of flawless
articulation, a pleasing vocal quality, and erect posture. Lowrey drilled her students in these fundamentals in her Voice and Diction class, which she described as a "vocabulary building course in which students have a great deal of dictionary study as well as voice drills and improvement in choice of pronunciations and choice of speech standards."³² along with instruction in the International Phonetic Alphabet.³³ Erect posture, particularly an elevated rib cage, helped an individual achieve a "strong center [support] and free movement of the arms and legs." Such posture, Lowrey claimed, relieved and back and shoulder tension often acquired in the attempt to stand erect. In addition to an improved appearance, erect posture also aided the speaking voice, Lowrey said. A collapsed rib cage contributed to a weak, strained voice because of a "lack of strength and control at the diaphragm."³⁴

Lowrey also noted the deleterious effects of excessive yelling at ball games on students' voices. Citing a study done by Dr. Paul Moore of Northwestern University, Evanston, Illinois, Lowrey wrote that the larynx could withstand "moderate abuse with no more ill effects" than a "case of temporary hoarseness;" however, continued abuse usually resulted in a "grade A case of persistent inflammation." Moore's study, conducted by filming the movements of the larynx and vocal folds of various
subjects, "indicated that misuse of the larynx caused a 'serious spread' of inflammation along the vocal cords." Moore hoped that his study would aid in the development of better voice training techniques, "throw new light on correction of speech defects caused by abnormal larynxes and aid in the study of paralysis of the vocal cords resulting from illness or war injury." Although not a speech correctionist, Lowrey mentioned Moore's study hoping that it would encourage better vocal hygiene.

According to Lowrey, another problem confronting the beginning Voice and Diction students was the proper formation of vowel sounds. Studying with Elsie Fogerty at the Central School of Speech Training in London in 1938 convinced Lowrey to adopt the Elsie Fogerty Vowel System. Called the "godmother of the stars of the London stage" because she trained actors and actresses in proper vocal technique, Fogerty emphasized proper vowel formation. According to Lowrey, Fogerty classified all vowels as either lip or tongue vowels. Lowrey later described the physical placement for the front and back vowels formed as Fogerty taught:

For all of them you'd put the tongue against the lower teeth ridge, open the teeth at least two finger widths apart and say the [back vowels]. Your lips just come closer and closer together. That technique is helpful in singing or speaking. It keeps it open and forward in placement and uses your oral as well as head resonance. And then her vowels for the tongue: the tip of the tongue stays down, and then the front or middle of the tongue moves up. That brings out the long
'e' sound beautifully. So many people squeeze it out between their lips. She taught us to do it with our tongues.36

Lowrey believed that all of her students, not just those enrolled in Voice and Diction, needed instruction in vocabulary building and correct pronunciation and articulation. As one student remembered:

In one of her advanced speech courses, Sara required at least ten new vocabulary words each week—with the concomitant spelling, phonetics, definitions, connotations, et al. The same semester I was trying to master Dr. A's [Armstrong] Shakespeare course—an effort that required me to consult the dictionary frequently. It didn't take me long to mesh the two courses: for weeks, my lists for Sara's class were composed of the bed-and-bar-room words with which Shakespeare abounded, but of which my background had left me ignorant. She never commented on the words I chose—only on my misuse or mispronunciation of them. I might have giggled as I researched and submitted the words, but she never viewed them as anything but an indication of learning—and our learning was what her teaching was all about.37

In addition to teaching classes in voice and diction, Lowrey also taught radio, acting, and oral interpretation. When applicable in her radio and acting classes, Lowrey employed oral interpretation techniques. Many radio performers, she claimed, were criticized for reading from a manuscript in a dull, monotonous fashion. Lowrey suggested that these speakers needed to acquire an "informality, spontaneity, and directness" in their speaking. Lowrey noted that the chief problem of many radio announcers and readers of commercials was a tendency to read in a "smooth, rhythmical pattern which sounds good but which fails to
project the meaning to the listener." For her, such reading was as offensive as those who read with a stilted or affected manner. "'The illusion of the first time,'" the "sine qua non of interpretative reading for radio," was "impossible without long and directed study and practice," Lowrey concluded.38

Modifying the traditional view of the separation of oral interpretation from acting as articulated by Parrish, Lowrey claimed that "acting is interpretative reading." For Lowrey, when the actor concentrated upon first discovering line meanings and communicating these meanings, the performance always improved. Approaching a role in this fashion, she stated, forced an actor to discover the essential point of view of the character and helped to prohibit the actor from imposing a preconceived or faulty notion of characterization into the play.39

Lowrey is probably best remembered for her teaching of oral interpretation. Insight into her interpretation theory may be gleaned from the impressions her interpretative reading students recorded of Lew Sarett in recital.

One student wrote that Sarett demonstrated "solid technique" in his reading through the use of imagery, on and off stage focus, pause, dialect, creativity, and climax, among others. Comments from other students mentioned these same techniques.
Last night on the stage of Waco Hall I was able to see exactly what we have been talking about for three months. I really think that there is something to it all. Mr. Sarett certainly was effective in his speaking and reading. I looked and watched especially his technique of imagery. I really believe he saw four little foxes all cold in the month of March.

... Lew Sarett ... forced an audience to empathize with him for one and one-half hours. We have all seen chapel speakers who did not allow their audience to empathize with them over 10 or 15 minutes...

... Sarett could do anything with his audience he wanted to, such was his power of empathy.

... I created images.

I was lost in the world of illusion when Lew Sarett was describing the house, the wood fire, the pines across the hills, the moonlight, the stars, and the coldness of that Spring night. For those few moments I felt that I was in those woods and among those virgin pines.

I like his philosophy of life. When he began to talk of the Wisconsin forest I knew we would have "Wind in the Pine" which is my favorite of his poems. His descriptions and images were just out of this world.

I noted his broad, easy gestures that were so expressive and unpracticed. I believe his background of work in the open was partly responsible for such easy, full use of body.

... I was convinced of one thing--action does the trick. Before this time, I've not fully agreed to 'gestures,' and as such, I am not now. But Mr. Sarett's whole body went into the interpretation of his poems--and still, it was not acting. He seemed so natural and at ease...

... his timing and climaxes were something to behold.

I like his voice and its range. I noticed that he took time to get the feel of each selection before reading it.
I believe that his images helped his reading as nothing else could have.

Mr. Sarett gets and holds the attention of his audience through techniques of which the audience are unaware. I wanted to observe his techniques, but could not make myself conscious of them because he was so spontaneous and natural that, through empathy, I lost myself completely.

His introductions were all that could be asked. He adequately prepared us beforehand for everything he said. The students who had the privilege of hearing Sarett in recital came away with a great understanding of how to put solid technique to use. Several of the students noted that, although they wished to observe Sarett's technique, they soon became so caught up in his reading that they forgot about their original intention. Others commented on the poems Sarett chose to read, saying that his closeness to nature and overall philosophy of life were worthy of emulation. Thus, an appreciation for excellent oral performance, a love for fine literature, and a sense of values, all cultivated by Sarett's oral reading and nurtured in Lowrey's classroom, promoted academic and personal growth in her students.

To help her students improve their own performances in her classes, Lowrey devised her Constructive Critique in 1928. So popular was Lowrey's Constructive Critique that copies were printed and available from the Department of Speech for thirty-five cents each. Lowrey never suggested that the critique be used every time the student read.
Rather, she proposed that much time first be devoted to reading and understanding each line of the text. Then, when fully prepared to read aloud, the student could be evaluated using the form as a standard of performance. The critique urged teachers to avoid the extremes of either giving "emphatic, adverse criticism" detrimental to the student's progress, or placing undue emphasis on interpretational errors, "ignoring the fundamental fact that the truest development in expression results from self-confidence and abandon." The critique boldly stated that it provided "rather complete and definite criteria for measuring effectiveness" in reading. Such criteria, Lowrey believed, impressed upon the student the essentials of good reading and would allow the student, by comparing successive critiques, to measure improvement.

Lowrey also provided other practical suggestions. To encourage the appreciation of literature and the development of personal reading habits, Lowrey proposed that once a week each student read to the class a poem or prose selection, read in such a manner that the class understood why the reader chose that particular selection. Furthermore, each reading must be prefaced by an original introduction designed to stimulate audience interest. Lowrey described these introductions as consisting either of "a description of the setting, a narration of details surrounding the origin or production of the selection,
something of the author's life, noticeable habits, points of character, or a brief discussion of the theme of the selection."

A copy of Lowrey's Constructive Critique follows:

Recitation No._____ Title_____ Author_____ Grade_____

TYPE OF SELECTION: SOURCES OF EFFECTIVENESS:

Intellectual Poise
Emotive Smoothness
Vital Rhythm
GRASP OF SUBJECT MATTER:

Thought Content Atmosphere
Emotional Content

ATTITUDE TOWARD AUDIENCE:

Direct Ease
Sincere Abandon
Conversational Sympathy
Objective Fervor

PHYSICAL EXPRESSION:

Posture
General Bearing
Facial Expression
Other Bodily Movements:

Spontaneous
Significant
Studied
Awkward
Empty

VOCAL EXPRESSION:

Rate Emphasis
Pitch Transition
Inflection Quality of voice
Phrasing Tone color
Pause Enunciation

Pronunciation
Besides encouraging her students to hear speakers and teaching them to use her oral interpretation techniques, Lowrey also urged her students to take every opportunity to read in public. Some of the opportunities arose on the Baylor campus in the English classes; others came from the community. Throughout her career at Baylor, Lowrey had a close professional and personal relationship with Dr. A. J. Armstrong, who acted for a time as Vachel Lindsay's public reading manager, and who was also an authority on Robert and Elizabeth Browning. Armstrong understood the values of interpretative reading and encouraged his English majors to take both Lowrey's Voice and Diction course and her Interpretative Reading class.\textsuperscript{42} So popular were Lowrey's courses that nearly every semester students were turned away. In fact her students were asked to perform in other classes. Among the many selections read before Armstrong's literature classes were portions of the work of Robert Tristram Coffin,\textsuperscript{43} \textit{Agamemnon}, \textit{Antigone},\textsuperscript{44} \textit{Victoria Regina} by Housman, \textit{The Blue Bird}, by Materlinck, \textit{The Ivory Door}, by Milne, \textit{Mrs. Moonlight}, by Levy, Shakespeare's \textit{Hamlet}, and a program on the women in Browning's monologues.\textsuperscript{45}

Other opportunities for students to perform in public arose from Lowrey's Lecture-Recital class, composed of her most advanced students. Lowrey required each student to give a public lecture-recital on the Baylor campus. Although Lowrey coached numerous recitalists during her
years at Baylor, only a few representative ones will be discussed here. Frequently, speech recitalists gave joint recitals with a student from the Music Department, as was the case of Mabel Jane Witt, reader, and Bess Brooks, pianist. Their recital program included:

Three German Dances
   Allegro moderate
   Allegretto grazioso
   Allegro risoluto
   Bess Brooks

The Highwayman
   Mabel Jane Witt

Nocturne
   Waltz
   Polonaise
   Bess Brooks

By Rule of Contrary
   Mabel Jane Witt

To A Wild Rose
   At an old Trysting Place
   To a Water-lily
   Sous Bois
   Hark, Hark, the Lark
   Bess Brooks

If I Were King
   The Burgundian Defiance
   Mabel Jane Witt

On May 8, 1924, in the Baylor University Chapel, a recital was presented in piano, voice, and costumed reading. The selections included:

Solfegietto
   Allegro
   Elfentanz
   John Adams

   P. E. Bach
   Haydn
   Grieg
The Gypsy Flower Girl
Norma Edwards

Ganges Boat Song
Lo, 'Tis the Hour
Maude Cuenod

The Famine and the Fever from Hiawatha
Musical Setting—Saidee Knowland Coe
Sarah Sonneman
accompanied by
Reba Rushing

Valse for two pianos
Barbara Carringer
and
Mary V. Lastinger

Daffodils
When the Dream is There
Florece Stack
Over the Banisters
Mary Ella Hale

Isletar
Longing
Grace Finley

Polonaise
Louise Hatchett,
Mozelle Wells,
Martha Nichols,
and Louise Heim

Cherry Blossoms
A Play in one act by Van Tassell Sutphen
Scene—A Japanese Apartment
Nara, (a Japanese maiden), Minnie Lucky

Another joint recital, given by several of Lowrey's pupils along with pupils of Robert Markham of the Piano Department, was presented in the Baylor Chapel on May 18, 1925. The program listed the following selections.
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
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<tbody>
<tr>
<td>The Congo</td>
<td>Vachel Lindsay</td>
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<tr>
<td>The Swan</td>
<td>Lois Andrews</td>
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<td>Coming of Spring</td>
<td>Palmgren</td>
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<td>May Night</td>
<td>Palmgren</td>
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<td>Emma Virginia Gowen</td>
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<td>Stolen Gems</td>
<td>Carolyn Wells</td>
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<td>Beatrice Dean</td>
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<td>The Open Door</td>
<td>Anon.</td>
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<td>Lois Meadows</td>
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<td>Abarasque</td>
<td>Debussy</td>
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<td>Martha Nichols</td>
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<td>Dealing with Me</td>
<td>Edgar A. Guest</td>
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<td>The Bridge Builder</td>
<td>Anon.</td>
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<td>Allie Mae Stout</td>
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<td>The Death Disk</td>
<td>Mark Twain</td>
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<td>Jennis Grace Mugg</td>
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<td>The Night</td>
<td>Brazilian</td>
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<td>The Dark Road</td>
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<td>Clouds in Spring</td>
<td>Brazilian</td>
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<td>Lanterns</td>
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<td>Herrick Hall</td>
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<td>A Sisterly Scheme</td>
<td>H. C. Bunner</td>
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<td>Frances Carter</td>
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<td>Canzonetta</td>
<td>Listz</td>
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<td></td>
<td>Carmen Roach</td>
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<td>The River of Stars</td>
<td>Alfred Noyes</td>
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<td></td>
<td>Dorothy Mae Wright</td>
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A Tribute to Our Mothers

MOTHER'S DAY, 1925
First Baptist Church, Waco, Texas

Directed by Miss Sara Lowrey
Tableaux arranged by Miss Lillie Martin
Orchestration—Kenneth E. Runkel
Baylor University

Illustration 2

According to a letter Lowrey wrote to Armstrong, Mary Latham performed "Saul" and "The Pied Piper" by Browning to a musical accompaniment in her recital, and Miriam Jones prepared "Flush" by Virginia Wolf. Knowing of Armstrong's interest in the Brownings, Lowrey asked him whether or not he would like to have any of these selections performed in the Browning Room of the Armstrong-Browning Library.

In the spring of 1949 Baylor published a brochure listing all of the recitals to be given that semester. Among those listed were A Singer in the Slums by Toyohiko Kagawa, Victoria Regina by Laurence Housman, The Green Pastures by Marc Connelly, The Bomb That Fell on America by Hermann Hagedorn, Medea by Robinson Jeffers, The Four Quartets by T. S. Eliot, Lady Windermere's Fan by Oscar Wilde, Crosswinds by Martha Cheavens, My Glorious Brothers by Howard Fast, Remembrance Rock by Carl Sandburg, Enoch Arden by Tennyson, Romeo and Juliet by Shakespeare, Years of the Locust by Loula G. Erdman, and Hearken Unto the Voice by Franz Werfel.
The decades of the twenties, thirties, and forties produced changes in styles of interpretation as evidenced by Lowrey's recitalists. In the earlier years speech students often presented programs with vocalists or instrumentalists with little attempt made at programming. A supporter of skillful impersonation, Lowrey readily accepted the costumed monologue in the middle years and later as a style of interpretation, whereas in the forties she helped students adapt full-length plays, novels, and longer narrative poems for an evening's entertainment. Theme recitals, also popular in the forties, were given as classroom projects by Lowrey's students.52

Lowrey believed that some of her students performed as well as many professionals. In a letter to Armstrong thanking him for introducing Cecil May Burke to a Waco audience, Lowrey remarked that Baylor had presented Maude Shearer, a performer with a "big reputation in New York." Lowrey found no fault with the woman's performance, but stated that Cecil May Burke was "just as good and better, considering each woman's choice of material," and encouraged Armstrong to continue promoting Burke and other talented students from the Speech Department.53

In her professional writings Lowrey prompted other teachers to provide opportunities for their students to read in public. She disparaged the fact that most teachers were content with classroom performances and neglected the
"motivating effect of an occasion which sets off the experience as something important." Lowrey wrote that because of these opportunities outside the classroom, her students achieved "more complete and effective work" than they ordinarily accomplished before their peers.54

Community involvement benefited not only the students but the department as well. Lowrey cited several instances in which students from her classes prepared and performed in several local organizations, including McCloskey Hospital and Camp Hood. A program consisting of "music, dramatic readings and a dramatized portion of a modern play, given in costume" and presented to a local men's civic organization, received a fine response. According to Lowrey, "good will was extended from our institution to at least 150 business firms in the city."55

Another of Lowrey's students read Maxwell Anderson's Mary of Scotland to sixteen audiences, and her reading promoted the Helen Hayes performance given later that year. According to Lowrey, facing those different audiences transformed her student from "an amateur into an artist."56

Besides her interest in motivating students, eliciting good will from the community, and observing student growth, Lowrey also engaged in arousing a sense of social consciousness and community concern among her pupils. For example, a former student who attended Baylor in the 1940's taped a weekly poetry reading program as a public service
for a local FM radio station. Her reading aired three times each weekend. This same individual also worked as a volunteer for the Recording Volunteers of Tulsa, a group located in Tulsa, Oklahoma, that produced tapes for the blind and other recordings for the Library of Congress program. This woman wrote that she eagerly looked forward to the experience, believing the work to be "invaluable." She noted that her first experience reading to the blind occurred at Baylor under Lowrey's tutelage, when Lowrey sent her to read aloud to a friend who was blind.57

Regardless of the activity, whether it be coaching a student for a recital, teaching in the classroom, or preparing students to read in the community, Lowrey focused her interest in the student above all else. Indeed, she described herself as "an ardent adherent of the philosophy of student-centered teaching." She wrote that a teacher must not "dominate," but rather "stimulate" and "give direction" to students' thinking and "motivate them to become the men and women of their dreams." For Lowrey, effective teachers "must have faith and must teach students to believe in themselves, to believe in the good, the true and the beautiful, and to live by it."58 Lowrey's philosophy of teaching found success in the life of at least one student, who described her as an inspiration.

The third-floor Old Main speech department was a closely-knit group. The classes were relaxed, though demanding, and . . . never long enough! One would become absorbed in listening to Miss
Lowrey's lectures, which covered lessons about life itself. With perfect posture, beautiful diction, and a marvelously soothing and resonant voice, she inspired her speech students. When she stood before her classes, she instilled confidence and courage and a great desire for self-discipline. She suggested that the selections we chose for class recitations cover the current world scene, for the United States was at war and she felt we could not ignore that reality while receiving our education at Baylor.59

B. Extracurricular Activities

During her tenure at Baylor University, Sara Lowrey participated in numerous extracurricular activities. From 1923 to 1949 she invited guest artists to read, coordinated contests and the Speech Institute for High School Students, spearheaded an educational radio project under the Works Progress Administration, and directed the Baylor Little Theatre productions.

A number of very fine performers graced the stages of Waco, Texas, while Lowrey headed the Department of Speech at Baylor, including poets, actors, and educators, all as public readers. For example, Robert Frost gave a recital in 1923. The recital began with "Mending Wall," followed by "The Road Not Taken," "To the Thawing Winds," "The Fear," "Death of the Hired Man," "A Hillside Thaw," "Ghost House," "The Telephone," and concluded with his reading of "Birches."60 In 1932 three guest artists came to Baylor. On January 18, Mme. F. Armande of Waco read Cyrano de Bergerac; later that year Gertrude E. Johnson, a faculty
member in the Department of Speech at the University of Wisconsin, performed A. A. Milne's *The Ivory Door*; and Mary K. Sands of Denton, Texas, read Irvine's "The First Mrs. Fraser." In 1934 the actor Walter Hampden performed *Macbeth*. Hampden, a popular actor and reader, toured the country giving costumed recitals of various dramas including *Caponsacchi* by Browning, Rostand's *Cyrano de Bergerac*, *Cardinal Richelieu* by Bulwer Lytton, Ibsen's *An Enemy of the People*, Charles Rann Kennedy's *The Servant in the House*, and Shakespeare's *Hamlet*, *Othello*, *Macbeth*, *The Merchant of Venice*, *The Taming of the Shrew*, *Romeo and Juliet*, *Julius Caesar*, and *Henry V*. Lowrey reviewed Hampden's performance using superlatives, writing on the back of the actor's autographed photograph that

> In my opinion Walter Hampden, President of the Players Club, New York City, is the greatest actor of the twentieth century. He is a gentleman and a scholar as well as an artist of high order.

In the same year Eva Le Gallienne read Ibsen's *Hedda Gabler*, and during the 1945 season Lew Sarett, professor of speech at Northwestern University, gave a recital that was widely acclaimed by many who heard him read.

In addition to sponsoring guest readers, the Baylor Speech Department participated in oral interpretation contests. At first Lowrey hesitated sponsoring contests because she disliked the emphasis place on winning; nevertheless, her students participated.
A Series of Lectures
On Reading and Dramatics

By
Gertrude Elizabeth Johnson
Associate Professor in the Department of Speech
University of Wisconsin

Illustration 4
Lowrey recorded her suggestions for preparing students for contests in oral interpretation in the *Southern Speech Journal* in the summer of 1958. In this article, first presented before the annual convention of the Speech Association of America in Boston in August of 1957, Lowrey suggested that the emphasis of speech contests should not be on winning. Indeed, she tried to prepare her students to lose graciously, hoping that they would profit from the experience. She stated that student progress in speech skills was more important than winning or losing any given contest. She believed, first of all, that the rules of the contest should require the student to find suitable material sympathetic to the student’s interests and ability from suggestions made by the student’s teacher. Also, while not "intolerant" of memorized readings, Lowrey stated that she preferred reading from the printed page. Next, the student must analyze the text for possible meanings, find ways to communicate the meaning, and then prepare an appropriate introduction.

Perhaps dismayed at the criteria used by judges in previous contests, Lowrey detailed her own criteria for judging. Believing that literature and oral interpretation were both arts and therefore teachable skills, Lowrey insisted that a qualified judge ought to consider the mastery of interpretation techniques, including posture and poise. Distressed by the recent
trend in oral interpretation that encouraged all performances to look "natural," Lowrey questioned the validity of this approach, saying that perhaps many teachers made naturalness a "fetish." She explained,

Is carelessness natural? Is it natural to be obviously unlearned? Is it natural to give evidence of literary forms such as rhythm, rhyme, onomatopoeia? When, for example, a student says he feels unnatural speaking in the rhythm of the poem, may we not ask if it is his nature or the nature of the poem that is important?

For Lowrey, naturalness was the product of effective technique. In other words, this comfortable feeling was a goal to be achieved after the mastery of the means by which the author's concept was communicated.

According to Lowrey, literary form and content, the tools for communication, were dependent on each other and must both be considered to achieve the best possible reading. As Lowrey said,

The basic assumption that 'impression precedes and determines expression' may actually have become a pitfall for those who have not perceived that expressive rhythm, tone, language, etc., are integral parts of the impression, not something to be tacked on as expression. Can the reader any more than the writer 'put on' expression? We recognize that he cannot, but do we give due emphasis to the fact that expression is an essential part of the impression? The writer hears with the inner ear. So does the silent reader. So does the oral interpreter. They are one Gestalt, each completing the other.

Specifically, Lowrey claimed that imagery constituted the best way to bring form and content together and to merge impression and expression. According to Lowrey, the use of
imagery moved the "concentration from words per se to the aesthetic experience," and aided the reader in achieving the "vitality" which was "natural to the author's meaning and to the author's total design, or style." Lowrey, encouraging teachers to direct their students in a fuller understanding of both form and content, stressed the basic principles of art, "abandon and restraint, aesthetic distance, and aesthetic experience" as necessary principles of oral interpretation.65

In addition to her other extracurricular activities, Lowrey conducted Baylor's Speech Institute for High School Students during the summers of 1939 and 1940. The 1939 Institute entertained seventy-three high school students from Texas, Mississippi, and Arkansas. Students enrolled in three classes for the two weeks duration of the Institute, choosing between courses in debate, extemporaneous speaking, acting, make-up, stage craft, declamation, choral reading, and radio. The courses devoted time to both theory and practice. For example, students in radio, comprising the largest class of the Institute, received instruction in broadcasting and microphone technique before being cast in productions. The best of the seven radio plays were later broadcast over radio station WACO of Waco, Texas. Students in debate, comprising the second largest class of the Institute, met for two hours each morning for both lectures on debate and
then participated in practice debates. Toward the end of the session debate tournaments were held, culminating in a final public debate on the last night of the Institute. Students of acting, all cast in one-act plays directed by Baylor University students in the Play Directing class, performed in public presentation to "enthusiastic audiences."

Lowrey believed that the students in the Speech Institute were serious about making improvement in their speech skills. To help monitor their achievement, all of the students made a tape recording of their voices at the beginning and end of the Institute. Lowrey reported that "in spite of the brevity of the course, most of the recordings showed definite improvement in voice quality, the lowering of pitch, and in enunciation." To monitor student response each participant filled out a questionnaire listing what each one gained from the Institute. Some of their replies were as follows:

1. Learned fundamentals of acting and radio broadcasting.
2. Learned how to speak more effectively.
3. Learned ways to overcome nasal quality in voice.
4. Developed persistence.
5. Learned voice placement.
6. Received excellent debate coaching.
8. Developed calmness.
9. Developed an appreciation of speech as an art.
10. Made valuable acquaintances.
11. Began to overcome a tendency toward stuttering.
12. Heard voice recording and began to lower pitch.
13. Learned to avoid over-acting.
14. Learned to overcome stage fright.
15. Learned to play different characters.
Students also provided helpful constructive criticisms, a few of which follow:

(1) More thorough study of radio techniques.
(2) Classes not sufficiently graded, in debate and extemporaneous speaking; inexperienced students, in some cases, competed with experienced students.
(3) Acting and debate scheduled at the same hour.
(4) Need of more individual instruction.
(5) Need of more technique in acting before presenting public performance of plays.

Because of the comments received about the Institute, Lowrey thought that these young people "were in earnest" and "took the Institute more seriously than might be expected of high school students." At the end of the session the students voted unanimously to continue the Institute the next summer.  

Because of the success of the first Institute, Baylor repeated it in the summer of 1940, the only change being the elimination of the classes in make-up and stage craft. Lowrey described her radio broadcasting class as

A study of techniques of radio speech. Baylor University maintains its own radio studio which is affiliated with radio station WACO. Regular programs will be broadcast over the audition system in the department. Some Special Broadcasts will be arranged over station WACO.

Lowrey advertised her Interpretation Through Choral Speech class as

A study of the fundamental principles of oral reading applied to group approach as a means of improving individual reading, voice, and diction.
A public demonstration will be given during the Institute.

She stated of her Declamation and Extemporaneous Poetry Reading course that Training will be offered high school students in one declamation and in the art of interpretative reading. Contests will be held at the close of the institute.67

Baylor University students enrolled in summer courses in Play Directing, Debate Coaching, and the Teaching of Speech were required to assist with the Institute; their reactions to the improvement of the high school students were as follows:

(1) Improvement in social habits.
(2) Improvement in speech skills.
(3) The development of a spirit of co-operation.
(4) Stimulation of interest in all speech activities.
(5) Improvement of the use of voice technique.
(6) Improvement of skill in and use of radio technique.
(7) The development of ease and naturalness in appearing before the microphone.
(8) The development of self-confidence.
(9) The development of better tone quality.
(10) Improvement in stage movements.
(11) Improvement in self-assertiveness of the shy and retiring student.
(12) Improvement in the preparation of debate topics and in the delivery of debate.
(13) Better knowledge of the principles and practice of debate.

All in all, the summer Institute was deemed a success; indeed, both high school and college students benefited from the experience. The high school students, introduced to the facets of speech training, received instruction in both the theory and practice of speech; college students
acquired practical experience in teaching high school students. As one university student later wrote:

The high school Speech Institute was valuable in giving high school students experience and inspiration, and in giving university students opportunity for experience and personal criticism and correction.68

Lowrey's interest in high school students extended beyond the High School Speech Institute. Collaborating with Mrs. Perry L. Murphy of Waco, Texas, Lowrey wrote a book on choral reading entitled Directed Learning in Choral Speaking. Unfortunately, the book was never published. Although planned primarily for high school classes, Lowrey's suggestions had first been tried on her own Baylor students interested in choral reading. Her group was not an official university organization; rather, Lowrey used choral reading in her classes as a tool for greater skill in solo performance.69

Convinced of the usefulness of choral reading as a solution to speech problems in crowded classrooms, Lowrey believed that a teacher could maintain the interest of the entire group and provide training in the various speech processes such as "enunciation, sincerity of utterance, and vividness of interpretation."

In choral reading the teacher may spend more time drilling on technique than when working with individuals before the class because the interest of the entire group is sustained even in such technical drills as accurate formation of speech sounds, tone color, variety in pitch, tempo and rhythm and building a climax. Freed from the self-consciousness of performing before the group
the students give more attention to the effectiveness of their utterance.

While working on the correct formation of speech sounds, vocal flexibility, and vocal variety, Lowrey suggested that instead of assigning boring voice drills, the teacher instead carefully choose pieces of literature that would interest the class while at the same time help them overcome their problems.

Because the "spoken word as a form of entertainment or a means of cultural development" interests nearly everyone, Lowrey recommended that her textbook in choral speaking not be limited to high school students but be used for elementary school programs, dramatic and interpretation classes in colleges, and as a project for adult groups in the community. Her book provided ample material for students of all ages at all levels of achievement. Her goals for students, regardless of age, included mastery of the techniques of rhythm, abandon, empathy, phrasing, formation of speech sounds, mood, vocal support, tempo, posture, crescendo and dimenuendo, emphasis, subordination, blending, and timing. However, Lowrey warned that drill on details of technique should not be allowed to become tedious.

The director should endeavor to keep, always, before the group, the vision of the ideal John Masefield says in his narrative poem, "The Wanderer of Liverpool," 'The attempt at high adventure brings reward undreampt.' Careless and haphazard methods never bring true enjoyment or a sense of well-being. Students will love the best
in literature and vocal technique when they become sufficiently familiar with it to understand it. 70

1. Radio and the WPA

The Works Progress Administration under Roosevelt's New Deal endeavored to put unemployed Americans back to work. Some of the work completed under the auspices of the New Deal, such as many of our great dams, stand as a reminder of one of America's most difficult social and economic eras, and also as a testimony to American ingenuity. Other projects under the WPA, such as the Federal Theatre and Radio projects, have for some faded from memory; when the curtain rang down on the last Federal Theatre production, and when the voices over the radio microphones dissolved from hearing, these projects were all but forgotten except by those who benefited from their existence.

Five of the beneficiaries worked under Sara Lowrey at Baylor University as she began a WPA project in radio in 1938. Unfortunately, neither the libraries of Texas holding WPA records 71 nor the National Archives in Washington, D.C. kept records of Lowrey's work. 72 However, Lowrey recalled that upon her return from a trip to England, Baylor President Pat Neff asked her to cooperate with Mr. Studebaker, a Commissioner of Education from Washington, D.C. Lowrey learned that the Department of Education had some workers in the field of educational
radio and that the department wanted Lowrey to spearhead an educational radio project in Baylor using WPA certified workers in conjunction with classes in radio to be taught at Baylor. Lowrey signed a government contract without remuneration to develop radio, taking the title of Supervisor of a Government Radio Project. The project lasted a little more than one year and produced programs over radio stations WACO, WFAA, and the Texas State Network.

Lowrey had an "understanding" with the Baylor Administration that these five WPA workers would be allowed to take a course in Baylor as audit or for credit. Two of the five audited courses and one other took a course in counterpoint for credit.  

Lowrey, the WPA workers, and the Baylor students in radio courses developed music and news programs, children's programs, and dramatizations designed especially for radio. The students planned programs, wrote scripts, and directed the programs; the workers acted as technical assistants and script editors. Lowrey described her work with the WPA as "one of the most challenging attempts of my experience."

As she assumed this work, Lowrey also developed a definite philosophy regarding her role and the roles of the workers. They were earning an income paid by the government in order to move back into the marketplace of private enterprise as soon as possible. Lowrey said:
I took five workers whose morale was low, whose speech was bad, who had no experience in radio, and within a year all but one had gotten good jobs. They all did good work for me and built their own morale by learning new skills, including speech—voice and diction, etc.

Lowrey sadly recalled that the only worker not placed in private enterprise was a young woman with a birthmark on her face. In spite of the fact that she had earned a Master of Arts degree in English and education and had worked as Lowrey's script editor, potential employers shied away from this young woman because of her appearance. However, Lowrey claimed that she worked exceedingly well with the students and that they often sought her "advice and direction." Lowrey finally secured a government job for the woman, who through her own merit advanced in rank and salary within a few months.

Another of Lowrey's workers, a young man who came to work for her as a technician, made Lowrey particularly proud. When she first interviewed him at the WPA office, she believed he had potential, in spite of his "cowed appearance" and "substandard speech." She sent him to the technician at radio station WACO, who trained Lowrey's technicians. The technician reported to Lowrey that the young man learned quickly and would do well. The young man also enrolled in speech classes, and his speaking improved. One day he approached Lowrey, asking if he might try a speaking role on one of the programs. She consented, instructing him to listen to rehearsals as he worked at the
control board. She told him that when a student cut a rehearsal, he would be allowed to substitute.

The radio class met twice a week, at which time the students listened to a live production in the studio over the sound system. Afterwards, the cast joined the class for constructive suggestions from students and teacher. The night the technician finally got to read a part, the class greeted his performance with an ovation.

The technician secured a good job in a radio station and soon became head of the staff. When he left Lowrey's project he said to her, "I do not know how I can repay you for what you have done for me."74

Lowrey continued her work in radio long after the WPA project ended. Considered by the *Austin Daily Statesman* as a "pioneer" in educational radio in Texas, Lowrey not only produced programs in the state but also hosted programs of her own. The reporter stated that one of her contributions to educational radio consisted of a program called "How Do You Say It?" in which Lowrey taught basic voice and articulation skills to her radio audience.75 Another of Lowrey's programs, called "Women and the News," designed to meet the needs of "informed womanhood," featured news of the war and other items of interest. Another program, entitled "Echoes of Life," consisted of poetry reading with organ accompaniment and was broadcast over radio station WACO in the spring of 1935.76 Besides these regular
programs, Lowrey also organized programs for special occasions. For example, when Dr. A. J. Armstrong wanted to broadcast a special program in honor of Robert Browning's birthday, Lowrey corresponded with Ed Lally of radio station WBAP to allot time for the program.77

Active during the controversial presidential campaign of 1948, Lowrey broadcast speeches in favor of her political candidate. One such speech, broadcast by radio station KPRC of Houston, Texas on July 13, 1948, called "Mobilizing for Peace," eloquently expressed her hatred of war and her desire that people all over the world work together for peaceful solutions to international problems.78

Always interested in promoting professionalism and high academic standing, Lowrey sponsored the Alpha chapter of Lambda Mu radio fraternity beginning in 1939. In the first meeting of the chapter Lowrey stated that the importance of radio in Baylor prompted the founding of this organization, whose aim was to equal the standards of other professional and academic organizations on the campus. The strategy included making Baylor the home of the staff of the National Radio Fraternity for Universities and maintaining the purpose of the original charter:

To stimulate good will between the personnel of commercial radio and educational radio workers. To develop experiment and research educational programs that will have listening appeal along with educational value.
To preserve and add to the spirit of cooperation that must exist between all departments of the University in relation to the radio department for the success of both. To participate in constructive work that will give the participant experience and the University as a whole prestige; to create interest and bring about a feeling of respect for radio by the entire student body.

2. Baylor Little Theatre

In 1921 a small band of youthful actors formed an organization called the Thalian Players at Baylor University. For various reasons the group disbanded, and their seclusion lasted nearly two years.

However, during the winter quarter of 1922, Sara Lowrey, although still a graduate student at Baylor, rekindled enthusiasm for dramatics by offering a course in Dramatic Art coupled with three stage productions. The first of these programs featured a group of three one-act plays, A Happy Pair, Overtones, and Happiness. On another occasion the group performed two four-act plays, The Country Cousin, and The Lion and the Mouse. During the same time Lowrey directed Browning's In a Balcony for the English department.

Since no facility for producing these plays existed at the time, the Dramatic Art class performed in the Convention Hall of the Raleigh Hotel. The first of the one-acts, A Happy Pair, dealt with a young married couple's exploration of the art of living together. According to the Baylor Lariat, the school newspaper, the roles were
"well interpreted." **Overtones** portrayed two young women striving to understand their "inner selves. The idea was true to life," the **Lariat** said, the actors did a fine job. The third play had as its theme two young people seeking **Happiness**. The true meaning of a happy life was revealed to them by a little girl of the street after they had tried everything else. According to the **Lariat** the audience was "charmed" with each characterization. A "fair" number of people turned out for this initial attempt.81

**The Country Cousin** and **The Lion and the Mouse** met with a good measure of success. The **Waco News-Tribune** described watching **The Country Cousin** as "a gratifying experience, every member of the cast giving excellent support for the story." The writer claimed that the characterizations developed under Lowrey's lectures in the Dramatic Art class "reflect much credit upon both her tutelage and personal vision."82

The final play of the season, **The Lion and the Mouse**, a comedy in four acts from Aesop's famous fable, was performed March 15, 1923. The **Lariat** described the play as "interspersed with fun throughout, and the tension of the heavier part is relieved by comedy of the highest class at the necessary places."83

**The Baylor Browning Club's** presentation of **In a Balcony**, performed in Baylor's chapel auditorium and
reviewed by a writer from the *Lariat*, was received by a large audience as a distinct success. Miss Cecil Maye Jenkins as the queen, and Mr. Cecil Higgenbotham as Norbert the prime minister, composed the dramatis personae and carried the burden of interpretation, action and lines in a skilful and entertaining manner, which does credit to Miss Lowrey in charge of dramas at Baylor.84

Hence, the production of these plays under Lowrey's guidance sparked a revival of interest in drama at Baylor and with that interest came the realization of the need of an organization for the promotion of dramatic activities. Margaret Lanham, Enid Eastland, E. J. Powell, Jr., Mary Glass, Johnnie Louise Folse, and Skinny Garret, the six original members of the Thalian Players still in school, seized upon the idea and met with Lowrey to reorganize the group. Assuming the right to add five new members as provided for in the old Constitution, the group added Kathleen Barlow, Cecil Maye Jenkins, Cecil Higgenbotham, W. E. Morgan, and Edgar Wise to their ranks. The group completed their first task, revising the old Constitution, after they secured full information and suggestions from leading amateur dramatic clubs in the country. The group named Enid Eastland general manager of the club, and Lowrey acted as faculty advisor. Subsequently, the group added nine new members to the group, bringing the membership to twenty.85 A special committee reviewed each application and decided who could audition for membership. Lowrey
assigned the selections to be performed for the auditions. According to Lowrey, the Thalian Players and later the Baylor Little Theatre were extracurricular in every respect. At that time Baylor had three quarters in the school year from September to June. Students rehearsed a play for a few weeks before the week of exams and then disbanded until the examination period ended. Upon accepting a role, a student agreed to return to Baylor after exams to resume rehearsals, which continued during the week of registration. Dates for the plays were set early in the quarter when both audience and actors were unlikely to be involved in tests.

In January of 1924, the Thalian Players presented Better Than Sacrifice, a play dealing with travelling Christian missionaries. This verse-pageant in three acts by Grave Moncure, a student at Baylor and described as a "rising poet" from Bastrop, Texas, had "unusual literary merit" according to Lowrey. Instead of using the Convention Hall at the Raleigh Hotel, Lowrey decided to use the basketball court at Baylor in order to arrange scenes on different areas of the court, thus eliminating time consuming scene changes, and to provide ample seating for the audience of nearly seven hundred people.

Also in January of 1924 the Baylor club presented The Charm School, a comedy in three acts. The Lariat
considered the production a very "good show." The play, staged in the Baylor chapel and directed by Lowrey, drew an audience of over three hundred people.89

On October 4, 1925, the Thalian Players became a new organization, the Baylor Little Theatre. What began as a fledgling group of enthusiasts became a university sponsored and endorsed organization. According to J. P. Simmons, a professor of English at Baylor, in an article published in the Baylor Monthly in 1928, Lowrey's concept of what a Little Theatre should be conformed to the "requirements of its kind" as set forth in the European Little Theatre movement. The movement, inaugurated in Paris in 1887, had as its goal the democratization of the theatre—to put it again into the reach of the people. Prior to this time in the nineteenth century, producers and managers escalated prices so that only the wealthy could afford to attend. The groundwork laid by the first Little Theatre remained essentially unchanged through the years. The prices were low, the group was non-professional, it experimented freely with scenic effects of the simplest sort, and performed plays noteworthy not for spectacle but for "sharp portrayals of life."

According to Simmons, the Little Theatre movement spread from France into England, Germany and Russia. In 1911-1912 it made its first appearance in the United States. At nearly the same time, New York, Chicago, and
Boston formed Little Theatres, and from these beginnings hundreds of them sprang up all over the country, not only in cities, but in small towns, colleges, universities, and high schools. The Little Theatre movement developed a technique or style of its own, using simple effects, and also gave birth to a new genre, the one-act play. In all of these regards the Baylor Little Theatre conformed to the prototype.

In December of 1925 the Baylor group presented Booth Tarkington's The Ghost Story. The second play, given in January of 1926, was Philip Barry's You and I. The third play, The Clod by Lewis Beach, staged in the Baylor chapel on April 1, 1926 and repeated in Dallas on May 9 in the Texas Little Theatre Tournament, received first honorable mention. Mary Hicks played the leading role in The Clod, and the judges considered her one of the best two performers in the tournament. Milestones, by Arnold Bennett and Edward Knoblauch, presented on April 30, was the "most finished production of the year."

For the 1926-27 school year the Little Theatre produced The Goose Hangs High by Lewis Beach, The Importance of Being Earnest, by Oscar Wilde, and The Merrie Merrie Cuckoo, by Jeannette Marks.90

The Little Theatre kicked off its 1927-28 season with a production of Shakespeare's Taming of the Shrew. Lowrey directed the play, choosing to costume the characters in
modern dress, an effect heretofore untried at Baylor. One critic, not as impressed with this production as with previous ones, stated that

It is doubtful if the play in modern dress was as well received by the audience as it would have been in the dress of Shakespeare's day. The 'thees' and 'thous' pronounced from dress-suited men grated a bit, and a few inconsistencies necessarily entered in. Considering the poor stage facilities, however, the play was remarkably well done, presented with a technique showing hours of drill and tutoring.

According to the Lariat, the actor's characterization of Petruchio lacked finesse. To see Kate "tamed by a swaggering, golf-knickered Petruchio, who quoted 17th century lines with a Southern drawl and intonation" lowered the overall quality of the production. Another writer, more generous to Petruchio, said that "with the precision of an animal trainer and the confidence of Napoleon, Petruchio succeeded in reducing shrewish Katherine to a submissive wife, to the bewilderment of Baptista."

Not content to produce only classical drama, Lowrey and the Little Theatre produced Ibsen's A Doll's House, a play which elicited a more favorable response from the critics. Mary Nell Young portrayed Nora, and Berl Godfrey, Torvald, in a presentation that won the approval of Waco.

'Ain't a single "and," "if," or "but" been missed tonight,' panted the grizzled old stage hand of twenty-odd years' familiarity with Ibsen, Shakespeare, and other dramatists, as the curtain at the Waco Auditorium rattled down for the last time on the evening of March 24.
Other critics called the play a "wonderful amateur production," and praised each character, particularly Nora. For them, Ibsen's drama delved "to the very roots of home life" and served as "a leading weapon in revolutionizing the 20th century status of women." 93

In the 1928-29 season the Baylor Little Theatre opened the year with another Shakespearean play, As You Like It. In the play, presented in Baylor chapel on December 15, Helen Reagan appeared as Rosalind, James Griffith as Orlando, and Malcolm Stewart as the melancholy Jacques. The play, deemed a greater success than Taming of the Shrew, featured Elizabethan costumes, unlike the garb used in Shrew. The well planned and constructed stage settings elicited favorable comments from the critics.

Continuing the trend established the previous year, the Little Theatre group selected a modern drama, The Enemy by Channing Pollock, as their second play. According to the reviewer, the play, set in Austria during the time of the Great War, was known as the drama without a hero or villain and combined a love story with philosophical speculations about war. The reviewer stated that the two performances "delighted" audiences in the Baylor chapel on March 14 and 15.

In 1929 the Baylor Round-Up, the school's annual, applauded the accomplishments of the Little Theatre group, crediting them with sparking an interest in drama and with
developing a number of fine performers. The Round-Up commended the two full-length plays and the six one-acts, which made up the calendar for that year, saying that they were "admirably staged and directed." They complimented the group for arousing the enthusiasm of the entire campus for both old and modern drama, saying that all the students had to some degree become "theatrical minded." Hence, the Little Theatre fulfilled its purpose; it created interest in the drama and demonstrated the "importance of the stage in contemporary social life." Lowrey received credit for the success of the group because of her "untiring efforts" and skill.94

In addition to the Round-Up, many Baylor professors spoke well of the Little Theatre and its accomplishments. The group gained the "respect of every faculty member and student." Dr. E. N. Jones said that being able to put oneself into the place of others denoted one of the highest marks of culture, and that the Little Theatre offered the opportunity "for the practical study of human emotions through . . . portrayal on the stage." This portrayal benefited not only the participant, but also the audience. Dr. A. J. Armstrong claimed that the Little Theatre constituted one of Baylor's most useful organizations and lauded Lowrey for making it so. He extolled the organization's "earnest striving after artistic and careful interpretation." Professor F. E. Burkhalter rated the
productions of the Little Theatre "above many of the commercial entertainments seen down town insofar as their cultural and entertainment qualities are concerned." Vaudeville, popular in the late 1920's, endured the scorn of those who considered their taste to be above the tawdry vaudeville acts.95

According to the Baylor Lariat, in 1930 the Little Theatre continued to grow in "activity and prestige on the campus." Students produced two full-length plays that year. The first play of the season was Barrie's Admiraible Crichton, presented in the chapel. Considered the most ambitious project in the Little Theatre's history, the comedy came "up to expectations" under Lowrey's capable direction. According to one reviewer, William "Buster" Bryan, in his debut for the Little Theatre, did an admirable job in the title role, and Malcolm Stewart, in the part of the Honorable Ernest Wooley, gave one of the play's best performances. As the most "polished" actor in the cast he reportedly gave an "outstanding" performance. "Distinctness" and "accurate speech" earmarked the production, and the costuming and staging were both excellent.96 The second major production of the company was The Drunkard. Although heretofore somewhat "hampered" because of lack of space, the Little Theatre planned to move into the new Waco Hall, with its small auditorium suitable for staging one-act workshop plays, and the large
auditorium for major productions. One critic hoped that this new work area would permit "still more ambitious dramatic programs."97

According to the Baylor Round-Up, the opening of the Main Auditorium in Waco Hall in 1931 improved the Little Theatre productions. The stage and lighting facilities of the building "equalled or surpassed that of any building in the state." Under Lowrey's direction, the fall play, The Merchant of Venice, was declared a success, "the costumes and scenery being a work of art." That spring, the Little Theatre's production of The Poor Nut, a comedy in three acts, was also highly regarded.98

In 1932 the Little Theatre presented Twelfth Night and The Importance of Being Earnest, productions not directed by Lowrey, although she continued to sponsor the organization.99

The Baylor Little Theatre opened the 1933 season with Charm School under the direction of Ruth Claire Sypert, a student at Baylor; Philip Barry's The Youngest concluded the season. The climax of the year came when the Baylor Little Theatre cast, under the direction of Lowrey, won second place in the Central Texas One Act Play Tournament at Baylor. Two members of the Baylor cast tied with a member of the Texas Tech cast for acting honors. Lowrey used Tennyson's The Falcon as the contest play.100
Beginning in 1926, in addition to the regular productions, the Baylor Little Theatre sponsored an annual one-act play tournament. General criticism of the weak and strong points of the plays, staged without faculty assistance by members at the regular meetings of the club, encouraged a high level of artistic expression. "Both the acting and staging of the workshop plays are worthy of the ideals and purposes of the Little Theatre," the Round-Up claimed. Three finalists, chosen each year to compete in the annual play tournament, presented their plays to the public.101

Students staged the following plays for the first annual one-act play tournament, held on May 27 and 28, 1926: Saved, by J. W. Rogers, Jr.; The Passing of Chow-Chow, by Elmer L. Rice; Where the Cross is Made, by Eugene O'Neill; The Prairie Doll, by E. D. Carpenter; Neighbors, by Zona Gale; The Idealists, by Alipant Down; and The Last of the Lowries, by Paul Green.

The second annual one-act play tournament, held in the Baylor chapel on May 20, 1927, featured Interior, by Maurice Maeterlinck; Three Pills in a Bottle, by Rachel Lyman Field; and The Street Singer, by Jose Echegeray.102

The third annual one-act play tournament culminated the 1927-28 season of the Little Theatre and featured Gretna Green, directed by Louisa Weatherby; The High Heart,
staged by Berl Godfrey; and The Twelve-Pound Look, coached by Frances Carter.103

According to the Round-Up similar plays competed the following year.104

The workshop theatre for the 1929-30 season featured six plays, one written by Baylor student Malcolm Stewart. Students entered A Cup of Tea, by Florence Ryerson; Rose Windows, by Stark Young; The Little Stone House, by Lord Calderon; Judge Lynch, by J. W. Rogers, Jr.; The Patchwork Quilt, by Rachel Lyman Field; and Moist Earth, by Malcolm Stewart. The judges chose Stewart's play as one of the three finalists presented before the public in the annual one-act play tournament held in Baylor chapel on April 12, 1930.105 The following year six other plays competed.106

The tournament continued through 1932. One of the workshop plays, Suppressed Desires, took first place at the annual Central Texas College One-Act Play Tournament on April 16. The judges voted Charles South of Baylor the best male actor in the tournament, and Carolyn Patterson, also of Baylor, won second in individual honors for women.107

In 1933 student directors entered such plays as Crime, Shall We Join the Ladies, Bread, and Ile in the workshop play competition.108

Lowrey sponsored the Baylor Little Theatre from 1934 until 1938, at which time another member of the Baylor
faculty assumed the sponsorship to allow Lowrey time for other activities. Paul Baker, who joined the faculty in 1934, directed most of the Little Theatre productions.\footnote{109}

In addition to working with the regular productions of the Baylor Little Theatre, Lowrey sponsored and directed plays for Baylor's Lambda cast of Alpha Psi Omega, the national dramatic fraternity. Organized in the spring of 1930, charter members of the cast included Sara Lowrey, Marl Nell Young, Ruth Claire Sypert, Paul Stapp, Kathryn Barber, Malcolm Stewart, Carmen Smith, and James Griffith. The group initiated Billie Ford White and Merle McCool in May of 1930, and Hubert Kerrick, Henrietta Stephenson, Levi Tarrant, James Huggins, Becky Harlan Cochran, and Elizabeth Williams joined in January of 1931. According to the charter,

Membership in the fraternity is limited to those members of the Baylor Little Theatre who have had one major or three minor parts in Little Theatre productions. The members must also have a knowledge of the techniques of acting, make-up, staging, and producing a play.

On February 12, 1931 the fraternity presented Zona Gale's Pulitzer Prize play, Miss Lulu Bett as its first production in Waco Hall, and in April the group sponsored a one-act play tournament for high schools of the state.\footnote{110}

In 1932 the Gamma Lambda chapter of Alpha Psi Omega produced Bernard Shaw's Candida, under Lowrey's direction. The Baylor annual said of the Gamma Lambda chapter that it
desired to work "with the Little Theatre to foster the cultural values which dramatics develops."

In 1933 the Gamma Lambda chapter staged the Commencement play, Sheridan's *School for Scandal*. The highlights of Gamma Lambda's 1934 season included Walter Hampden's reading of *Macbeth* and Eva Le Gallienne's performance of *Hedda Gabler*.

The 1935 season of Gamma Lambda, deemed "successful" by the Baylor annual, produced two plays, A. A. Milne's comedy, *The Romantic Age*, and *The Late Christopher Bean* by Sidney Howard. The cast also attended the National Alpha Psi Omega convention held in Waxahachie.

From 1936 until 1940 Lowrey continued to sponsor Alpha Psi Omega, although she did not direct any of the plays; Paul Baker undertook that responsibility. With the coming of the war activities were curtailed. However, in September of 1945 a group of interested students made plans to re-affiliate with the national organization, and on November 24, 1945, the organization held installation services. Lowrey again sponsored the group, holding that office until her resignation from Baylor in June of 1949.

The Baylor Little Theatre and Alpha Psi Omega made a unique contribution to Baylor and Waco. In keeping with the standard established by the Little Theatre movement in Europe, the organization put the theatre within the reach
of the people. Throughout Lowrey's sponsorship the popularity of the group grew. What started with a small group of enthusiasts blossomed into a major university organization with the blessing of both Baylor University and the Waco public.

Also in keeping with the Little Theatre movement, Lowrey maintained a mixture of classical and modern drama, along with lighter popular pieces. The students portrayed characters from all walks of life and undoubtedly learned much not only about acting and play production, but about life itself. The workshop plays, using the genre initiated by the Little Theatre movement, the one-act play, allowed students full control of every production detail, and perhaps the competition in the tournaments heightened their creative abilities. In the major productions Lowrey felt free to experiment with scenic effects and costumes, with varying degrees of success. Under Lowrey's direction the Baylor Little Theatre fulfilled its primary purpose: the stimulation of an "active interest in old and modern drama" and the demonstration of the "importance of the stage in contemporary social life."

C. Public Appearances and Summer Professorships

Sara Lowrey taught summer school as a visiting professor of speech at Delta State Teachers College, Cleveland, Mississippi, in 1946 and at the University of California at Berkeley in 1948. While at Delta State she
taught three courses: Spoken English, "an elementary course in the preparation and delivery of practical speeches;" Acting and Play Production, "a practical introduction to the work of an actor and the director of plays;" and Oral Interpretation of Literature, "a study of the theory and practice of expressive reading of different types of literature."\textsuperscript{118} Lowrey described her work in Mississippi as "interesting" and her surroundings as "congenial."\textsuperscript{119}

The summer of 1948 found Lowrey at the University of California at Berkeley for the second six-week session of summer school. She stated that her associations there promised to be quite "interesting and challenging."\textsuperscript{120} Lowrey taught two courses: The Reading of Prose and Poetry, and The Fundamentals of Oral Interpretation of Literature.\textsuperscript{121}

Lowrey was frequently in demand as an oral interpreter and public speaker. In addition to her appearances on the Baylor campus, she often spoke in the Waco area to local clubs. Her engagements included speaking to a local Waco group on "Radio, Our Peace Ambassador-at-Large";\textsuperscript{122} reading "As the Stars Go By" by Bess Streeter Aldrich to the Waco Federation of Women's Clubs; and reading selected poems of David Riley Russell, poet laureate of Texas, and poems of Karle Wilson Baker and Whitney Montgomery to the Business and Professional Women's Club of Waco.\textsuperscript{123} As chairman of
the Waco-McLennan County Progressive Party in 1948, Lowrey occasionally gave speeches supporting Henry Wallace for the presidency.124

Lowrey's engagements were not limited to the Waco area, however. In Dallas she spoke to the Dramatic Readers Club; in Tyler she appeared at the Women's Club;125 in Austin she spoke on "Religion in Life" at University Baptist Church to kick-off a building fund campaign;126 and in Houston she supported Henry Wallace by giving a speech entitled "Mobilizing for Peace."127 Lowrey traveled to the University of Oklahoma to give a lecture-recital and to speak to both college and high school students on interpretative reading.128 She went to Denver to attend the Rocky Mountain Speech Conference and to deliver a speech entitled "Standards and Objectives in Oral Interpretation." In that speech Lowrey pointed out that teachers of interpretation in their fear of excess have gone to the other extreme. She advocated a "balanced attitude toward standards of oral interpretation" and stated that the objectives of oral interpretation include providing an aesthetic experience for the audience, making students "more avid and more appreciative readers," and teaching overall effective speech. Lowrey concluded her remarks by stating that "oral interpretation can be the key to an awareness, and understanding and a revitalizing of
"Life has loveliness to sell
   All beautiful and splendid things.
   . . . . . .
   And for your spirit's still delight
   Holy thoughts that star the night."

—SARA TEASDALE

Illustration 11
those human values without which human life on this planet seems hardly likely to survive. 129

According to Lowrey, she gave oral readings and public speeches all across the United States. 130 Her repertoire of plays included The King's Henchman by Edna St. Vincent Millay; A Doll's House by Henrik Ibsen; Candida by Bernard Shaw; Cyrano de Bergerac by Edmond Rostand, Caponsacchi by Arthur Goodrich and Rose Palmer; The Twelve-Pound Look by James M. Barrie; Psychoanalysis by Susan Glaspell and George Crow Cook; and In a Balcony by Robert Browning. Her lecture-recital titles included a program called "Negro Folk Lore," selected short stories by O'Henry, a program entitled "Christ in Poetry of Today," and miscellaneous programs of poetry and prose. 131

D. The Final Year

From 1923 until 1949 Sara Lowrey dedicated herself to her students and work at Baylor University as chair of the Department of Speech. Under her administration, the department gained academic standing on par with other departments in the University, instituted a graduate division, developed programs in theatre, radio, and speech correction, added courses in all areas of speech to fill out the curriculum, introduced worthy public readers to the stages of Waco, and offered high school students from Texas as well as other states the opportunity of study at the Summer Speech Institute, as well as numerous other projects
designed to extend the outreach of the department and Baylor. And yet on March 12, 1949 Sara Lowrey submitted her resignation, effective June 1, 1949, to the President of Baylor, W. R. White.\textsuperscript{132}

Never a "shrinking violet," Lowrey frequently voiced her opinions on social, economic, and political matters. When the opportunity arose for her to support someone with whom she sympathized, she never hesitated. When Erika Mann spoke to an audience in Waco, it was Lowrey who introduced her. Mann refused to flee the Fascist terror in Europe during World War II, remaining on that Continent in order to report the events of the war. Her topic that night, entitled "Both Sides of the Curtain," dealt with her personal experiences in Czechoslovakia at the time of Munich, in London during the worst of the blitz, and as the only woman correspondent in the Middle East from 1933 to 1944.\textsuperscript{133} Lowrey also introduced to a Waco audience Madame Lakshmi Pandit, a member of the wealthy Nehru family of India, which turned over its assets to the nationalist movement. Madame Pandit lectured in the United States in behalf of Indian freedom before returning to India to stand for election to the Indian congress.\textsuperscript{134} However, Lowrey's involvement with these two women and others like them did not threaten her tenure at Baylor. It took an incident much closer to home to have that effect.
Turmoil accompanied the United States presidential campaign of 1948. Besides the usual debates and bickering between the Democrats and Republicans, a third party candidate, Henry Wallace, formerly Franklin D. Roosevelt's Secretary of Agriculture and Vice-President, ran on the Progressive Party ticket. Branded by many as a "flaming" Communist, Wallace was Lowrey's choice for the presidency. An article in the Waco News-Tribune, entitled "Wallace Backers in Texas Set Up Party Machinery," outlined the objectives of the 500 delegates from 14 of the states' 31 senatorial districts.

1. Adoption of a 10 point party program calling for abolition of segregation of races in education, abolition of the poll tax, a state bonus for veterans, old age pensions of $100 a month, and lowering the voting age from 21 to 18 years.

2. Adoption of a constitution dedicated to the problems of the worker, the farmer, and business man, and the housewife.

3. Full acceptance of the Wallace program, with emphasis on repeal of the Taft-Hartley Labor Law, abolition of class segregation, and steadfast opposition to universal military training and national draft.

4. Affirmation of the party's affiliation with the principles of the Congress of Industrial Organizations, the American Federation of Labor, and other labor organizations.135

As the temporary chair of the Waco-McLennan County Progressive Party, Lowrey probably supported all of the delegates' objectives. In an organizational meeting of the party held in Waco, Lowrey reaffirmed her belief in the
democratic form of government under the Constitution, and the fundamental rights of man. She believed that the Progressive Party would restore the government to the people. In this same meeting, a Baylor law student, fearing the foreign policy of the Progressive Party, asked what exactly that policy might be. Lowrey urged the young man to help shape party policy at the "ground floor." She said,

We need you young people. Don't sit back and wait to see what we old people have done and decide whether you like it or not. Get into the party on the ground floor and make it the way you want it to be.\textsuperscript{136}

As to the young man's question on foreign policy, the vice-chair of the party in Waco, Leon Wagner, an associate professor music at Baylor,\textsuperscript{137} asserted that the policy of the party as expressed by Wallace included working with the United Nations and administering aid to the nations of Europe through the United Nations. He further stated that the party opposed the draft, universal military training, the loyalty test for Federal employees, and the pending subversive activities bill.\textsuperscript{138}

Perhaps the Communism scare that culminated in the McCarthy era of the 1950's prompted numerous individuals to oppose Wallace's liberal economic and social views, and in turn led many of Baylor's constituents to fear Wallace's supporters, including Lowrey. James Theodore Swindley explained the situation in the following manner:
During the 1948 presidential campaign, Miss Sara Lowrey of the speech faculty supported Henry Wallace, who had the support of some political leftists. Miss Lowrey appeared and spoke from a platform in Houston, Texas, with some of the more forceful Wallace supporters. Some of Baylor's basic conservative constituency disapproved of this action, and Dr. White received substantial reaction through letters and telephone calls concerning the incident. In a conversation with Miss Lowrey: 'I sent for Miss Lowrey and I said "Miss Lowrey, I don't want to dictate to anybody their politics, but..."' A better analysis of the audience and the occasion would have been advisable according to Dr. White. He relates that after the incident Miss Lowrey realized his point of view.139

News of Lowrey's speech incited Baylor students to paint red signs and symbols on her home. Undaunted, Lowrey claimed that fear stimulated such behavior, "the sort of fear that the party is trying to eliminate by creating faith,"140 and that such action only published the Progressive Party's goals.141

Responding to public criticism of the Progressive Party, White began a long correspondence with Lowrey in an effort to change her attitudes toward Wallace. Friendly in the beginning, the tenor of his remarks changed as the months went by and he realized that he was making no progress. White began by sending a clipping from Life magazine discussing the "eight fallacies of liberals." However, although Lowrey believed that there was merit in the article, she did not wholly agree with the author, saying that she advocated peace through the United Nations. After a personal conference with White, Lowrey wrote saying
that she thought that they agreed on basic principles and that she would try to keep an open mind. To explain further her point of view to White, Lowrey mailed him a copy of a radio script which was later broadcast over radio station KPRC in Houston, called "Mobilizing for Peace." In the speech Lowrey supported Wallace, saying that he worked desperately to bring about a more progressive capitalism which can adjust to the changing conditions of the world. I agree with Mr. Wallace that we must be militarily stronger than any other nation until we can arm the UN and disarm all nations at once. But in the meantime we must mobilize for peace.

Lowrey's broadcast "distressed" and "disappointed" White, who wrote that "the spirit, purpose and heart behind the message are fine, but the technique and alignment in my judgment, are most unfortunate." White told Lowrey in a letter dated July 16, 1948, that her actions pushed Baylor toward a "tragic crisis." He did not believe that Baylor's constituency would tolerate her behavior, and that the situation would "come to a head sooner or later and that with a terrific bang."

While teaching summer school at the University of California at Berkeley in 1948, Lowrey wrote to White expressing her appreciation for his concern and assuring him that she would do what was right for "Baylor and humanity" because she sought the "ultimate right." Lowrey also mentioned her "shocked" surprise at the attitudes of many whom she believed to be her friends. "The utter
unwillingness to sit down and talk quietly in search of an understanding is a new thing for me to deal with," she said. Concluding, she informed White that she wished to work with the administration of Baylor "for the principles of Christianity, education, and democracy." 145

Evidently, White remained unconvinced of the purity of Lowrey's motive, or perhaps he simply felt that her continued presence in Baylor was detrimental. In an attempt to persuade her to remain in California, White and the Baylor administration sent two brothers of Lowrey to visit her. Responding to this unprofessional action, a close personal friend of Lowrey's claimed that the tactics of the Baylor administration "amused" her. Writing to White she said that

I knew so well how impossible it would be for a Lowrey to run when under fire. Furthermore, I knew the war record of one of Miss Lowrey's brothers, and I knew, (as I thought every American knew) that he had been fighting for the very freedom that Miss Lowrey mistakenly thought she was privileged to enjoy, and that he would be completely out of sympathy with the pressure that was being brought to bear, not directly, but by circumlocution. Incidentally, was that method of procedure your idea of the 'delicate indirection that . . . must be Baylor's technique'? (I am quoting from your article in the Baptist Standard of date March 10, 1949). 146

Obviously White's emissary failed, for Lowrey returned to Baylor ready to resume her duties in the fall of 1948. However, the correspondence between Lowrey and White continued. Late in August of 1948, while still in California, Lowrey received an emotional letter from White.
He began saying "if I ever saw anyone blinded by inhibition, [sic] you are that one." He criticized her thinking, claiming that she was illogical. He continued:

I regret exceedingly that you continue to be so superficial in your thinking about world problems. The movement of which you are a part will no more stop the situation than a toothpick will dam up Niagara Falls. . . . It seems that you refuse to see anything unfavorable to Mr. Wallace and you listen to everything that is favorable, whether it has any foundation and fact or not. This complex is a most serious one and is apt to lead you into the ditch. I trust you will take a deeper view of the great basic, underlying causes that produce the surface problems that attract your attention with such intensity. I have in mind a movement that is profound and deep and that will leaven the whole world situation.147

Evidently several incidents incited Lowrey to write the following letter to White in March of 1949.

It was not a great surprise to me that the Administration, concentrating on making money for Baylor should differ with me in politics. It was a shock, however, when the Administration took the side of those who used threats through anonymous telephone calls, letters and other means of intimidation.

When I read in the Waco News-Tribune, April 15, 1948, "Speaking on the Teacher as a Factor in Our Social Order," that Dr. White said it was also up to the teacher, who plays an important part in the whole science of politics, to give to our youth proper information and guidance in that line, I thought you meant not only freedom of interpretation but obligation to act in accordance with one's belief.

I was amazed when the Baylor Administration used indirection and intimidation instead of a fair hearing, calm deliberation and courageous, direct action.

My tenure in Baylor gives me the privilege of remaining or resigning. If politics were the only source of conflict, I would remain. I do not consider the experiences of the past year sufficient cause for making a change. . . .
You say that a 'procedure of delicate indirection . . . must be Baylor's technique.' Your method of ruling the Baylor faculty seems as strange to me as intimidation and tyranny seem when practiced in the name of democracy.

How could you, Dr. White, stand in the Union building drawing room, lavishly furnished, and say that materialism is the fault of the age, when in your administration a million dollars was spent on that extravagantly furnished building while chemistry classes are too large for all of the students to have places at the tables?

I am looking forward to the day when Baylor shall cease to worship the golden calf and shall return to actions in accord with the ideals of Christianity and democracy.¹⁴⁸

Three months after she wrote this letter, Lowrey resigned from Baylor¹⁴⁹ to accept a position as professor of speech at Furman University, Greenville, South Carolina. White accepted her resignation and thanked her for all "the services rendered to Baylor University."¹⁵⁰ In a press release Lowrey stated that "among the advantages of my decision are Furman's high academic rating, increased salary, lighter work, better retirement benefits, and a promise of special consideration for creative work." Although she said that she would miss her students and work at Baylor, she looked forward with "eager interest" to her part in building the Department of Speech at Furman. She concluded saying

I look back upon my life in Baylor with appreciation for the opportunities I have enjoyed in this environment. I have learned much of freedom and friendship in Texas. I shall carry these treasures of mind and spirit with me.¹⁵¹

A mixed public response accompanied Lowrey throughout her last year at Baylor. White's office received numerous
letters about her, some discrediting her actions and others lauding her bravery. One particularly vehement denouncement of Lowrey came from a woman in San Antonio who claimed to hate "Communism, New Dealism, dictatorship, and the liquor traffic. All are enemies of Christianity, and Democracy, and our American way of life." The woman stated that she had heard a rumor that Lowrey and a professor in another department were Communists. She asked if the allegation were true, and if so, that the teachers in question be dismissed, saying that to retain them would be a "disgrace." In the remainder of her outburst the woman expressed in very emotional language her feelings about numerous political figures. White responded to the woman's letter by saying that he agreed with her viewpoint entirely. He assured her that Lowrey was a "descendant of one of the outstanding families in the South--great staunch Baptists and Jeffersonian Democrats. She is the only one to be lured of by one of these modern isms." He continued by stating that Lowrey was not a Communist, only a "deluded idealist" that he had been trying to "save." Affirming that Lowrey attended "more of the religious services on the Baylor campus than perhaps any other teacher," he attested to her sincerity. He concluded by saying that

I think she is blinded and is using poor judgment. I talked to her not only kindly, but very bluntly and severely. You may be assured of this fact: if there are any people off color at Baylor, I will either, by the Lord's help, work them over or work them out.
Lowrey was neither "worked over" nor "worked out." She resigned, principles intact.

Other individuals criticized the Baylor Administration for its lack of discernment and appreciation for a "professor as deeply spiritual, as truly Baptist, and as soundly orthodox as Sara Lowrey." They believed that Lowrey had every right to campaign for the candidate of her choice, and that she should be able to do so without fear of recrimination. One woman expressed her regret over Lowrey's resignation by saying that

I cannot feel too sorry for her, because she goes to an institution that has the academic standing that Baylor has long coveted; and at a salary greater than Baylor could pay her because its Administration was more interested in nursing its prejudices, raising the salaries of other professors but failing to raise hers because she dared to think for herself. She goes also to students who will say as several in Baylor have said to me through the years, 'To be a member of Miss Lowrey's class is a religious experience. One comes away uplifted and inspired to give one's best,' and because Baylor can no longer claim her for its own, I extend my sympathy.

Truly many of Lowrey's students felt that her classes were invaluable, even though they initially feared all speech activities. Perhaps their evaluation of Lowrey is the most accurate, trustworthy, and relevant. One student said that Lowrey's class inspired her; another described her course as a "thrilling experience;" still another stated that her course marked a turning point in his life,
"because my scholastic efficiency has more than doubled."157

Lowrey's colleagues also expressed their admiration for her work. Dorothy Hanson, who taught at Baylor with Lowrey for several years, wrote:

It is easiest to start with the impact of her teaching and personality on students. I never saw anything like it. She is at the same time the most gracious and the most forceful person I have ever known. Her inner resources are the secret of the profound effect she has on everyone--resources of the spirit, intellectual integrity, absolute honesty, remarkable courage to state her convictions even under pressure to do otherwise, and a great will to give herself for the good of others. The most remarkable thing about her teaching is her ability to reach into an individual and pull out strength and skill that no one knew was there. Her insight, her faith in people, and her loving concern for each person are unequalled in my experience.158

Cecil Mae. Burke, a former student of Lowrey's who later taught at Baylor, made the following statement about Lowrey and her influence upon her students.

Miss Lowrey was a hard taskmaster. She expected and demanded and got the best a student had to give. Indeed she refused to accept anything less. She was a remarkable teacher and accomplished more in the class hour than any professor I have known. She inspired a fantastic loyalty among her students and through, and because of, her love for great literature, she caused them to appreciate it also. Sara Lowrey taught me all I know about teaching. Slowly, painstakingly, kindly, not always patiently, she taught me. She demanded much, but she gave much.159

Other of her students who entered various professions also credit Lowrey with enabling them to do their jobs well. One such man is Jack Herring, director of the Armstrong-
Browning Library at Baylor, who said that Lowrey's course in Voice and Diction was the most "practically valuable course for an English major" that he could imagine. Foy Valentine, executive secretary-treasurer of the Christian Life Commission of the Southern Baptist Convention, expressed indebtedness to Lowrey by saying that Lowrey took an interest in me, a green, country kid in 1940. She encouraged me. She worked with me beyond the call of duty. She took seriously her special calling as a teacher. She shared her dreams. She communicated her vision.

Frank S. Groner, President Emeritus of Baptist Memorial Hospital, Memphis, Tennessee, stated that Lowrey epitomized the ideal teacher. It is my observation that she was one of the most popular professors on campus, and yet decorum always prevailed in her classes. She had a genuine personal interest in every student and yet had the knack of maintaining objectivity. Although I had only one class under Miss Lowrey, it stands out as a most rewarding educational experience.

Cecil E. Sherman, pastor of the First Baptist Church of Asheville, North Carolina, recalled that upon his return from service in the spring of 1947, his future looked uncertain. He enrolled in Lowrey's Interpretative Reading course and quickly gravitated to Lowrey because of her "extra sharp conscience that insisted upon fair play." Sherman stated that he learned "a good bit" about speech from Lowrey, and added that the "bonuses of the course" benefited him tremendously. Lowrey so inspired Sherman
that he reconsidered the ministry, a vocation he subsequently pursued.163

Indeed, other students believed that Sara Lowrey's teaching in the classroom extended beyond the subject matter of the course. Although interested in teaching her subject matter, she encouraged her students to keep abreast of all the latest developments in the world around them. As one student expressed it:

Sara 'educated' us: she quite literally 'led us out' of our ignorance and parochialism. She kept up with current events in political, religious, and academic worlds. She had opinions on writers and topics I did not even know existed—and she expressed them. She introduced us to major minds and helped us understand the new ideas in those minds. . . . Occasionally, chapel speakers (daily chapel was compulsory then) left the beaten path and challenged our thinking with their advocacy of sex education, racial integration, or pacifism—all taboo topics in those days. One lucky semester, my speech class was at 11, immediately after chapel. On such days, we would arrive arguing heatedly about the speaker's remarks and his or her right to make them at Baylor. Sara never sidestepped the issues or pronounced the speaker right or wrong. She simply asked questions and more questions, engaging us in a sort of Socratic dialog in which we learned how little we know [sic] and how poorly we listened.

She engaged in 'consciousness raising' about racial, social, political, and economic matters years before the words became part of our national vocabulary. Her religion, which she took very seriously, gave her a driving sense of justice and fair play. . . . What she teaches may be labelled 'Interpretation' or 'Voice and Diction'—and that is important and well taught. More important, however, is the subject matter that is not labelled: honesty, loyalty, freedom, courage, and above all, integrity.164
In March of 1949 Lowrey's Lecture-Recital class of seventy students wrote her a letter expressing their esteem for her work and sorrow at her leaving. A portion of the letter follows:

To be a student of yours is an enlightening experience. You have taught us that the fundamentals of interpretative reading consist of two principles: technique and spirit. Being an outstanding artist and scholar of authoritative technique, you have imparted superior and true techniques of speech artistry to each class, to each student—no student being too insignificant for your careful attention, each one a potentiality of speech art. It has been our privilege to be associated with your intellectual genius. Spirit, the correlating fundamental of interpretative reading, embodies the totality of individual character and ethics; for you have taught us that this fundamental consists of the great Christian principles. We have been taught that technique without spirit is null and void, for speech art must be firmly supported by a true spirit. Not every teacher is effective in projecting this latter speech principle. There are countless exponents of technique. Because of your indomitable and radiant spirit, your teaching is profoundly creative.

We have been inspired. Your deep spirituality has pervaded our classes. You bring out the best in us, because we not only hear you but we see what you are.

We as students seek truth, wisdom, and knowledge. It is only rarely that we find a teacher capable of feeding both our hearts and minds. We feel that you have enlightened our search. We are sad that our beloved teacher is being taken away from us. To us, your technique and spirit are incomparable.

Another group of Lowrey's students in interpretative reading wrote a letter to John L. Plyler, president of Furman University, to inform him of their devotion to Lowrey and to congratulate Furman for hiring her. They praised her teaching and her Christian example, and
enclosed a copy of the letter sent to Lowrey by the Lecture-Recital class.  

Sara Lowrey spent twenty-six productive and worthwhile years at Baylor University as chair of the Department of Speech. Under her administration the department made many strides forward in all areas of communication study. And although the circumstances preceding her resignation from Baylor were unfortunate, there are still many in Waco who fondly remember her. In 1978 the Baylor's Ex-Debater's Association voted Lowrey into the association as an honorary member, the first and only honorary member of the club. And in 1982 the Department of Oral Communications at Baylor decided to hang Lowrey's picture, along with portraits of Glenn R. Capp and Pat M. Neff, in the new Castellaw Communications Building, signifying that of all the faculty members in the department past or present, these three had done more than the others to promote the study of speech at Baylor. In a letter to Capp dated March 24, 1982, Lowrey said that she appreciated the "honor of having my picture hang by yours in the Communications building." Lowrey's creativity, leadership, and courage are not forgotten at Baylor.
ENDNOTES

CHAPTER II

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4"The Resurrection of the Thalian Players," Baylor Round-Up, 1923, p. 142, TC.

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7Baylor Lariat, 6 March 1928, p. A5, TC.

8Glenn Richard Capp, "'Prof' and Speech Communication at Baylor," (a research project sponsored by Baylor University, Waco, Texas, June 1981), p. 89.

9Ibid., p. 143

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12Sara Lowrey to Glenn R. Capp, n.d., GCPC.

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36 Interview with Sara Lowrey, 5 August 1981.

37 Wanda Van Goor to Maxine Trauernicht, 9 January 1979, GCPC.

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39 Ibid., p. 463.

40 Student evaluations of Lew Sarett, Sara Lowrey Private Collection, Greenville, South Carolina. All future references to this collection will be referred to as SLPC.

41 Constructive Critique, SLPC.

42 Sara Lowrey to A. J. Armstrong, 17 February 1945, ABL.

43 Sara Lowrey to A. J. Armstrong, 17 March 1945, ABL.

44 Sara Lowrey to A. J. Armstrong, 3 April 1946, ABL.

45 Sara Lowrey to A. J. Armstrong, 28 January 1937, ABL.

46 Recital Program, SLPC.

47 Recital Program, SLPC.

48 Recital Program, SLPC. See illustration 2.

49 Recital Program, SLPC. See illustration 3.

50 Sara Lowrey to A. J. Armstrong, 12 February 1946, ABL.

51 Recital Brochure, 1949, SLPC.

52 Interview with Sara Lowrey, 5 August 1981.

53 Sara Lowrey to A. J. Armstrong, 10 August 1944, ABL.


55 Ibid., p. 96.

56 Ibid.
57 Gretchen P. Thomas to Sara Lowrey, 18 October 1972, SLPC.


59 Gretchen P. Thomas, "Memories of a Favorite Professor," Baylor Line, December 1972, p. 20, SLPC.

60 "Robert Frost in Recital", Baylor Lariat, 17 November 1923, p. C1, TC.


62 Photograph of Walter Hampden, SLPC. See illustration 5.

63 Student evaluations of Lew Sarett, SLPC.

64 Interview with Sara Lowrey, 5 August 1981.

65 Sara Lowrey, "Preparing Students in Oral Interpretation for Contests," Southern Speech Journal 23 (Summer 1958): 204-10 passim.


67 "The Fifty-first Summer Session," a bulletin printed by Baylor University, 1940, p. 7, SLPC.


69 Interview with Sara Lowrey, 5 August 1981.

70 Sara Lowrey and Mrs. Perry L. Murphy, "Directed Learning in Choral Speaking," unpublished manuscript, pp. iii-v passim, SLPC.

71 Ann Graves, Supervisor of Genealogy and Texas Collection, Texas State Library, Austin, Texas, to Jo Ann Bolin Shields, 8 July 1982.

110


75 "Smith Dinner Speaker Told," Austin Daily Statesman, 9 February 1943, TC. A similar program devoted to a different audience in a different medium would later occupy three years of Lowrey's career as a teacher.

76 Vitae on Sara Lowrey, SLPC. See illustration 8.

77 Sara Lowrey to A. J. Armstrong, 1 May 1941, ABL.

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83 "Dramatic Art," Baylor Lariat, 20 March 1923, p. D1, TC.

84 "Baylor Cast Has Success," Baylor Lariat, 10 March 1923, p. Fl, TC.

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86 "Thalian Players Reinstall Returning Former Members," Baylor Lariat, 7 November 1923, p. El, TC.

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88 "Present Pageant Play in Chapel to Audience 700; 50 Characters Take Part," Baylor Lariat, 19 January 1924, p. D3, TC.

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113 Baylor Round-Up, 1933, p. 153, TC.

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120 Sara Lowrey to W. R. White, n.d., TC.

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125 Sara Lowrey to Pat M. Neff, 22 September 1947, TC.

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128 Sara Lowrey to Pat M. Neff, 22 September 1947, TC.

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CHAPTER III

PRINCIPAL THEORIES AND SOURCES
OF INTERPRETATIVE READING

As Lee Hudson and Beverly Whitaker Long stated, the art of oral interpretation in the middle decades of this century enjoyed a relatively stable existence. Most writers relied on the aesthetic and literary theory of the time to undergird their particular notions of the art. However, although most writers agreed on key concepts, they demonstrated variety in their approaches to those concepts. Lowrey and Johnson, called traditionalists by one writer in 1981, adopted a unique presentation and application of basic principles. The purpose of this chapter is to determine why Lowrey and Johnson wrote the book, to account for the popularity of the text, and to ascertain what contribution, if any, it made to the art of oral interpretation.

After completing a study tour of England during the summer of 1938, Sara Lowrey did "quite a bit of thinking" as she came home on the boat. Having studied with many "fine teachers" in the United States and with Elsie Fogerty in England, she believed that she had "come up with something a little bit different," and decided that when she returned home she would write a textbook. Upon her
arrival at Baylor, Lowrey discovered that the president of the school wanted her to initiate a program in radio for the university using Works Progress Administration certified workers. Lowrey agreed, and for a year postponed her plans for a book. The WPA project completed, Baylor granted Lowrey released time to begin writing.

One day, when Lowrey's manuscript was about half finished, a young man came to her door representing a book company. Upon asking his advice about publishing, he informed her that because she taught at a small southern school, she might encounter difficulty getting her manuscript published. He suggested that she try to find a collaborator, preferably someone from a larger school in the mid-West. Taking his advice Lowrey wrote letters to Gertrude E. Johnson and C. C. Cunningham—Cunningham because he had written a great deal about imagery, one of Lowrey's favorite topics, and Johnson, because Johnson was one of Lowrey's favorite teachers. Lowrey also recollected that Johnson had once told her that if she wanted to take her place in her profession, she must write. Cunningham declined because of ill health, but he graciously volunteered to review the manuscript. Johnson, however, accepted the invitation to collaborate on the text. In her letter to Lowrey she said, "If I collaborate, your book will be accepted because I'm accepted." Delighted with the offer, Lowrey immediately sent her manuscript to Johnson.
Johnson replied saying that she had not realized that the manuscript was near completion, and that she did not think that Lowrey needed a collaborator. But Lowrey responded, "Miss Johnson, you offered me the moon, and I'm not letting you take it back!" Thus, their agreement to work together on the manuscript was sealed, and Lowrey journeyed to Wisconsin to work with Johnson.4

A former student of S. S. Curry, Gertrude E. Johnson was a wise choice as a collaborator because of her established national reputation as an author, teacher, and practitioner in oral interpretation. Called "one of the most influential teachers of oral interpretation in America during the first half of the twentieth century," Johnson taught at the University of Wisconsin from 1910 until her retirement in 1944.5 A frequent guest speaker and public reader at regional and national conventions, as well as the author of four books and numerous journal articles on dramatics and oral interpretation, she was well qualified to assist Lowrey with the textbook.6 Certainly her reputation added greater prestige to Lowrey's manuscript.

According to Lowrey, she and Johnson worked over "every word" in the text. Later, Johnson added her chapter on programming to the completed manuscript. They "wrestled" over many parts of the book, including the chapter on choral reading. Lowrey stated that Johnson opposed choral reading because she thought it would become
artificial. She credited Lowrey with taking a sensible approach to the topic, but believed that it would become a recitation. Lowrey evidently won, for they retained the chapter on choral reading. However, Lowrey did not win the argument over the title of the book; she wanted to call it Creative Oral Reading, but Johnson objected saying that many people claimed that "creative" oral reading did not exist. Realizing that some individuals might misunderstand her use of the term, Lowrey took Johnson's suggestion.

Appleton Century publishing company accepted the Lowrey and Johnson manuscript, according to Lowrey, because of Johnson's name. However, war hindered publication, and the text was not released until 1942. Because Lowrey wrote most of the text, Johnson insisted that Lowrey receive two-thirds of the royalties and that Lowrey's name appear first. According to Lowrey, "people who knew Miss Johnson couldn't believe that she'd allow her name to appear below anyone else's and said, 'Who is this Lowrey?'"

The Lowrey and Johnson textbook received immediate acceptance. Indicative of its popularity, 135 educational institutions adopted the text the first year. Furthermore, as a whole, the reviews of the text praised its excellence. One reviewer claimed that Lowrey and Johnson had made the "most significant contribution in the past decade . . . to the art of interpretation." In his review Giles W. Gray, a former professor of speech at Louisiana State University,
said that "when two such authors collaborate . . . the result should be something to look forward to. In the present volume they have not disappointed us." R. C. Brand of the University of Alabama called the text a "masterpiece." James G. Hanlon, editor of the education page of the Movie-Radio Guide, stated that:

The techniques of oral reading, so vitally important to radio, are capably expressed and interestingly explored in a new book. This book is important to radio because it gives helpful and practical advice on the use of that familiar radio device--oral interpretation. Every person who earns his living at the microphone should read this volume cover to cover. Radio would be much better for it.

Lowrey claimed that she appreciated Hanlon's review above all others.

In 1953 Lowrey chose to revise the text. Johnson, who had been close to retirement at the time of the original publication, was "no longer interested." Lowrey added a chapter on bodily action, stating that the omission of such a chapter had been a major criticism of the text, although she always thought that the body was "all through it." Actually, Lowrey wrote no new chapter; instead, she simply included the traditional imagery of the five senses in the chapter on her "technique of thinking" and regrouped her discussion of posture, motor imagery, emotion, organic imagery, empathy, and characterization into a chapter on bodily action. She added new selections for practice and her own script on the Brownings called "Love's Courage."
However, the rest of the book remained unchanged. Unfortunately, although *Interpretative Reading* "sold well for thirty years," Prentice Hall discontinued it when they purchased the textbook division of Appleton-Century.¹⁴

To account for the popularity of Lowrey and Johnson's book, and to discover its place among the oral interpretation texts of the same period, the following paragraphs compare the Lowrey and Johnson text to other texts. According to a National Survey of Oral Interpretation Curriculums completed in 1957 by Keith Brooks of The Ohio State University and sanctioned by the executive committee of the Interpretation Interest Group of the Speech Association of America, *Interpretative Reading* by Lowrey and Johnson tied for second place with *The Art of Interpretative Speech* by Charles Woolbert and Severina Nelson as the second most used textbook in first course college classes in oral interpretation among those schools surveyed. Charlotte Lee's *Oral Interpretation* was the most popular textbook. Eighty-two per cent of the 230 institutions of higher learning that received questionnaires responded. Information requested included questions concerning course titles, credit hours, number of sections per quarter or semester, maximum enrollments allowed per section, average enrollments per section, course level, colleges represented in enrollments, average number of performances, recital requirements, texts used, and approximate yearly enrollments five and ten years earlier.
The survey, designed to determine the status of the art of oral interpretation over a ten year period, showed that based on the colleges answering the questionnaires, enrollments in oral interpretation classes had increased nearly fifty per cent between 1947 and 1957. It is significant that a substantial number of schools used the Lowrey and Johnson textbook, which ranked above the third edition of Wayland Maxfield Parrish's *Reading Aloud*, the first edition of Otis J. Aggertt and Elbert R. Bowen's *Communicative Reading*, the first edition of C. C. Cunningham's *Literature as a Fine Art*, and the second edition of Lionel Crocker and Louis M. Eich's *Oral Reading*, to name but a few of the textbooks listed as being the most popular in beginning classes in oral interpretation. According to Brooks' survey, the most popular interpretation texts were the first edition of Lee, the second edition of Lowrey and Johnson, the fourth edition of Woolbert and Nelson, the third edition of Parrish, and the first edition of Aggertt and Bowen. Using these contemporaneous textbooks for comparison, the following subjects will be discussed as a means of foregrounding Lowrey and Johnson's sources and techniques for interpretative reading: definitions of oral interpretation, the imagination, and the use of the voice and body in interpretative reading.

A. Definitions of Oral Interpretation
All of the writers struggled to define the art of oral interpretation. Lowrey and Johnson stated that "literature is an interpretation of life" and that "creative reading is an interpretation of literature." Therefore, the creative reader interprets life through the medium of literature. According to this premise, if students interpret literature adequately, they must understand the life that literature embodies as well as the language. Such a definition implied that the oral reader must have not only a command of technique, but also must possess the maturity and insight to appreciate the literature. Furthermore, they stated that oral reading was creative when the creative reader followed the "laws of the creative artist." They argued that just as the musician or actor are creative artists, so is the oral interpreter and claimed that the interpretative reader is a creative artist to the degree that the author's concepts are re-created in speech. The purpose of creative art, they continued, was to "present truth in forms which may be perceived by others." Therefore, the interpretative reader reads "creatively when the content of the printed page is so vividly re-created that it gives understanding to, and gains response from, an audience." With these statements, Lowrey and Johnson anticipated later writers who argued that each rendering of a text constituted a creative act.
In her text entitled Oral Interpretation, Charlotte Lee defined oral interpretation as "the art of communicating to an audience, from the printed page, a work of literary art in its intellectual, emotional, and aesthetic entirety." Realizing that some people regarded art with suspicion, she further stated that true art is neither "artificial" or "arty." Rather, art implies "skill in performance acquired by experience, study, and observation." Solid technique, she claimed, would keep the interpreter from the pitfall of affectation and would aid audience comprehension because good technique enhances communication, and therefore enhances effectiveness. This technique included a complete understanding of the author's meaning, both logically and emotionally, and complete vocal and bodily response to that meaning. Furthermore, she advocated the use of a manuscript as opposed to memorized reading. Use of a manuscript, she said, distinguishes the interpreter from the author for the audience and aids the interpreter in maintaining a sense of directness.17

Unlike Lowrey and Johnson, Lee considered oral interpretation a strictly re-creative art. She compared oral reading to acting, stating that the two arts differ "not in degree but in kind": the actor re-creates a character on stage before the audience, while the interpreter can re-create many characters off stage through the use of suggestion.18
Woolbert and Nelson defined oral interpretation in terms of the reader's behavior. They stated that the interpreter's goal must be the re-creation of "real experience as revealed by the author." For them, the dual responsibility of the reader was to make the audience understand and feel what the writer intended. Such a goal demanded that the interpreter's voice and body be vital. "Anything less than a full charge of meaning," they wrote, "does not measure up to the standard of effectiveness implied in the term interpretation." 19

Woolbert and Nelson, unlike Lowrey and Johnson and Lee, did not devote much space to the creative/re-creative controversy. While Woolbert and Nelson did not limit the potential for multiple meanings in a piece of literature, they stated that a reader must discover as nearly as possible the author's intention and then "re-create that meaning for someone else." 20 They did not discuss the reader as a creative artist.

Unlike Lowrey and Johnson, Woolbert and Nelson, and Lee, Parrish called for a return to elocution. He defined the term as John Mason did in "An Essay on Elocution or Pronunciation" as "the right management of the voice in reading and speaking." He admitted that the excesses of many of the public readers of the nineteenth century gave elocution a bad name, but added that the correct definition of the term must be reclaimed. He stated:
It is the only word we have to describe the movement of the voice in relation to meaning; proper management of emphasis, pause, word grouping, inflection, intonation, and various other subtler and more elusive elements of the speech pattern by which a speaker's meaning is clearly perceived by his hearers. Unlike interpretation, it applies both to the utterance of our own thoughts in spontaneous talk and to our vocal expression of what we find on the printed page.

Believing "elocution" a "fundamental" of good speech, he argued that it often superseded even effective bodily action. Proper attention to elocution, he claimed, may help a student in silent as well as oral reading, "for it requires a clear comprehension of what is read, a sharp discrimination of grammatical and logical values, and a keen critical sense."21

The approach of Parrish to the creative/re-creative controversy intersects that of Lowrey and Johnson. As a mimetic critic, Parrish claimed that all arts are in some form an imitation of nature, "that an artist by his penetrating insight into the nature of men and things reveals to us their form and essence, gives us an ideal copy of reality." He wrote that in a sense, the oral reader is a creative artist, not merely "an imitator of an imitator." He concluded that since all artists experience limitations of one sort or another depending upon the objects they imitate, the medium used, or the dimensions of the work, the oral reader, like the sculptor or painter, employs a unique media of expression. Although restricted
by the author's words, the reader commands both voice and body. Hence, the reader can personalize the oral reading and to a degree, create. Parrish pointed out that many actors play the role of Hamlet, but no two perform the role in exactly the same manner. All may be 

essentially true to Shakespeare's conception, but each is the product of the actor's individual art. The actor does more than pronounce words. He penetrates through the words to the ideal type which the dramatist tried to put on paper, and, using the author's words together with his own media of voice and gesture, creates or re-creates a new and different art product.²²

Parrish, like Lowrey and Johnson, wrote that the oral reader must communicate the essence of the author's meaning, but that in so doing the reader's personality and ability influence his interpretation.

Aggertt and Bowen defined interpretative reading in terms of the audience, stating that reading is the "communication of the reader's impression of the author's ideas and feelings to the eyes and ears of an audience, so that the audience understands the ideas, experiences the feelings, and appreciates the author's literary skill." Eager to cultivate literary appreciation, they stated that a reader does not merely put written words into sounds: the reader is vitally concerned with human experiences and the artistic expression of those experiences.²³

Aggertt and Bowen did not address the creative/re-creative issue. Like Lee, they claimed that oral reading and acting are categorically different. While the actor
"becomes" the character portrayed, the interpreter, through the use of "controlled suggestion," re-creates experiences for the audience.24

Although some interesting but slight differences exist among these authors, many of the elements in the above definitions echo one another. All of the writers stated that the reader must understand both the author's logical and emotional meaning and must use skillful technique to communicate meaning. Only Lee advocated the superiority of reading from the printed page above memorized reading, and although Woolbert and Nelson devoted most of their textbook to the development of the voice, only Parrish by definition emphasized the use of voice over bodily action as the best means of communicating meaning. Lowrey and Johnson and Parrish discussed oral reading as a creative process and stressed the individual's uniqueness of experience in life as a backdrop for what is brought to the reading. The reader, they claimed, searches for "truth"25 and the "ideal type"26 and creatively portrays imitations of the ideal. Lee, and Aggertt and Bowen, however, stated that oral reading is strictly re-creative and that acting and oral reading differ in kind: the use of suggestion and location of scene differentiate acting and oral interpretation. Woolbert and Nelson evidently did not consider the topic of central importance, for they never directly confronted the issue.
B. The Imagination

Speculation about the primacy of the imagination and its function in oral interpretation is not new. Quintilian's *Institutes of Oratory* stated that to speak vividly readers must "excite the appropriate feeling in [themselves,] to form a mental picture of the facts, and to exhibit an emotion that cannot be distinguished from the truth." Cicero, too, gave the imagination a place of importance in his theory of performance. He said that "all the powers of action proceed from the mind, and the countenance is the image of the mind, and the eyes are its interpreters." Following in the path of their forebears, Lowrey and Johnson, Lee, Woolbert and Nelson, Parrish, and Aggertt and Bowen all discuss, to varying degrees, the place of the imagination in oral interpretation.

Lowrey and Johnson defined imagination as "the means by which one perceives that which is not present to the senses." For them, the imagination constituted a key element in oral interpretation. They stated that "the creative reader perceives the meaning which the author describes through the process of imagination." Quoting Knight Dunlap, Lowrey and Johnson claimed that without imagination the reader cannot grasp the author's meaning because in creative thinking the reader must recombine "in thought that which has been perceived through the senses."
The Lowrey and Johnson theory of the "technique of thinking" suggested that

the student shall imagine he is experiencing with his senses the sights, sounds, odors, flavors, movements suggested by the author's words at the very moment he is speaking the words. This way of thinking when practiced sufficiently will become a habit of thinking.

Their ultimate claim was that the "imagination is the sine qua non of creative reading."^29

Lowrey and Johnson stated that the imagination is inextricably linked to imagery and developed this relationship in some detail. First of all, they wrote that sense perception provided the raw material for imagery. Echoing S. S. Curry, Lowrey and Johnson believed that the mind could perceive through the senses a part of something and that the completion of the image was provided by the mind itself through the memory. The senses, stated Lowrey and Johnson, "form the basis of one's concepts." Quoting J. B. Kerfoot from his book entitled How to Read, Lowrey and Johnson stated:

If there is one fact that we have grown thoroughly to understand and accept, it is the fact that we have nothing to read with except our own experience,—the seeing and hearing, the smelling and tasting and touching that we have done; the fearing and hating, and hoping and loving that has appeared in us; the intellectual and spiritual reactions that have resulted, and the assumptions, understandings, prejudices, hypocrisies, fervors, foolishnesses, finenesses, and faiths that have thereby been precipitated in us like crystals in a chemist's tube.
Secondly, they argued that imagination provides what sense perception cannot. By their definition, Lowrey and Johnson claimed that "imagination is the means by which one perceives that which is not present to the senses." 30

Although Curry and Lowrey and Johnson wished a reader to create images spontaneously, they differed somewhat as to how this function takes place. Curry wanted to free expression of the mechanical rules of elocution and insisted that image making be a natural and spontaneous act. "A picture of the mind cannot be mechanically created," he said. "It must be a spontaneous result of the imagination." He emphasized that the reader will pervert the images, causing them to be unnatural, if the reader tries consciously to form them. 31 Curry spoke of the "spontaneous formation of conception" and believed that this spontaneity provided the basis for "all true feeling." 32 Lowrey, however, contended that

though the instruction 'think the author's thought' may have proved sufficient advice for a few readers who were not self-conscious when reading aloud, and in whose experience the habit of thoughtless or mechanical reading had not been acquired, too often the reading of words with little or no realization of their significance has become habitual. The interpretative reader must find a way of thinking which will enable him to be sure he thinks the author's meaning, not merely his words. The creative reader must have a technique of thinking as a basis for his habit of thinking.

By creating the images with their technique of thinking, Lowrey and Johnson believed that soon the reader would be
able to create the images spontaneously. This technique would quickly become a habit of thinking and would "keep words and their significance so close together that the student will soon find himself in possession of that subtle something which commands the interest and attention of his audience." Furthermore, Lowrey and Johnson claimed that when the mind of the reader ceases imaginatively to grasp images and concentrates on technique, the performance is less than satisfactory. This redirection of thought will also cause the audience to stop imagining the scene with the reader; they become aware of technique.33

Although Lowrey and Johnson never directly acknowledged their indebtedness to Charles Wesley Emerson, in their technique of thinking they closely resembled his instructions to beginning students called "forming pictures." Emerson wrote that

The student's persistent endeavor to impress the successive parts of his theme upon the minds in his presence will eventually lead him to see those parts in picturesque groupings. As he flashes these pictures upon the mental vision of the audience, they become clearer to his own vision. His own power of imagery is in proportion to his ability to impart this power to others. Herein lies one of the most helpful means of cultivating the imagination,—the eye of the intellect,—the basis of all sympathy. Every effort to tell a story clearly so as to impress its details upon the minds of others, every attempt to picture a landscape, a meadow, a river, a sunset vividly to others, quickens and strengthens the pupil's own imaging power. His attempt to make his listeners put themselves in the place of another, see through the eyes and from the point of view of a Wordsworth or Shakespeare, quickens his own imagination,
broadens his sympathies, and develops his intellect as nothing else can. . . . The pictures, then, must be formed in the minds of the hearers; they are the only canvas upon which he can hope to paint his picturesque parts. They are the mirror in which the pictures of his thought must be reflected, as the stars are mirrored in the waters of the lake.  

As successful teachers and performers, Lowrey and Johnson knew that their "back wall technique" gave concrete instruction to beginners; their technique of thinking systematized, for the beginner, the imaginative sharing of literary experience. Indeed, Lowrey and Johnson made Emerson's suggestions practical.

Lowrey and Johnson believed that oral reading included an emotive element, and that imagery aroused emotion. They pointed out that the word "emotion literally means from motion." The James-Lange theory of emotion explained how the emotions and body interact.  

The Gestalt psychologists, to whom Lowrey and Johnson were indebted, claimed that the imagination was linked to the emotions. One Gestaltist wrote that "the genesis of emotions lies in the structural confusion of the psychological context." Even if one acknowledged the James-Lange theory of emotion, "that emotion does not precede bodily changes but succeeds them" one must still recognize that the imagination "feeds" the emotions.

Bodily changes, to the extent that they result in the diffusion of energy, give rise to an emotional state. But it is always the image of bodily changes that intensifies emotion. Emotion, once started, feeds upon imagination.
The Gestalt theorists also noted that an aesthetic object would be robbed of its emotional content if "the perception of the object somehow failed to conjure the imagery associated with it."\(^{37}\) Lowrey and Johnson agreed wholeheartedly, for they asserted that the essence of poetry was feeling and that imagery was fundamental to poetry. Lowrey and Johnson further claimed that the imagination sparked emotion and imagery.\(^{38}\) This assertion agreed with Gestalt theory which said that "imagination appears to be the necessary condition of emotion. Given a train of images, the emotions quickly awaken and follow in their terrain."\(^{39}\)

Lowrey and Johnson provided their readers with specific instructions for making the imagination work. They stated that a reader must mentally capture the images of literature. When discussing visual imagery they advised the following procedure: "As you read create in the imagination the sight images suggested by the words. Lift your eyes from the book and picture on the back wall of the room the mental pictures which the words convey." They further advocated that a reader take all the time necessary "to get the thought from the words and to create the mental pictures with your eyes off the book." They explained their method using Wordsworth's poem "I Wandered Lonely as a Cloud" by suggesting the following procedure: First, the oral reader should place the book on a table and sit at the
table in a comfortable position. The reader should then "read at a glance the words of the author's first idea, then look off the book and imagine you see a cloud floating slowly in the sky." The reader, through careful discipline, must concentrate on the visual imagery. Holding the mental picture intact, the reader should say the words that describe it; lines should never be read while looking at the book. Only then is the reader free to look down at the page for the next image, or idea. Lowrey and Johnson provided the interpreter with similar instructions for other types of imagery.  

Lowrey and Johnson also conceived of imagery as possessing dramatic, dynamic force. Echoing the advice of C. C. Cunningham, Lowrey and Johnson described how the performer could dramatize the imagery.

Perform the action suggested by the words. Observe the changes of action suggested in almost every phrase. Enter into the experience with total abandon, the whole body, mind and voice coordinated in an exaggeration of the activity suggested by the words. Then, re-read—restraining the impulse to act, keeping the images of the action only. Sense the action in the same muscles which participated in the literal representation. In this second reading, motor imagery is used as a technique of thinking. It should be just as vital and even more compelling to an audience than the literal representation.  

At the core of their theory, Lowrey and Johnson insisted that if the reader desires to communicate effectively, images must first be grasped in the imagination. They pointed out that when a reader fails to
hold the images long enough to externalize them, these images will not be communicated to the audience. The author must mentally have the images clearly in mind while writing; likewise must the oral interpreter have the images clearly in mind while reading. Lowrey and Johnson believed that audiences remember a reader by the images created in their minds.

When the reader creates in the imagination the mental images described by the author, the reader may then know that he is thinking the essence of the author's thought, and that he has a chance of projecting that essence to the audience. When he reads the author's words, creating in the imagination the sensations suggested by the words, he may be said to be projecting ideas and not to be reading merely words.42

Charlotte Lee approached her discussion of imagery in a different manner than Lowrey and Johnson. Influenced by new critical methods and responding to the need of readers to examine texts closely, Lee related imagery and imagination to aesthetic theory, literary theory, and the means the author chooses to employ images in writing. She examined the relationship of imagery to both the extrinsic and intrinsic factors of art and advised readers to ascertain whether or not the elements of a work, such as imagery, met a predetermined standard of excellence.43

Lee defined an image as "any word or group of words which affects the senses and thus creates a sensation." However, unlike Lowrey and Johnson, she was not explicit in relating how images and the imagination affect an oral
reader. For example, she did not specify, as did Lowrey and Johnson, where such a sensation occurs. She agreed with Lowrey and Johnson that the reader's response to imagery would affect both the empathic and emotional response of the audience, and stated that the use of imagery "is the most powerful single factor in achieving suggestion," a goal of all oral reading. Also like Lowrey and Johnson she admonished the student to respond fully to each image in a selection and acknowledged imagery's task in helping listeners understand the author's meaning. She claimed that in practice a student may need to "work on" images that are difficult, but provided no specific procedural instructions.44

In Part Two of their book, Woolbert and Nelson discussed techniques of impression; Part Three dealt with expression. However, like Lee, they did not discuss specific techniques. Taking the approach of behaviorists, they did not prescribe, they described. In discussing impression Woolbert and Nelson examined the standard types of imagery and provided selections for study. They defined an image as "a substitute for . . . direct sensation and perception." They acknowledged that an interpreter should attempt to reproduce in the mind the author's intended image. But a reader's images, they said, would be "vitalized according to the vividness of past experiences."45
In discussing expression Woolbert and Nelson devoted much space to the work of literary critics. They said that the author's meaning is important, and logical meaning can be discovered through the "meaning of words, relationship of words, and interrelationship of phrases." They claimed that images aid in creating mood when one image is related to another and "suggestiveness" and "connotation" are enhanced. Figures of speech such as metaphor, simile, and personification accomplish this goal. Emotional meaning was also important to Woolbert and Nelson, who stated that a study of it should include "connotative meaning, imagery, tone color, and figures of speech."  

Parrish, a follower of Curry, dedicated an entire chapter of his text to the imagination. He believed that it was an essential element in poetic expression. Indeed, the place of the imagination in oral reading dominated Parrish's thought. He claimed that the elements of poetry, including emotion,

depend entirely upon imaginative activity. The language of poetry consists largely of images and symbols. In them the poet expresses his thoughts and feelings and impression, and through these symbols and images we readers re-create in ourselves thoughts and feelings and impressions similar to those of the poet.

Adhering to the tenet that "impression precedes expression" and believing that impression takes place in the imagination, Parish stated that "expression is the outer response to the prompting of the imagination, the evidence
of what the imagination is doing, and a manifestation to
the observer's eye and ear of what the reader is
experiencing." Suggestion, Parrish claimed, prompts the
imagination, for the poet provides only the most salient
features which express the "essence of emotion." To
discover the meaning of a poem, Parrish recommended that
the images be analyzed and compared to uncover
similarities, and explained that often the poem's meaning
is embodied in its images. He stated that if ambiguity
exists, a reader should not despair. Quoting Empson,
Parrish said that "ambiguity is not a defect" but rather a
"virtue" since it "affords richness of suggestion to the
reader." 47

After explaining the function of imagination in
poetry, Parrish suggested how the oral interpreter could
convey images to the listener. Unlike Lowrey and Johnson,
who give specific directions to a reader, Parrish examined
what obstacles hinder imagination. Such obstacles included
unfamiliar terms, staleness and familiarity, and
distraction and hurry. Expression must "come from within,"
claimed Parrish; it cannot result from any particular
technique. He sympathized with those students who lamented
that they understood a poem but could not adequately
express it and wished for a technique to guide them. In
stark contrast to Lowrey and Johnson, Parrish stated that
"we must resign ourselves to the fact that no such
technique is available. Our only recourse is to trust our imaginations to prompt the right expression. . . ." He believed that if the reader were deeply impressed with the poem's mood, the reader would adequately express the poem. He stated:

There is ground for believing that technique in the teaching of all the arts is much overemphasized and that what is needed for artistic expression is sharper vision, deeper feeling, keener intuition.48

Lowrey and Johnson, aware of this mode of thinking, argued that the philosophy which insisted that "form is born of spirit" was inadequate. They asserted that "the whole of any art includes both form and spirit," and that these concepts could be mastered simultaneously.49

Like Lowrey and Johnson, Aggertt and Bowen stated that a reader must use imagination to appreciate images and that these images are expressed in figures of speech. They further stated that images are perhaps the "most interesting aspect of literature" because they "vivify" and "personalize" the reader's performance. Indeed, the reader creates images from previous experiences and must reflect these images in both voice and body to be effective. And although the reader creates the images in his mind, he must still remain true to the author's intended meaning.50

Aggertt and Bowen acknowledged the importance of experiencing the content of literature while reading to others. They claimed that experiencing while reading is of
key importance and that no amount of practice of technique will replace experience if a reader wishes to create the experience in the mind of the listener. "Vivid experiencing of the idea at the moment of utterance is the life-blood of all effective speech but especially of the oral interpretation of literature," they said.51

Aggertt and Bowen outlined a process whereby one can understand both the logical and emotional content of a text. The tenth step in this process is "experiencing images." To demonstrate to their readers their meaning, Aggertt and Bowen provided the text of a story with many of their own notes added to aid a student in reading the story aloud. They frequently pointed out the imagery and suggested that the reader "construct" the image, but they did not specify where or how this action was to take place. They said that concentration aids in experiencing the thoughts and feeling of the author, but they offered no further instruction.52

Lowrey and Johnson, Lee, Woolbert and Nelson, Parrish, and Aggertt and Bowen all discussed the imagination or imagery in their textbooks. However, they did not all agree on the function of the imagination and/or imagery. For Lowrey and Johnson and Parrish, the imagination held a pivotal position in their theory; without the imagination oral reading would be dull and lifeless. But Parrish, unlike Lowrey and Johnson, contended that if the
imagination worked unhindered, the "right expression" would naturally follow. Lowrey and Johnson sympathized with the student who needed more structured, specific instructions than those Parrish provided and put forth their "technique of thinking" in the hope that with practice using their technique, students would soon create images spontaneously. Lee focused her attention on literary and aesthetic theory in relation to imagery. She believed that imagery aided suggestion and explored ways authors use imagery. Woolbert and Nelson also explored imagery through literary criticism. Aggertt and Bowen outlined a process whereby a reader could grasp both logical and emotional meaning in a text; the tenth step was "experiencing images." Had Lowrey and Johnson outlined such a process, experiencing imagery would surely have held a more central place.

All of these writers acknowledged the place of imagery, to various degrees, in oral interpretation. They instructed students to use imagery as a tool for understanding meaning. Today, some authors continue to emphasize the importance of both imagery and the imagination. As Marion Kleinau wrote:

If mind and body are one, imagination not only has the power to affect the mind, but also has the power to reshape the total human organism. For those of us who have long regarded ourselves as 'users' of the power of imagery in our profession, the reformative power of the imagination holds significant implications for the way we view image-making abilities of human
beings and the way we use the power of the image in performance-related activities.\textsuperscript{53}

Cicero's insight retains its relevancy.

C. The Voice and Body

Most oral interpretation textbooks of this era stated that the voice and body were important considerations in the oral reading of literature. Lowrey and Johnson, Lee, Woolbert and Nelson, Parrish, and Aggertt and Bowen were not exceptions.

Lowrey and Johnson acknowledged that a discussion presenting separate techniques posed a problem, for they believed that the techniques must be "applied simultaneously if the student is to develop naturally, that is, as a whole." They also maintained that a textbook could provide little more than a "general idea" of voice because excellent training "required a patient teacher with a good ear and a background of knowledge and experience."\textsuperscript{54} However, they did outline their ideas on several major elements of the voice.

Believing that vocal quality was linked to the imagination, Lowrey and Johnson defined vocal quality as "an index to a speaker's total, or emotional, response." Achieving a pleasing vocal timbre, they claimed, required an adequate vocal instrument and a "magnetic personality,"\textsuperscript{55} Lowrey's idea of a magnetic personality echoed the teaching of her uncle Booth Lowrey, who said
that personal magnetism was the "secret of oratory, the secret of personal influence, and should be the goal of all education." According to Booth Lowrey, the three elements of a magnetic personality included "a bright mind, a great heart, and a body that is free and composed." Sara Lowrey believed that oral reading provided the ideal means for cultivating a good personality because it required a person to sincerely share an "appreciation of literature with others."

A satisfactory vocal instrument, according to Lowrey and Johnson, depended upon the inherent physical nature of the instrument and the use of the voice. An individual should strive to improve the overall vocal tone by the principles of relaxation and proper phonation.

Tone color, an element of vocal quality, Lowrey and Johnson described as tones which express the mood of the author's words. Using their technique of thinking and concentrating on the "significance of the words" permitted the reader to "give to the tone the quality, or color, which conveys the exact meaning." Echoing Emerson, Lowrey stated that "sincere and earnest thinking" coupled with "good psycho-physical coordination" were requisite for good tone color. Lowrey's insistence on sincerity of expression carried over from her earlier writings in which she quoted Moses True Brown, who said that "the soul must attune the instrument to the theme." He continued:
Nothing is so utterly unsatisfactory in the whole realm of art as the human voice with a perfected technique and no soul behind it. If the artist cannot inform his technique with psychic force, no grammar of mechanical form of tune, force and music can save him! The music box may be absolutely accurate in time, force and movement; it is only when technique is a vehicle in which rides the Being that it becomes of value in any high sense.60

Melody, the next element of vocal variety, Lowrey and Johnson defined as "the modulation of the voice from one pitch to another." They claimed that the best readers could modulate the voice in such a way that they expressed a full understanding of the written idea.61 They further advocated, as did Elsie Fogerty,62 that a reader may wish to use a "song-like" melody when reading poetry, especially lyric poetry, because doing so "lifts speech above the plane of everyday life into the realm of idealization."63

Tone copying, Lowrey and Johnson's next topic, was not strictly considered an element of vocal variety, but rather a technique to help a reader discover a satisfactory interpretation of an author's words. First of all, the student should paraphrase the writer's words, and then employ the elements of vocal variety to adequately express those words. Once satisfied with the tones created using the familiar language, the reader should adopt those tones while reading the literature. In time, the writer's words should be as natural to the reader as the paraphrase.64

Diction, Lowrey and Johnson's final consideration of voice, included both word choice and articulation. For the
purposes of their chapter, they discussed only the latter at any length. They agreed with Claude Wise of Louisiana State University, who wrote that individuals should strive to "achieve the level of standard regional speech." In addition to standardization of speech they discussed clarity and beauty as criteria for "acceptable diction." Clarity, they maintained, demands "distinct enunciation of both vowel and consonant sounds," and adequate volume. They concluded their chapter on the voice the way they began, writing about pleasing resonance. They encouraged the student to cultivate a beautiful voice in much the same manner as did Moses True Brown.

Unlike Lowrey and Johnson, who assumed that the student of oral interpretation would have had a beginning course in voice and articulation, Lee informed her reader of the function of the voice and provided instruction on how to control and develop a better speaking voice. She placed great stress on the proper production of sound. She discussed the elements of intensity, volume and projection, stress and force, pitch and quality, duration, and intelligibility of speech, and encouraged the interpreter to work to discipline the voice, not for vulgar display, but rather that the reader may "project his material satisfactorily."

In her discussion of intensity, Lee explained the function of the vocal mechanism and proper breathing. She
stressed control, stating that as the student becomes more proficient in use of the voice, that control and flexibility would aid the student in performing increasingly more difficult selections. Volume and projection, her next two elements, are related to intensity, she claimed. Indeed, she recognized that the terms volume and intensity are often used as synonyms meaning degree of loudness. Projection, on the other hand, included not only the physical control of volume, but also consisted of a "mental attitude": the speaker must desire to communicate.

Although stress and force are both degrees of intensity and are difficult to separate from intensity through pitch, Lee treated each distinctly. Stress, she stated, consisted of an additional amount of intensity on a single word or syllable, while force is a "broader" term denoting an overall "attack on the idea or feeling." She further subdivided force into three classes, that which is used on a single word, that which is used for a phrase, and that which is a steady increase in force throughout a selection.

Lee defined pitch as "the place of a sound on the musical scale," and quality as "that characteristic of a tone which distinguishes it from all other tones of the same pitch and intensity." Lee stated that pitch was of "considerable importance in interpretation because it
allowed the reader to "suggest shades of meaning" and to "reflect attitude." The changes in pitch result in a melody and add "richness" and "variety" to the reading. She warned the reader, however, not to let melody become an obtrusive pattern, for so doing clouds meaning and the logical and emotional relationships in the language. Like Lowrey and Johnson, Lee stated that vocal quality is influenced by the emotions and attitudes of the speaker. The ideal occurs when the speaker understands and communicates the author's meaning. She warned that the reader not cultivate a particular vocal quality and impose it on every selection read.

Timing, Lee's next subject, is one of the "subtlest and surest" ways the reader can communicate meaning, she wrote. To achieve skill in the use of timing, she suggested that the reader master control of breath and use good articulation. Next, the reader must learn how to best use the pause. Lee stated that to use the pause well, the interpreter must be immersed in the text and needs the "keenest sense of the material's import" in order to use the elements of time effectively. If the reader practices reading material that requires a variety of timing patterns, Lee claimed that skill will be enhanced. And finally, she suggested that the reader practice with material in which the time elements vary with the "image or feeling."
Intelligibility of speech was Lee's final concern. Like Lowrey and Johnson, she stressed that the speaker must be easily heard and understood and that the speaker must pronounce words correctly and articulate clearly.  

Woolbert and Nelson devoted the bulk of their text to the study of the voice. Unlike Lowrey and Johnson, they did not assume that the student had already taken a voice and articulation class. Indeed, in the preface of the book, Nelson stated that she and Woolbert firmly believed that a student could communicate meaning effectively only when the student had mastered the use of the voice.

Woolbert and Nelson discussed the topics of speech pattern, vocal quality, vocal force, vocal tempo, and vocal pitch in separate chapters. They defined each element in a way that Lowrey and Johnson would basically agree with, but their suggestions on technique always begin from without, reflective of their behaviorist persuasion. Woolbert and Nelson advocated control in each element, as did Lowrey and Johnson, and perhaps the end result would be similar; processes, however, were quite distinct.

Perhaps the clearest distinction between Lowrey and Johnson and Woolbert and Nelson resided in their discussions of vocal quality. Woolbert and Nelson suggested ways in which the interpreter could create a particular vocal quality in order to give the appearance of emotion. For example, they advised that while reading Vachel
Lindsay's "Abraham Lincoln Walks at Midnight," the reader should use "full, resonant tones" to create "the deep sincerity and solemnity" of the work. While Woolbert and Nelson did admit that vocal quality is an index to the speaker's personality, their subsequent statements about vocal quality are not nearly as inward oriented as Lowrey and Johnson's. Woolbert and Nelson prefaced their section of exercises by encouraging the student to "try to find a quality that will be appropriate to the mood" of the selections. Similar instructions regarding the other elements of vocal quality were also provided. In contrast, Lowrey and Johnson instructed the student to employ their technique of thinking which included using the imagination to grasp images, responding to the image, and then speaking the words.

In his chapter on the voice Parrish reviewed the basics of proper breathing, relaxation, vocal production, and resonance in much the same way as the other writers. However, he did not stop there. Agreeing with Lowrey and Johnson he stated that a reader must "think and feel" himself or herself "into the selection." If the student encountered difficulty with the author's words, he suggested, as did Lowrey and Johnson, that the student try tone copying to get the right mood and then transfer the vocal interpretation from the paraphrase to the literature. As mentioned earlier, however, Parrish did
not advocate a technique as specific as Lowrey and Johnson's.

Unlike Lowrey and Johnson, Woolbert and Nelson, and Parrish, Aggerett and Bowen stated that "visible communication is primary," even though much of the "color" and "substance" of the literature is communicated through the voice. However, in their subsequent discussion of the mechanics of vocal production and elements of vocal variety, they agreed with the others. Aggerett and Bowen explained the interrelatedness of the elements of vocal variety and the necessity for using them to convey meaning. They offered suggestions to the reader and provided numerous exercises.

Although all of the authors recognized the importance of a good voice in oral reading, they also claimed that effective bodily action was essential for communication. Lowrey and Johnson stressed that interpretative reading is a suggestive art and cautioned the reader against being too literal in movements. They drew upon the writing of Curry in stating that "the higher the art the more manifestative and the less representative the action." They agreed with Emerson, who claimed that "a quiver of a muscle might convey more than violent gesticulation." And they quoted Sarett and Foster, who wrote that "impressions of the speaker are derived largely from signs of which the audience are unaware."
Lowrey and Johnson maintained that "sense imagery provides a wonderful help in solving the problems of bodily action." They agreed with those psychologists who stated that sense perception goes far beyond the traditional imagery of the five senses. Motor, or muscular imagery, is the basis for bodily action, they claimed, and described it as "virtually thinking with the muscles." In addition, they noted that organic imagery is a "vital part of the aesthetic experience." These senses include pain, temperature, equilibrium, organic modifications, and kinaesthesia. Motor and organic imagery are both experienced in the body. Lowrey and Johnson stated that even in silent reading the body responds as the reader creates scenes in the imagination. Likewise, as the oral interpreter performs, the audience should vividly imagine the scenes created and pay little regard to the reader. Therefore, the reader must do nothing to distract the audience. Lowrey and Johnson wrote that the "mere suggestion of an action is more effective than literal and complete action. The image of an action serves a better purpose than a complete copy of the action." However, they realized that such advice may not aid the beginning oral interpreter and suggested that the beginner

enter into the experience with total abandon, the whole body, mind and voice coordinated in an exaggeration of the activity suggested by the words. Then reread--restraining the impulse to act, keeping the image of the action only. Sense the actions in the same muscles which
participated in the literal representation. In this second reading, motor imagery is used as a technique of thinking. It should be just as vital and even more compelling to an audience than the literal representation. Lowrey and Johnson noted that good oral reading involves both thought and emotion. As stated earlier, they adhered to the James-Lange theory of emotion, that the body's response to a situation stimulates emotion. Closely allied to emotion is the concept of empathy. Lowrey and Johnson instructed the novice reader who has difficulty experiencing imagery to concentrate upon content, not form. They stated that an understanding of empathy would correct the fault of excess attention to form. "The projection of oneself into an imaginative experience is fundamental to artistic understanding and appreciation," they claimed. This projection would help the student concentrate more fully on content. Empathy, however, affects the audience as well as the reader and clues the reader into the effectiveness of the performance. Empathy could be used as a barometer to gauge audience involvement, Lowrey and Johnson believed. They encouraged readers to let the literature guide judgment when making choices concerning overt bodily movement. For example, when reading scenes that depict or recount graphic violence, they suggested that the reader remain not only "immobile" but also "withdraw feeling from the voice and let clear articulation be the chief medium of communication." The material should
also be used to guide the reader when making other choices, such as whether to use on or off stage focus.  

Charlotte Lee began her chapter on the body in oral interpretation by discussing empathy. Her definition, borrowed from psychology as was Lowrey and Johnson's, defined empathy as a "feeling into," or "mental projection . . . into the elements of a work of art." She stated that empathy, which is linked to the imagination, causes muscular contractions, which are in turn caused by the literature. Gesture, too, is related to empathy and results from the reader's response to the literature. Lee warned that bodily action must never be an affectation; it must be the result of an inward response. She wrote:

> Muscular response is in itself a result of inner or mental activity. The outward or physical signs must never be accepted as a substitute for the inner activity, but must rather be considered as an indication of that inner activity. The inner activity, the mental response, must come first. The muscular response must follow.

Woolbert and Nelson devoted much less space to the body than they did the voice in oral interpretation. They did, however, readily admit that the bodily action of the interpreter "is most important in stirring up meaning for the audience." Like Lowrey and Johnson and Lee, Woolbert and Nelson placed empathy at the core of appropriate bodily response and stated that empathy is the "essence of all artistic appreciation." They further stated that empathy implies coordination and that coordination implies total
bodily response, economy of effort, and rhythm. They claimed that "every movement must come from within outward as a part of the whole and not as an isolated manifestation." Woolbert and Nelson spoke of the whole, a key concept in Gestalt psychology and a favorite topic of Lowrey and Johnson. However, one chief distinction in their theories may be observed between Lowrey and Johnson and Woolbert and Nelson, a distinction which has psychology at its root. While Lowrey and Johnson embraced the James-Lange theory of emotion, that bodily action "appears to be as much a cause as result of feeling," they did not claim that feeling, or emotion, resides in the muscles. Emotion comes from within, they said. Woolbert and Nelson, on the other hand, in line with behaviorism, stated that to be "emotionally set" means to be "muscularly set" and that "no matter what the author's intention or purpose may be—to make his audience laugh or cry—he makes them do things, and that doing may be called emotion." In their section of exercises, Woolbert and Nelson's instructions to the reader seem outward oriented. They ask, at the heading of one selection, "What bodily movement would serve most effectively for your interpretation of this passage?"

Parrish included no separate chapter on bodily action. He firmly contended that if impression were complete, expression would follow. In the chapter on vividness he explained that if a reader's performance is colorless, the
reader may try to enhance it by simulating an interest. Because "motion encourages emotion," the reader can give his or her muscles the "feel of...attitudes; he can cultivate appropriate tensions and relaxations." By cultivating physical alertness, the reader can also aid vocal expressiveness. However, Parrish intended that these suggestions be used only in practice as a means of cultivating genuine feeling.

Aggertt and Bowen opened their chapter on bodily action by discussing empathy. They defined it in much the same way as the other writers and noted its effect on the muscles. They, like Lowrey and Johnson, understood the importance of the whole. They wrote:

If we do think with the whole of ourselves, those muscular reactions that we have referred to as empathic responses must be a part of our thought process. When empathy prompts us to smile, we must to a degree be thinking a smile. If this line of reasoning is true, as modern psychology would indicate, then empathy goes much deeper than mere muscular response and becomes a matter of attitudes and thought patterns. Thus its significance is manifold.

Aggertt and Bowen, also like Lowrey and Johnson, believed in the worth of the James-Lange theory of emotion. However, they did not, as did Lowrey and Johnson, discuss the nature of emotion. They devoted the remainder of their chapter to five elements of activity, posture, personal appearance, facial expression, gesture, and total bodily response, and examined them in light of their effect on the audience.
Sara Lowrey embarked on writing her textbook because she believed that she had developed a unique approach to basic principles of oral interpretation. Collaborating with Johnson, she said, not only helped her refine her thoughts but also probably aided acceptance and publication of the book. Indicative of the book's popularity, 135 educational institutions adopted the book in its first year, and the Brooks's survey indicated that in 1957 the text tied for second place as the second most used textbook in first course college classes in oral interpretation. Perhaps Lowrey's unique approach, her technique of thinking, which was rooted in imagery and the imagination, explains the popularity of the book. Furthermore, unlike the other most popular books of the time, Lowrey provided specific instructions for beginners. As a teacher she was familiar with the frustrations of novices and set about to help them. Lowrey's unique approach also constitutes her primary contribution to oral interpretation. Truly, she "had come up with something a little bit different."
ENDNOTES

CHAPTER III


4Interview with Sara Lowrey, Greenville, South Carolina, 5 August 1981.

5Marion Parsons Robinson, "Notes from the Classroom of Gertrude E. Johnson," The Speech Teacher 22 (November 1973): 328.


7Interview with Sara Lowrey, 5 August 1981.

8"Miss Sara Lowrey Brings Out New Book Out of the Ordinary," newspaper clipping, The Texas Collection, Baylor University, Waco, Texas. All future references to this collection will be referred to as TC.


10Bulletin released by Appleton-Century-Crofts, TC.

11"Lowrey's Book Lauded. Editor Praises Baylor Textbook Authoress," newspaper clipping, TC.


13Interview with Sara Lowrey, 5 August 1981.
Sara Lowrey to Jack W. Herring, 18 October 1976, Armstrong-Browning Library Collection, Baylor University, Waco, Texas.

National Survey of Oral Interpretation Curriculums, Keith Brooks, Ohio State University, 1957, Sara Lowrey Private Collection, Greenville, South Carolina. See Appendix C.


Ibid., p. 335.


Ibid., pp. viii, 47.


Ibid., pp. 417-18.


Ibid., p. 48.


Parrish, *Reading Aloud*, p. 418.


Ibid., pp. 30-31.


37 Ibid., p. 80.


40 Lowrey and Johnson, *Interpretative Reading*, pp. 32-34.

41 Ibid., p. 52.

42 Ibid., p. 32.


44 Ibid., pp. 230-41.


46 Ibid., pp. 136-203 passim.


48 Ibid., pp. 296-302.


50 Aggertt and Bowen, *Communicative Reading*, pp. 75, 78, 368, 402.

51 Ibid., p. 341.
52Ibid., pp. 75, 384-92, 341-47. See also pp. 422, 429, and 433.


54Lowrey and Johnson, Interpretative Reading, pp. 179, 190.


58Ibid., p. 181.

59Ibid., p. 183.

60Sara Lowrey, "The Vocal Interpretation of Literature" (M.A. thesis, Baylor University, 1923), pp. 45, 56.


63Lowrey and Johnson, Interpretative Reading, p. 187.

64Ibid., p. 190.

65Ibid., pp. 193-95.

66Lowrey, "The Vocal Interpretation of Literature," p. 54.

67Lee, Oral Interpretation, pp. 110-49 passim.


69Ibid., pp. 282, 256, 275.

70Parrish, Reading Aloud, pp. 100-1.

71Aggertt and Bowen, Communicative Reading, p. 170.

72Lowrey and Johnson, Interpretative Reading, p. 48.
73 Ibid., pp. 49-58.
74 Ibid., pp. 66, 68-71.
75 Lee, Oral Interpretation, pp. 77, 79, 83, 86.
77 Lowrey and Johnson, Interpretative Reading, p. 55.
79 Parrish, Reading Aloud, pp. 303, 102-3.
80 Aggertt and Bowen, Communicative Reading, pp. 154-55, 157-62.
CHAPTER IV
THE FURMAN YEARS AND BEYOND

Sara Lowrey, along with her mother, moved to Greenville, South Carolina, in the summer of 1949 and prepared to teach speech classes at Furman University that fall, a post she maintained until her retirement in 1963. Writing to Dr. A. J. Armstrong, chairman of the Department of English at Baylor and long time friend, Lowrey said that she found her new situation delightful. She claimed that Furman maintained "high academic standards, sane religious attitudes and emphasis on courtesy," conditions"exceedingly congenial" to Lowrey. She further stated that she enjoyed her lighter teaching load and opportunities for extracurricular pursuits, such as public reading engagements.¹

Unlike the Baylor University Department of Public Discourse in 1923, the Furman University Department of Speech in 1949 consisted of a well-developed curriculum. Although Lowrey taught numerous classes at Furman and maintained a leadership role in curriculum development, she did not shape the entire department. She did not originate the speech program; rather, she worked to maintain and refine an already firmly established program. Such a role permitted Lowrey the time necessary to care for
her aging mother and pursue additional activities, the most challenging of which was her educational television program for children. Chapter four focuses on Lowrey's activities and achievements both in and out of the classroom during her years in South Carolina.

A. Classroom Activities

From 1949 until her retirement in 1963, Sara Lowrey taught numerous speech courses at Furman University. Although the department retained no more than five teachers at any one time during her tenure, the course offerings indicated that students chose from a variety of courses in oral interpretation, public speaking, debate, theatre, and radio. Teaching primarily oral interpretation courses, Lowrey's load consisted of Training the Speaking Voice, Introduction to Oral Expression, Interpretative Reading, Creative Oral Reading, Developing the Lecture-Recital, Choral Reading, Speech Correction, and Speech for the Classroom Teacher.

In her first year at Furman, Lowrey taught Training the Speaking Voice, "required of speech majors and a prerequisite for most speech courses." As in her class at Baylor, Lowrey stressed voice training, phonetics, diacriticals, and vocabulary building. Beginning in 1952, Lowrey changed the course title to Voice and Diction. Also in 1949 Lowrey taught Introduction to Oral Expression in which students presented extemporaneous speeches and
read from the printed page. In her Interpretative Reading class students studied techniques of reading aloud and received training in "concentration on the meaning of the printed page and methods of sharing the meaning" of a text. Creative Oral Reading stressed the analysis of literature and characterization. Developing the Lecture-Recital, a course designed for advanced students, focused on program building and research and delivery techniques of both prose and poetry.5

In addition to the established curriculum, in 1951 Lowrey initiated two new courses, Choral Reading, described as a "study of arrangement and practice of group reading of literature for appreciation, public presentation, the school room, and religious services," and Speech Correction, designed to aid teachers in the "correction of common speech disorders."6

Beginning in 1957 Lowrey taught Choral Reading only every other year, rotating with Developing the Lecture-Recital.7 Also in 1957, indicative of Lowrey's continuing desire to cultivate an appreciation for the arts in her students, the department required all speech students to attend at least one concert, lecture, play, and art exhibit each semester.8

Beginning in 1959 and in conjunction with her educational television program for children, "How Do You Say It?", Lowrey taught Speech for the Classroom Teacher,
described as the "study of theory and practice in oral aspects of language and literature: phonetic sounds and symbols, articulation, pronunciation, vocabulary, and oral interpretation of literature" and "discussion methods." About this same time Lowrey inaugurated Furman's initial course in speech therapy, an achievement also in her record at Baylor. Lowrey intended to retire from active teaching in June of 1962. She desired a "less demanding routine" and more time for private study. However, these plans changed, for Lowrey did not retire until the following year. Writing to a friend, Lowrey wondered if anyone looked forward to retirement as eagerly as she did, since it would provide the opportunity to "teach and lecture on a freelance basis." Her mother's failing health forced Sara Lowrey to reject "intriguing offers" from other schools, although many institutions invited her to present recitals and workshops.

At the completion of the school year in 1963, Lowrey retired. After forty years of active teaching and at the age of sixty-six, Lowrey temporarily removed herself from the world of academia. Like many individuals from Baylor, her Furman students and colleagues vividly remember her impact upon their lives. For example, C. Mitchell Carnell, Jr., executive director of the Charleston Speech and Hearing Center, Charleston, South Carolina, stated that
Lowrey exerted a "tremendous influence" on his career beginning in 1954 when he first enrolled at Furman University. Interested in speech correction, Lowrey urged Carnell to visit the Greenville Speech and Hearing Center. Later, at various regional and state conventions, Lowrey introduced Carnell to numerous "speech people" and encouraged him to "take a broad view of the profession." Calling her a "profound human being," Carnell concluded that Lowrey contributed much to his career as a speech therapist and to Furman University.13

B. "How Do You Say It?"

"Everyone talks about education. I try to do something about it." These words of Sara Lowrey embodied her motivation in all of her educational pursuits, particularly her pioneering efforts in educational television. When the USSR launched the first of the Sputnik earth satellites, outdistancing the United States in the race to space, educators sought better ways to teach America's children to join the quest for space. The need for greater skill in science and mathematics was obvious; however, for Lowrey, the need for competence in the social sciences, language and literature was just as necessary. A staunch pacifist, Lowrey stated that communication was the very center of the world's needs. A world without war could come, according to Lowrey, only through effective communication.14
Using television, a space age technology, Lowrey launched her own open circuit television program in 1959 in an effort to improve the language and communication skills of upper elementary school children. Her program, called "How Do You Say It?", produced through the cooperation of the Greenville County Public Schools, Furman University, and WFBC-TV, aired weekly, beamed to children in WFBC-TV's four state viewing area, South Carolina, North Carolina, Tennessee, and Georgia. The aims and objectives of the program, its nature, classroom teacher evaluations, and listener reactions are the subjects of this chapter.

Various educational concerns also prompted Lowrey to initiate the "How Do You Say It?" program. First, she believed that current teaching in the language arts programs of many schools failed to meet the students' needs. Students, she wrote, found poetry distasteful, while the community criticized the schools because "Johnny can't read." "Many educators say the weakness in today's education is that subject matter is watered down. I am inclined to agree with them," Lowrey said, "because I feel that students should be challenged so that they can cultivate educational curiosity." As a long time teacher on the university level, Lowrey realized that the shortcomings of many college students, including open antagonism toward literature, suggested a "miscarriage of well-intended earlier instruction." She hoped that "How
Do You Say It?" would make the study of literature exciting, while at the same time would teach reading skills.

Second, as a member of the Greenville Speech and Hearing Board, Lowrey believed that anyone who experienced oral communication difficulties was, in the broadest sense, handicapped.17 "Our greatest flaw is indistinctness," Lowrey told a reporter for a local Greenville newspaper. Such a trait placed the college graduate on the same "culture level" as those the graduate would brand as uneducated, Lowrey continued.18 The desire to circumvent such problems for the elementary school child motivated Lowrey's actions.

Besides the general need for speech training in the schools, Lowrey also realized that most elementary school teachers lacked the skills requisite for teaching oral communication principles to their students. Upon receiving a Carnegie Grant-in-Aid in 1951 and 1952, Lowrey devised a test to determine the knowledge of phonetics of those tested.19 The results of the test, given to elementary school teachers from "Wisconsin to Florida and from Texas to South Carolina," showed that a large number of teachers could not interpret many of the dictionary symbols for pronunciation. Lowrey reported that subsequent testing over the following ten years repeated these findings. To help these teachers learn phonetics and improve their
speaking skills, Lowrey organized a series of speech training workshops for interested teachers. After one week the teachers were retested and scored very well. To demonstrate the vowel sounds, Lowrey made a phonograph record of the front, back, and central vowels; in addition, she taught a speech training class at Furman University in conjunction with "How Do You Say It?" for elementary teachers. To encourage enrollment, the University granted undergraduate or graduate credit for Lowrey's course, called Speech for the Classroom Teacher, and offered scholarships as well as credit in education or speech. Teachers were required to attend one of two sessions offered each week and to view "How Do You Say It?" weekly.

And finally, Lowrey revived an old method of language study. Following the advice of J. Frank Dobie, who said that we need readers "such as McGuffey's," Lowrey examined the nineteenth century books and discovered a threefold emphasis: "literature that incites imagination, phonetics, and instruction in oral reading." Believing that silent reading, although good, had not met all of the students' needs, Lowrey proposed an oral approach to language study as recommended by McGuffey. Lowrey said that poetry should be spoken. Saying words isn't speaking poetry. Tones and rhythms are needed. Literature should be presented so that the mind of the hearer is kept on the experience. Children are naturally dramatic, and if literature is taught according to dramatic
interpretation, the children will find it a high adventure.23

In her collection of teaching aids for the program, Lowrey wrote that "study in the oral approach to language and literature will present ways of speaking which should command the interest and attention of the listener." She promised that the program would "explore ways of learning to enunciate clearly, articulate with ease, pronounce words correctly, use the dictionary effectively, and speak poetry with enjoyment, entering into the rhythm and mood as a means of understanding and appreciation."24 With these goals in mind Lowrey embarked on another journey that promised "high adventure" and rewards as yet "undreamt."

"How Do You Say It?", first broadcast in September of 1959 over WFBC-TV in Greenville, South Carolina, enjoyed a "successful life" for three years.25 During these three years Lowrey weekly video-taped the one-half hour segments, which were aired without repeat for the life of the telecast. The video-tapes, seen the following week by area school children, were sent to the South Carolina Educational Television Network for further distribution. "How Do You Say It?", one of Furman University's first attempts at television production, was also one of the Piedmont's initial efforts in television instruction. Every sixth grade class in the Greenville County Public School System viewed the program in its first year, as well as the general public in WFBC-TV's four state viewing
area. For the 1960-61 school year the program, broadcast on Tuesday morning instead of on Monday morning, further broadened its appeal by including the fifth grades in Greenville County. By the third year students from the fourth through the eighth grades benefited from the telecast. In the first year alone 150 classrooms in Greenville County participated with about 60 classrooms outside the county. "How Do You Say It?" was so successful in South Carolina that commercial stations WUSN in Charleston and WNOK in Columbia carried the show beginning in 1961.

In preparation for the program, Lowrey asked the administration of Furman University for released time, which they subsequently granted. During this time Lowrey read numerous books on sixth grade teaching and finalized arrangements with WFBC-TV, which authorized the one-half hour per week time allotment and promised to provide all the necessary facilities, a director, promotional assistance, and the use of the station's newly purchased video-tape equipment, all free of charge. Later that summer, at the invitation of the American Academy of Television Arts and Sciences, Lowrey traveled to New York to obtain advice about how to conduct the program. The Academy aided her with every element of the broadcast by arranging interviews with key people in graphic arts, music, and children's programs. When Lowrey informed the
music man that she could not afford to pay ASCAP fees, he suggested a non-copyrighted tune called "Jack-O-Lantern" to be used with the opening teaser and to conclude the program. Other individuals suggested that she use visual aids, that she maintain a consistent format, and that she should work to capture and hold interest in a way that was "relevant to the broad purpose of the telecasts." It was Lowrey's idea to have the children on the set with her, knowing that children would hold the attention of an audience.

In addition to making arrangements for the program, Lowrey put together a group of teaching aids, which could be purchased by classroom teachers through Furman University for a small fee. Upon reflecting on her part in the presentation of "How Do You Say It?", Judith McKinney Keasler of Pickens, South Carolina, wrote the following:

> It was my privilege to work with Miss Lowrey as a student typist in preparing aids for "How Do You Say It?" for the first three years. Miss Lowrey searched through armloads of poetry books for just the right materials she wished to use. We wrote to many publishers to inquire about permission to use poems. Many were already in public domain. We then arranged and indexed charts, drills, and poetry; and I typed it for duplication by the Furman University printers.

Unfortunately, a limited supply of the aids prohibited the children from each receiving a copy. Lowrey regretted that the University could afford only to furnish teachers with
copies and said she thought the children could learn more from the course if each owned a personal copy.35

After preparing herself for the broadcast and working out production details, Lowrey set about the task of preparing the community for the program and eliciting public support for her efforts. To accomplish her goal, Lowrey wrote letters to area principals and ministers. Dr. J. B. Hodges, coordinator of instructional services for Greenville County, offered his support after Lowrey convinced him that the effort was worth a try, and he promised that he would choose the children who would appear on the set.36 In her letter to the principals, Lowrey outlined her motivation for the program and urged the principals to place television sets in the classrooms, allowing teachers and students to tune in to the program. Indeed, a shortage of sets proved to be a major difficulty since the school district allotted no funds for the project. However, the schools procured one hundred sets from individuals and local organizations the first year and additional sets the following years.37 According to a Greenville paper, one "enthusiastic viewer" who contributed a television set wrote Lowrey to say that "it grieves me to think that funds are readily available for any kind of sports project, band uniforms, or baton twirling, but anything relating to the fundamentals of education is sidetracked through complaisance and lack of interest."38
In her letter to ministers Lowrey suggested that the series may be of interest to the mothers of the church who wanted to instill good speech habits in their children, a concept echoing from Lowrey's own early education at home. She asked the ministers to inform their parishioners of the program, to notify other ministers of the broadcast, and to submit ideas for improvement as the series progressed.39

In addition to the aims and objectives of Lowrey's venture, the nature of her program deserves attention. In 1959 television, a relatively new medium, captivated many people, and Lowrey capitalized on what she termed the "entertainment values" of television to help her maintain the interest of her audience. Learning should have "vitality" she said, and she used television as many other teachers use various types of teaching aids to hold the attention of students.40 Although no tapes or transcripts of "How Do You Say It?" exist, it is possible to reconstruct the program through cue sheets, newspaper accounts, interviews, and letters.

As previously stated, Lowrey decided early in her planning to use children on the set with her. When word of her plans reached area teachers, many eagerly volunteered to have their classes on the show. Chosen by Hodges, Mrs. Paul Underwood's sixth grade class from Stone Elementary School, Greenville, appeared on the broadcast during its
first year. "And they were little racehorses," Lowrey said of the group. She continued:

You had to hold the reins just right! And I found out early that I couldn't rehearse them. They'd be charming in rehearsal and then they'd try to remember how they said it. We had a nucleus of about 15 or 16 children to choose from each time, and for each program we'd use 9. I put 5 children on a riser for the back and had 4 on the front row. I had a complex system of rotation so that each child got his or her turn on the front row so that each one could be in the opening teaser. I had them sit in desks with arms. For the opening the first child would say into the camera, 'How do you say it?' The second child would say, 'How do you say it?' The third child would say, 'How do you say it?' And the fourth child would say, 'How do you say what?' And that last child would always get a laugh.41

Following the opening statements by the children, Lowrey would incorrectly pronounce a few selected words followed by the correct pronunciation. Two examples follow:

Do you say 'kitten,' or do you say 'kitt'n?'
Do you say 'brighten,' or do you say 'bright'n?'
Do you say 'lighten,' or do you say 'light'n?'
Do you say 'listen,' or do you say 'list'n?'

Do you say 'Thanksgiving,' or do you say 'Thanksgiving?'
Do you say 'pumpkin,' or do you say 'pun'kin?'.42

On most occasions Lowrey built the remainder of the program around the mispronounced words and a poem, often a ballad, to illustrate her points. Lowrey stated that ballads are an excellent incentive to learning rhythm and sound. There is no need to concentrate on the meaning of words when nonsense sounds are used—therefore the children can listen to the sounds and make rhythms that will carry into meaningful words later on.43
The use of ballads also offered an excellent opportunity for the children viewing the program to participate, Lowrey believed. Classroom teachers told her that the children recited the nonsense choruses and encouraged one another to pronounce the words precisely. Later, when the children read poetry aloud that contained "meaningful words," Lowrey used her "technique of thinking" to help the students understand the words they read. Believing that "actions, tones, and rhythms are intrinsic to poetic experiences," she encouraged her pupils to "sense actions spontaneously by thinking the meaning" of the words and to carry out what they sensed in the form of bodily action. One poem used on the broadcast was Robert Browning's "Pied Piper of Hamlin." Drawing upon her previous association at Baylor University, Waco, Texas, Lowrey wrote to Jack Herring, Director of the Armstrong-Browning Library at Baylor, for a print of the Pied Piper Window at Baylor as well as copies of the drawings illustrating the words of the poem made by William McCready, Jr. after he received the original copy of the poem. Herring promptly attended to Lowrey's request.

Guests frequently appeared on "How Do You Say It?", among them Lowrey's Furman University students enrolled in her oral interpretation classes and therapists from United Speech and Hearing. On the final program of the first year, Lowrey featured guests in conversation about speech
in various parts of the English-speaking world. Knowing that southerners harbor feelings of both "pride and embarrassment" about their speech, Lowrey taught her students to respect various dialects and not to feel that southern speech was inferior. To accomplish this goal, Lowrey invited Dr. and Mrs. F. Townley Lord to appear on the broadcast. Dr. Lord served as a professor of religion at Furman. Other guests were J. Vincent Price, manager of Southern Bell Telephone and Telegraph Company in Greenville, and a native of Charleston, and Mrs. Harold P. Goller, chairman of the afternoon group of the Greenville branch of the American Association of University Women, and a native of Pennsylvania. On this program the guests discussed "speech differences such as the broad 'a', the single stress, the shift in accent, vowels and diphthongs, musical 'liquid' vowels, and other regional speech differences." As she introduced each guest, Lowrey used visual aids to help the children associate each guest with the region from which he or she came. To introduce the Lords she presented pictures of Big Ben, the Houses of Parliament, Queen Elizabeth II, a castle, and the British flag; for Mrs. Goller she showed pictures of a northern industry, the Liberty Bell, Independence Hall, and the United States flag; and for Mr. Price she presented pictures of the gardens near Charleston, azaleas, camellias, and the Confederate flag. At the conclusion
of the broadcast one child told, "'I'm glad to learn that there are some good things about southern speech.'"50

However, the real test of the worthwhile nature of Lowrey's venture lay in the knowledge acquired not only by the children on the set, but also by the more than five thousand children who participated in the first year alone. Lowrey had hoped that the children would integrate the program into their school day and not forget what they had learned the moment the set was turned off.51 Lowrey believed that the child watching the program on television could easily identify with the children on the set, and through the "excitement of the production" could experience the "joy and thrill of learning."52

According to a reporter for a Greenville paper who visited the children in Clarissa Taylor's sixth grade room at Monaview Elementary School, the students responded as Lowrey had hoped. The children eagerly raised their hands to answer the questions asked by Lowrey and their own teacher, Miss Taylor. The children prided themselves on their quickness in looking up in the dictionary the new words introduced by Lowrey even before she had time to explain them. Their attention never wandered, the reporter stated, and at the conclusion of the broadcast they willingly participated in a class discussion led by their teacher reviewing what they learned and accumulating additional information. The reporter also noted that when
the discussion of the program ended and the children began to read their original stories aloud, that their reading revealed that Lowrey's teaching did indeed carry over into other class work. They carefully pronounced their words and read the stories in a natural, relaxed manner. Lowrey had instructed the students earlier that "naturalness is the key to good speaking habits."^53

However, Clarissa Taylor's classroom was not the only one to respond so enthusiastically to "How Do You Say It?" According to a letter from Hodges to Lowrey, the program constituted the "highlight of the year in many classrooms."^54 Hodges reached his conclusion based on the teacher evaluations received in his office from the 245 area teachers who regularly viewed the program with their classes. After compiling the data Hodges issued a summary statement of his findings. According to his statement the teachers found that 34% of the students were greatly helped by the program; 48% were moderately helped; 10% were helped little; and 8% not at all. Nineteen per cent of the teachers said that the program was too advanced for the students; 79% found it satisfactory; and only 2% found it immature. All but one teacher thought that the program should be continued the following year for both the fifth and sixth grades. Seventy-five per cent thought that the pupils viewing the broadcast that year should view it again the following year even though they would be in the 7th
grade and the show would be prepared for the 5th grade level. The teachers agreed that the program "motivated pupil interest in all types of activity and subject matter," and they all strove to integrate the broadcast with their own language arts and social studies classes. The evaluations indicated a general desire for "a change of day, improved viewing conditions, outlines of programs in advance," and "copies of charts and poems for pupils as well as for teachers." The teachers also indicated other positive results that they observed in their students. Among those listed were the following:

- awareness of good speech
- appreciation of good literature
- independent use of the dictionary
- improvement in pronunciation, syllabification, and distinctness
- improvement in oral expression in reading
- improvement in listening habits
- improvement in courtesy
- improvement in spelling
- improvement in reading interest
- improvement in understanding of mechanics of good speech
- more confidence in classroom participation
- increased interest in educational television
- general carry-over for self-improvement
- more interest in dramatic productions and assembly programs
- more rapid development in language arts
- interest in vocabulary building
- interest in word origin
- interest in research
- interest in creative writing
- interest in authors
- enjoyment in creative thinking

The students benefited from Lowrey's class, and so did the teachers, who indicated that "How Do You Say It?" helped them in the following ways:
gave more confidence in presenting language arts

gave new ideas of interesting ways to present

language arts

made teacher more speech conscious, helping her
to improve her own speech and in turn that of her pupils; increased interest in speech training

helped teacher to interpret poetry more effectively

observing effective teacher at work.55

When "How Do You Say It?" began, Hodges stated that the program would be an "interesting experiment" and would "provide an opportunity to test the effectiveness of television instruction."56 At the time he made these statements, "How Do You Say It?" was in its infancy. But the program grew and developed, and according to the teachers involved, proved well worth the time and effort.

Professionals other than the teachers working with "How Do You Say It?" praised Lowrey's efforts. Hodges said that Lowrey did an excellent job.57 In a letter to Edna Seaman, public affair manager for WFBC-TV, R. Lynn Kalmbach, general manager of the South Carolina Educational Television Center, congratulated the management and staff of WFBC-TV for producing the telecast. Adding that WNOK-TV in Columbia and WUSN-TV in Charleston had begun broadcasting the program, Kalmbach stated that "from all reports, this program has met with tremendous success in all areas where it is received."58 Norvin C. Duncan, assistant manager and program director of WFBC-TV, wrote Lowrey to say that her series constituted one of the "most worthwhile features we have ever carried."59 And Constance
Connors, editor of Scott, Foresman service bulletins, wrote Lowrey to say that "How Do You Say It?" was the only teaching-by-television program of which she was aware that was "designed to help children learn how to pronounce words precisely and to encourage an interest in their meanings and in the use of a dictionary."  

The news media proclaimed Lowrey's work to be a success. The Greenville News stated that Greenville had "established a television 'first' that is rapidly spreading over the state because of its educational value." One editor said the following of Lowrey:

Miss Sara Lowrey's first appearance in a series of classroom study made many of us wish we might turn the clock back to school days, if it were possible to have such a teacher as Miss. Lowrey. It was a delightful experience to see and hear this word lesson as well as to watch the boys and girls in her class. It was all very fascinating. . . .

Another editorial, extolling the merits of South Carolina's educational television system and its use in the classroom, cited Lowrey's work as one of South Carolina's successes. The writer stated that

educational TV has the approval of almost every individual and agency which has given it serious study. In a recent editorial, the Charlotte Observer 'pointed with pride' to the fact that South Carolina has taken the lead in this important area of education.

Yet another editorial suggested that classes such as Lowrey's should be available for all the grades of school, noting that "the ability to write and speak well should be
one of the primary goals of education," and praising Lowrey and WFBC-TV for their contributions to that end.64

Both Lowrey and WFBC-TV received many letters of commendation from the public.65 One man, a voice teacher, told Lowrey that her "diction pedagogy" echoed the teaching that he had received years ago in the "Old Italian School of Singing" in which students silently exercised the "muscles of the pharynx, soft palate, etc., without any phonation. Vowels were stressed and consonants made to neatly fall into line, initial and final. . . . ."66 Alice Wyman, coordinator of community services for the University of South Carolina, Columbia, wrote to Lowrey saying that the program was "a very fine thing."67 Another viewer wrote saying

You create joy and satisfaction in the learning process, and it is apparent to this viewer that your TV pupils share my feeling. I think teaching is an art, and it thrills me to watch the boys and girls eagerly absorb all that you say. . . . I would hope to emulate one who draws so much from her students.68

Yet another viewer from Pickens wrote a letter to the editor of a Greenville paper stating that Lowrey's lessons were "truly an inspiration to better speech," and offered her services to make "How Do You Say It?" available to the schools of Pickens County.69

When Lowrey retired from active teaching, WFBC-TV cancelled "How Do You Say It?" However, the state committee on educational television allocated funds to re-
telecast the program over the educational network for an additional ten years. Unfortunately, neither WFBC-TV nor SCETV retained any of the tapes.

In order to assist other experiments in educational television, Kenneth Leedom, executive director of the Academy of Television Arts and Sciences, informed Lowrey that he would keep her progress report on file. In addition, the Television Information Office of the National Association of Broadcasters included a description of "How Do You Say It?" in For the Young Viewer, a book designed to "extend knowledge of children and children's programs" to interested laymen and to the local broadcaster, whose responsibilities include "identifying and satisfying the needs of the large numbers of children in his audience."

From all available evidence, Lowrey, Furman University, the Greenville County Public School System, WFBC-TV, South Carolina Educational Television, and the viewing public regarded its pioneering program in educational instruction for children as a highly worthwhile venture.

Desiring to challenge young minds and to make the study of language and literature a joy to her pupils, Lowrey initiated "How Do You Say It?" Always an innovator, Lowrey's activities with radio at Baylor during the 1930's demonstrated her willingness to adapt her speech training techniques for a relatively new medium. Just as radio had not yet come to Baylor in the 1930's, educational
children's television had not as yet come to the Piedmont of South Carolina in 1959. "How Do You Say It?" changed all that. "It was with a crusading spirit that I offered my services," Lowrey said. And as a crusader she successfully implemented her original ideas for educational television and speech training in the schools. Milton A. Price of the Television Program Exchange of the National Research Bureau concluded that "for the sake of the English language today there should be one [program] like this on every station."74

C. Public Appearances and A Summer Professorship

While at Furman University, Lowrey accepted a summer professorship at Northwestern University, Evanston, Illinois, in 1950. She taught three courses: Art of Interpretation, designed to develop "adequate mental and emotional responsiveness to literature" and the "power to read aloud so that this appreciation is communicated to others;" Program Building, which taught students to apply the "principles and techniques of oral interpretation to the selection, arrangement, and effective communication of literature for audiences;" and a Seminar: Problems in Interpretation.75

Lowrey's public reading and speaking engagements were as popular while she taught at Furman as they had been at Baylor. In addition to frequent engagements in the
Greenville area, beginning in 1952 Lowrey annually performed her recital called "Love's Courage" at Furman because of "student and faculty demand." Indeed, "Love's Courage," a program exploring the romance of Robert and Elizabeth Barrett Browning, was probably Lowrey's most frequently performed program. In the 1950's Lowrey presented "Love's Courage" at The University of Florida at Gainesville; in 1955 she gave it at The University of Michigan, Ann Arbor and at Wayne State University, Detroit, Michigan. In November of 1956 The Ohio State University invited Lowrey to present her popular program. She also spoke at Wesleyan Methodist College in Central, South Carolina, on March 28, 1957 and at Anderson College, Anderson, South Carolina, on April 2, 1957. In 1957 Lowrey spoke at Erskine College, Due West, South Carolina. Although the individual who wrote to Lowrey to thank her for coming did not indicate the nature of Lowrey's performance, the individual did say that of all the programs sponsored that year by Erskine, Lowrey's was "by far the most challenging and pleasing to the students." In 1950 while at Northwestern as a visiting professor, Lowrey read William Faulkner's A Fable. Chester Clayton Long, a member of the audience, claimed that Lowrey's reading was "one of the most powerful" he had "ever heard."

D. An Active Retirement
Sara Lowrey, like many creative and productive people, did not stop working when she retired from Furman University in 1963. She "had a lot of energy," she said, and she channeled that energy in useful directions. Lowrey gave numerous public readings after retiring. She returned to Baylor in October of 1963 to give a series of lectures on oral interpretation and to present "Love's Courage." In June of 1963 Lowrey received a letter from Carroll B. Ellis of David Lipscomb College, Nashville, Tennessee, and the First Vice-President of the Southern Speech Association, asking her to present a lecture-recital on the topic of her choice for the Southern Speech Association convention to be held in April of 1964 in Houston, Texas. Ellis claimed that he thought that Lowrey was "the number one person in oral interpretation in the United States." Lowrey replied saying that she would be delighted to speak if she could line up additional engagements in Texas to help defray the expense of the trip. Evidently the arrangements were made, for Lowrey made a tour of twelve schools in March and April of 1964. During the tour she again returned to Baylor where she lectured to classes and repeated her performance of "Love's Courage." She also spoke to the Waco Kiwanis Club on the subject of "Educational Television." On this tour she also went to David Lipscomb College where she presented a program entitled "High Adventure." Selections in the
DAVID LIPSCOMB COLLEGE

Speech Department

PRESENTS

SARA LOWERY

IN

"High Adventure"

ALUMNI AUDITORIUM • MARCH 26, 1964 • 8:00 P.M.

Illustration 17
program included several passages from the Bible; "General William Booth Enters into Heaven" by Vachel Lindsay; "Four Preludes on Playthings of the Wind" by Carl Sandburg; "Now a Satellite" by Louis Guisberg; "The Recessional" by Rudyard Kipling; "Stopping by Woods on a Snowy Evening" by Robert Frost; "How They Brought the Good News from Ghent to Aix" by Robert Browning; portions of A Fable by William Faulkner; The Little Girl and the Wolf, The Unicorn in the Garden, and The Owl Who was God, all by James Thurber.

The following spring Chester Clayton Long of the University of Illinois wrote Lowrey asking her to appear on a reading hour for the Speech Association of America convention scheduled for that fall. Long's idea was to ask certain association members to read poetry written by other association members. He pointed out to Lowrey that many association members, such as Anthony Ostroff, had won national recognition for the writing, to assure Lowrey of the high quality of the literature she would read.

During the fall quarter of 1965 Lowrey served as visiting professor of speech at the University of Utah, Salt Lake City, Utah, and presented "Love's Courage" as part of a ceremony in memory of Gail Plummer, a former professor of speech at the school. In addition, she made six twenty-minute tapes for the Board of Education of Salt Lake City. The Curriculum Specialist in Language Arts for grades K through 3 coordinated the effort using Lowrey and
Gail Plummer Memorial Lecture

Miss Sara Lowrey

Presented by the Board of Directors of the Salt Lake City Public Library

MONDAY, OCTOBER 25, 1965
Eight o'clock in the evening
Lecture Hall, Third Floor
SALT LAKE CITY PUBLIC LIBRARY
209 East Fifth South Street

Illustration 18
the staff of television station KUED. The Deputy Superintendent, Arthur C. Wiscombe, described the tapes as "a fine addition to our educational program as an invaluable aid to many teachers in their work with children in our district."\(^9^6\)

In the spring of 1966 Lowrey traveled to Kansas State College of Pittsburg, Kansas, to give lectures to oral interpretation classes and present recitals. One teacher described Lowrey's visit as "instructive and inspiring to our students as well as a pleasure to all of us."\(^9^7\)

When she was home in Greenville, Lowrey dedicated many hours to volunteer work. She joined the Council on Human Relations, the Greenville League of Women Voters,\(^9^8\) and served as a tutor for the Greenville Literacy Association. As the first president of the Council on Aging, she strove to meet the needs of Greenville's elderly. In addition to her administrative duties as president, she gave poetry readings and "encouraged other cultural activities" for the elderly. Lowrey later stated that when she began work with the Council on Aging "none of us knew what we were going to do." But the group founded what was destined to become the "extensive network of services for the elderly that exists today" in Greenville County.\(^9^9\)

As the years went by, Sara Lowrey spent more time quietly at home. She moved from Greenville back to her native Mississippi in 1983 to be near her family.
During her years at Furman and afterward, Lowrey continued to be a dynamic influence on students and the community. She taught numerous courses at Furman and pioneered a speech therapy curriculum. In line with her progressive thinking, she initiated "How Do You Say It?", an educational television program for children. During the 1930's she brought radio to Baylor; in the late 1950's she brought educational television to South Carolina, North Carolina, Tennessee, and Georgia. She continued her public readings and taught as visiting professor at the University of Utah after her retirement in 1963. Not willing to let her creative ability and energy to go waste, she worked ceaselessly with numerous civic organizations in an effort to aid her community. The fruits of her labor are still evident in the lives of those she taught and in the lives of those who have benefited from her civic efforts.
ENDNOTES

CHAPTER IV

1Sara Lowrey to A. J. Armstrong, 31 October 1949, Armstrong-Browning Library Collection, Baylor University, Waco, Texas. All future references to this collection will be referred to as ABL.

2"Furman Professor Spends Unusual Summer," South Carolina Magazine, August 1959, p. 17, Sara Lowrey Private Collection, Greenville, South Carolina. All future references to this collection will be referred to as SLPC.


4Furman University Bulletin, 1952.


7Furman University Bulletin, 1957.

8Furman University Bulletin, 1957.


10C. Mitchell Carnell, Jr., Executive Director of Charleston Speech and Hearing Center, Charleston, South Carolina, to Jo Ann Bolin Shields, 18 March 1982.

11Sara Lowrey to Jack W. Herring, 31 December 1962, ABL.

12Sara Lowrey to Jack W. Herring, 25 May 1963, ABL.

13C. Mitchell Carnell, Jr., to Jo Ann Bolin Shields, 18 March 1982.
14"Learning Made High Adventure by University Speech Professor," newspaper clipping, SLPC.

15"Miss Lowrey's TV Speech Program: Educator's Dream," newspaper clipping, SLPC.

16Essay written about "How Do You Say It?" SLPC.

17"Learning Made High Adventure by University Speech Professor," newspaper clipping, SLPC.

18"Great Speech Flaw Is Indistinctness," newspaper clipping, SLPC.

19Essay written about "How Do You Say It?" SLPC.


21"Teachers Sign for TV Class," newspaper clipping, SLPC.


23"Learning Made High Adventure by University Speech Professor," newspaper clipping, SLPC.

24"How Do You Say It?" teaching aids 1959-60, p. 1, SLPC.

25Jacqueline Kemble, Community Affairs Director, WFBC-TV, Greenville, South Carolina, to Jo Ann Bolin Shields, 16 February 1982.

26"Sara Lowrey Will Teach Speech on TV," Furman Magazine, August 1959, p. 4, SLPC. See also "Furman Professor Spends Unusual Summer," SLPC; and "TV Speech Program by Furman Be Launched," newspaper clipping, SLPC.

27"TV Speech Training to Begin Soon," newspaper clipping, SLPC.

28"'How Do You Say It?' TV Class Is Set," newspaper clipping, SLPC.

29"Two New Channels Add Lowrey's ETV," newspaper clipping, SLPC.

30"Miss Lowrey's TV Speech Program: Educator's Dream," newspaper clipping, SLPC.

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"Explain Speech Program on TV," newspaper clipping, SLPC.

"How Do You Say It?" cue sheet, SLPC. See Appendix D.

51"Miss Lowrey's TV Speech Program: Educator's Dream," newspaper clipping, SLPC.

52"Learning Made High Adventure by University Speech Professor," newspaper clipping, SLPC.

53"Miss Lowrey's TV Speech Program: Educator's Dream," newspaper clipping, SLPC.

54J. B. Hodges to Sara Lowrey, 30 May 1960, SLPC.

55"How Do You Say It?" classroom teacher evaluations, SLPC.

56"6th Graders to Study Speech Via Television," newspaper clipping, SLPC.

57"Miss Lowrey's TV Speech Program: Educator's Dream," newspaper clipping, SLPC.

58R. Lynn Kalmbach, General Manager of the South Carolina Educational Television Center, to Edna Seaman, Public Affairs Manager for WFBC-TV, 28 December 1961, SLPC.

59Norvin C. Duncan, Assistant Manager and Program Director of WFBC-TV, to Sara Lowrey, 30 August 1960, SLPC.

60Constance Connors, Editor of Scott, Foresman Service Bulletins, to Sara Lowrey, 11 March 1960, SLPC.

61"Miss Sara Lowrey Produces TV 'First,'" Greenville News, n.d., p. 15, SLPC.

62"Speech Class Pleasing," newspaper clipping, SLPC.

63"Educational TV Coming of Age," Greenville News, 9 February 1962, p. 4, SLPC.

64"Enhancing the Art of Good Speech," Greenville News, 17 October 1960, p. 4, SLPC.

65Edna Seaman to Jack Shurman, 29 December 1961, SLPC. See also Edna Seaman to Jerry D. Reynolds, 17 May 1965, SLPC.

66James Francis Griffith to Sara Lowrey, 7 December 1959, SLPC.

67Alice Wyman, Coordinator of Community Services for The University of South Carolina, Columbia, South Carolina, to Sara Lowrey, 13 February 1960, SLPC.
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CHAPTER V

CONCLUSION

Sara Lowrey's career was, in part, characterized by "firsts." She was the first individual to earn a Master of Arts degree in speech from a southern school, she was the first chairman of what is now the Department of Oral Communications at Baylor, and toward the end of her forty-year career she initiated the first televised speech program for children in South Carolina, North Carolina, Georgia, and Tennessee. Indeed, she demonstrated a profound ability to extend and adapt her traditional views of the nature of speech to the technological advances of the twentieth century. She believed in the usefulness of sound speech training for the classroom and the community.

When Lowrey graduated from Baylor University with a Master of Arts degree in 1923, the school asked her to remain as chairman of the Department of Public Discourse. Lowrey did so and taught at Baylor until 1949. In her first year Lowrey formed the Baylor Little Theatre. Until 1934 she taught most of the courses, and throughout her years at Baylor new courses were added to meet student needs and strengthen Baylor's curriculum. In 1935 she began a course of study in radio, and from 1938 through 1940 she spearheaded a radio project under the Works
Progress Administration. In 1947 she helped the department form a graduate division and a program in speech correction. In the twenty-six years of her administration the Baylor department matured into a respected organization.

Indicative of her progressive thinking and in keeping with the changing times, Lowrey altered the name of the department at Baylor twice. In 1926 the title was changed from Department of Public Discourse to Department of Public Speaking; in 1930 the title was changed to Department of Speech. Lowrey stated that the purpose of the department was to "develop the student as a creative thinker," teach performance skills and an appreciation for literature, and cultivate the students' personal and cultural growth, social adjustment, and sense of civic duty. She believed that speech training constituted the perfect gestalt because good language skills helped students adjust to the world and realize their fullest potential. Many of her students claimed that Lowrey provided an excellent role model for them. Particularly during her final year at Baylor when the administration attempted to deny Lowrey her rights of freedom of speech and thought in the political arena, her students lauded her courage, honesty, loyalty, and integrity. To many of them, she was an inspiration.

Lowrey's textbook expressed the core of her interpretation theory. Her belief in the whole, or
gestalt, is quite evident in her discussions on the imagination, the voice, and the body in interpretative reading. Even though each topic was discussed separately, Lowrey believed that "each part should be considered as a part of the whole and dealt with according to its relation to the whole."

In a letter to Carroll B. Ellis of David Lipscomb College, Nashville, Tennessee, Sara Lowrey stated that she believed that the time had come in the discipline of speech to "emphasize interrelationships." She continued by saying that she saw "interpretative reading as the perfect Gestalt of the speech field," although she did not wish to "minimize the relationships of all areas of speech training to Gestalt psychology." In fact, Lowrey advocated interpretative reading as an aid in teaching public speaking, radio, acting, and speech correction. Indeed, the ability to read the printed page and derive appropriate meaning, Lowrey claimed, was fundamental to all academic pursuits; oral interpretation provided the perfect medium for such a goal. However, Lowrey's concept of the whole was not only a teaching device. She further claimed that interpretative reading as an art contributed to students' mental stability, self-realization, and emotional maturity. Lowrey's concept of the whole, of educating not only students' minds but also enriching their spirits, permeated her teaching. Indeed, her concept of using speech as a
tool for character building and personality training echoed her early education in expression from her uncle, Booth Lowrey. Certainly Sara Lowrey demonstrated a unique ability to merge the best of the past with changing trends.

In her textbook, Lowrey's "technique of thinking" served as a the axis upon which all else turned. Although she never credited her source, her technique of thinking closely resembled a technique of performance espoused by C. W. Emerson called "picturing." Adapting Emerson's suggestions to appeal to all of the senses, Lowrey designed her technique primarily for the beginning student and suggested that the reader imaginatively experience the sights, sounds, odors, flavors, and movements of a piece of literature. By understanding and projecting word meaning with this technique, the reader could help the audience understand an author's meaning. Lowrey provided a unique set of specific instructions to help the beginning oral reader first capture and then communicate meaning in a literary selection. Her "technique of thinking," perhaps a contributing factor to the popularity of her book, set her apart from other writers of oral interpretation textbooks and remains as one of her finest contributions to the art of interpretative reading.

When Lowrey moved to Greenville, South Carolina, in 1949 to teach at Furman University, she did not face the obstacles she had at Baylor. The department at Furman was
well established. While she did offer new courses during her tenure, her primary obligation as chairman of the department was to maintain and refine an already well-rounded curriculum. However, not willing to rest on past achievements, Lowrey pioneered the establishment of an educational children's television program. Her program, called "How Do You Say It?", produced through the cooperation of the Greenville County Public School System, Furman University, and WFBC-TV, aired weekly from 1959 through 1962, beamed to children in WFBC-TV's four state viewing area: South Carolina, North Carolina, Georgia, and Tennessee.

Believing effective communication to be the center of the world's needs, Lowrey initiated "How Do You Say It?" in an effort to improve the language and communication skills of upper elementary school children. Lowrey claimed that current teaching in language arts failed to meet students' needs, that anyone who experienced oral communication difficulties was, in the broadest sense, handicapped, and that elementary school teachers lacked the skills requisite for teaching oral communication principles to their students. To meet the need of the teachers of Greenville county, Lowrey offered a class at Furman called Speech for the Classroom Teacher. Lowrey's work was successful and won the approval of many. Indeed, Milton Price of the Television Program Exchange of the National Research Bureau
wished that a program like Lowrey's could be aired on every commercial station.

Throughout her career as a teacher and even after her retirement, Lowrey continued the tradition of the nineteenth century public reader by frequently giving public readings to local clubs, civic organizations, businesses, churches, and numerous colleges and universities. Her repertoire of plays included *The Kings' Henchman*, by Edna St. Vincent Millay; *A Doll's House*, by Henrik Ibsen; *Candida*, by Bernard Shaw; *Cyrano de Bergerac*, by Edmond Rostand; and *In a Balcony*, by Robert Browning. Her lecture-recital titles included a program called "Negro Folk Lore," selected short stories by O'Henry, and other programs of poetry and prose, one of which was called "High Adventure." But perhaps her best known program was "Love's Courage," which explored the romance of Elizabeth Barrett and Robert Browning through their letters and poems. So popular was "Love's Courage" that L. H. Mouat, Director of the Oral Interpretation Tape Exchange Project, asked Lowrey to record the program in 1955.

Sara Lowrey's textbook, her public readings, her work at Baylor University, Furman University, and her endeavors in educational radio in Texas and educational television in the Piedmont, along with her work in civic organizations, all evidence her commitment to developing the lives of others. Indeed, perhaps her greatest achievements can only be measured in the lives of those she influenced.
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The Texas Collection and files from the Armstrong-Browning Library, both located at Baylor University, Waco, Texas, provide numerous letters and newspaper clippings along with additional information concerning the life and career of Sara Lowrey. The Glenn Capp Private Collection also contains valuable documents, as does the Sara Lowrey Private Collection. The particulars from each collection used in this study are listed below.

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Appendix A

MOBILIZING FOR PEACE
(The following is an exact replica of Lowrey's manuscript.)

Delivered by Sara Lowrey
Radio Station KPRC Houston, 950 on the dial
5:15 P. M. Tuesday, July 13, 1948

In an operating room in France—November 1918, an attendant rushed up to a badly wounded man and broke the tidings of the armistice. The reply was listless. Almost shouting the attendant said, "Don't you realize what has happened? The war is over." "No," the wounded man answered, "not for me."

Yes,—we thought the war was over, we average Americans. In the latter part of 1918 and the early months of 1919 crowds thronged the streets of our cities watching parades which marched to the tune of "Tramp, tramp, tramp the boys are marching" and "When Johnnie Comes Marching Home Again, Hurrah, Hurrah!"

But in 1945 Johnnie didn't come marching home in the merry rhythm of a song.—Our G. I's. came home sick of war and longing for peace—some couldn't march—no, they hadn't learned to march and to dance on artificial legs— and in spite of his sportsmanship and stoical grin Johnnie will tell you that artificial limbs produced by our most modern appliance companies aren't as good as the legs they left behind on Okanowa or on the beaches of Normandy.
It doesn't take the horrors of the atom bomb to make me believe in peace. The bomb that wipes out 50,000 people in a few seconds, leaving thousands of others horribly maimed and future generations crippled because of the sinister effects of radio activity—it doesn't take these mass horrors to make me believe in peace—to convince me that war is "a most unrealistic way of settling international disputes." One man climbing stairs painfully with the aid of two sticks instead of the good strong legs he gave up in the interest of freedom, one man heroically using hooks for hands, one man looking at me from tired eyes that suggest hopelessness instead of eager interest in the future, one man who bears the irremedial scars of war is sufficient cause for me to give whatever influence I may have for peace.

When we saw the second world war looming upon the horizon a stalwart young man said to me, "We young men would not hesitate to give our youth and perhaps our lives for our country if we thought it would do any good—but it won't. I will all be in vain."

I tried to persuade him that this time things would be different—we would all work together to win the war and then to secure the peace. Through the years I've thought of that young man, of his willingness to give his life for freedom, but of his dread lest it should be in vain.
In Dixon Wecter's book, *When Johnnie Comes Marching Home*, published in 1944 we find the statement: "'There is one great fear in the heart of every serviceman and it is not that he will be killed or maimed,' (wrote a young man overseas, in a letter recently quoted by the President's wife), 'but that when he is finally allowed to go home and piece together what he can of life, that he will be made to feel that he has been a sucker for the sacrifice he has made.'"¹

A few years ago I interviewed Mr. Eli Culbertson on the radio. He said to me, "Miss Lowrey, if we win the peace it will be the women who do it." I answered, "Mr. Culbertson, how can women win the peace?" He answered, "By using pressure." Since then I have been thinking of the power of pressure. One news analyst said to me, "All men are subject to pressure."

I have thought of the pressure used on our congressmen by vested interests and I have wondered if we the people were living up to the privileges of our democracy—of freedom to influence our Congress. Just a few days ago Congress voted within 30 minutes 3 billion dollars for one phase of military mobilization,² and deferred consideration of housing, health, education and flood control. Are we preparing for peace or for war?

I have no doubt that the women of America want peace. We hear on every hand that the people of the world want
peace—it is the leaders who see it through armed conflict--the people want peace--but especially the women. It is these thoughts that have made me willing to speak in spite of opposition and the misunderstanding a public stand may cause. I have felt that I must use whatever influence I have for peace in order to be true to the men who gave their youth, their limbs, their lives that the American way might survive--And what is the American way? Surely the American way as they saw it was the way of freedom, the way of opportunity for all its citizens but especially for its young men, freedom, not in name only but in reality: freedom to work, freedom to speak, freedom to sit out under the stars of evenings and have no fear.--America--"My country, 'tis of thee. Sweet Land of Liberty! Of thee I sing--Long may our land be bright with freedom's Holy Light. Protect us by Thy might--Great God, our King." Yes, our heroes have lived and died for that freedom which is synonomous with peace.

Yes,—we women can bring pressure for peace by speaking for peace wherever we are. We, the women, must speak out for peace today--as individuals and as groups, through our clubs, our churches--we must organize. We must work for peace as we never worked before. We women represent the heart of humanity--that is our natural role in life. We hear on every hand, "The heart must be as big
as the brain or freedom as we Americans see it will pass even in this land of the free."

Why not mobilize for Peace?

And my friends, it should be evident that we will have to mobilize for peace. We hear on almost every newscast of the serious disputes between our country and the Soviet Union. We hear that Russia has the atomic bomb and other weapons as deadly. We know that the Russian leaders are ruthless. But is war the only answer? Does war really settle anything?

Many intelligent Americans believe our foreign policy is leading to war instead of peace. Remember April, 1945, when fifty nations met at San Francisco and prepared the Charter of The United Nations.

This Charter calls for the practice of "tolerance . . . as good neighbors;" and for the employment of "international machinery" for the promotion of the economic and social advancement of all peoples. Our American head of state who initiated this plan for peace-through-cooperation died on April 12, 1945.

Our present policy substitutes "Get tough" for "tolerance," "national machinery" for "international machinery" and includes military weapons and military guidance. America has a heavy responsibility for leadership. But should we not exercise this leadership within the United Nations? Take the case of Greece.
Greece was devastated by the Second World War. The United Nations sent a Mission to Greece to study her conditions. This Mission mapped out a United Nations supervised program for Greek recovery.

The Mission suggested the development of hydroelectric power, permitting irrigation. The Mission recommended a loan from the International Bank to start the development. The Mission further recommended creation of a United Nations advisory Mission to give Technical advice. The implementation of this plan was conditioned on the settling of the civil strife within Greece.3

At this point the Government of the U. S. A. stepped in, adopting a plan many features of which were identical with the plans of the United Nations, but adding military weapons and military guidance.4 That was more than a year ago. Strife between the two Greek factions has increased and Greece is still devastated.

Instead of launching a separate enterprise ought we not to have worked as a member of the United Nations through the international machinery of the United Nations? Should we not have worked with the United Nations Mission to build up the land and the people rather than to have added strife and increased the suffering of the people?

In our "European Recovery Program" (known as "The Marshall Plan") we have again side-stepped the U. N.5 Again the U. N. had a commission working on the problem of
European recovery when we took over. We are substituting national for international machinery and are including military aid. We must give heartily to European recovery, but why not through the U. N.? Does it not look as if we are continuing the methods of war instead of launching the ways of peace and human rehabilitation? Does this policy represent the will of the American people?

We are now preparing to spend around 14 billion dollars to mobilize for war. We must not neglect defence but should we not also work at peaceful pursuits, such as flood control, including the Columbia River (whose recent flood in Oregon has shocked the nation).

Flood-control, a self-liquidating project, includes not only flood control, but electric power, irrigation, and the prevention of soil erosion. Perhaps the greatest of these is the prevention of soil erosion, since top soil washed into the sea can never be retrieved for our farms. Philip Wylie says that when we let our rivers wash our soil into the sea we are stealing from our grandchildren.

There is need for flood control and the building up of land all over the world. F. D. R. said, "The Near East would not be so explosive if it were not for poverty and hunger."

As a leader for our mobilization for peace we have a man whose life is an open book, Henry A. Wallace. Some call him a Communist but those who have read his own
statements know that he is working desperately to bring about a more progressive capitalism which can adjust to the changing conditions of the world. I agree with Mr. Wallace that we must be militarily stronger than any other nation until we can arm the U. N. and disarm all nations at once. But in the meantime let us mobilize for peace.

Many students of international affairs believe that Russia wants peace. If Henry A. Wallace is our president he will work toward a system of settling differences in some way other than by war and as James Russell Lowell says "Nor attempt the future's portal with the past's blood rusted key."

Some people call Henry A. Wallace an appeaser. My friends, if he were an appeaser he would be in the White House today. Henry A. Wallace is a practical man who has succeeded in many undertakings both personal and for his government. Mr. Wallace is also a dreamer but one who makes his dreams come true. His study of science led him to experiment with the inbreeding of corn whereby within 10 years Iowa farmers were able to produce on 80 acres the amount of corn that had hitherto required 100 acres. Russell Lord tells us that during this period Henry A. Wallace's seed corn, "released more hours of man labor than were lost in the strikes." While the newspapers were playing up the strikes Mr. Wallace was working to feed the
people very much in the spirit of that other great dreamer: Joseph of Egypt.

Mr. Wallace has said that he would like to spend his life "making the world safe for corn breeders and machinery,"7 He loves to promote, "to the utmost the productive capacity of nature, of machines and of men" that there may be "balanced abundance" available to all people throughout the world.

Henry Wallace believes in a firm but fair diplomacy to iron out differences between nations. He would have the U.S.A. heavily armed for protection until there could be established an international police force to protect the world.8

My friends, I, Sara Lowrey, no more wanted to go into politics than our G.I.'s wanted to fight a war—but I believe it is the duty of all men and women to do what they can today for peace. I want to be true to the fine young men who gave their lives that you and I might have a chance to build a better world. I want to be true to "The Young Dead Soldiers' of the poem by Archibald McLeish:

The young dead soldiers do not speak.  
Nevertheless they are heard in the still houses.  
(Who has not heard them?)

They have a silence that speaks for them at night  
And when the clock counts.

They say,  
We were young. We have died. Remember us.
They say,
We have done what we could but until it is finished it is not done.

They say,
We have given our lives but until it is finished no one can know what our lives gave.

They say,
Our deaths are not ours. They are yours, they will mean what you make them.

They say,
Whether our lives and our deaths were for peace and a new hope or for nothing we cannot say. It is you who must say this.

They say,
We leave you our deaths, give them their meaning, give them an end to the war and a true peace, Give them a victory that ends the war and a peace afterward, give them their meaning.

We were young, they say,
We have died. Remember us.

NOTES


7 Ibid. (Introduction by Russell Lord), p. 9.

APPENDIX B

Recordings by Sara Lowrey

Poems by Booth Lowrey Read By Sara Lowrey

Recorded Christmas, 1938
Baylor University, Waco, Texas

Contents: Two poems in Negro dialect

Dartmouth Recording Project, Volume I
Albert T. Martin, Director
Recorded 1951
Contents: Sonnets from the Portuguese

  #38 "First time he kissed me, he but only kissed".

  #14 "If thou must love me, let it be for nought"

  #43 "How do I love thee?"

Oral Interpretation Tape Exchange Project
L. H. Mouat, Director
San Jose State College

Recorded 1955

Contents: "Love's Courage" a lecture recital on the Browning letters, read by Sara Lowrey

Sara Lowrey, Reading the Elsie Fogerty "Vowel System"

Recorded August, 1953
University of Florida, Gainesville, Florida

Instructional Tapes for Grades K through 3

Salt Lake City Board of Education, Salt Lake City, Utah
Arthur C. Wiscombe, Deputy Superintendent
Recorded 1965

Contents: Sara Lowrey providing instruction in language arts for elementary school teachers. Tapes made at television station KUED, Salt Lake City, Utah.
## APPENDIX C

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APPENDIX D

"How Do You Say It?" Tease Openings and Cue Sheets

Nov. 2 - How Do You Say It? (3 children)

4. "How do you say what?"
1. "Do you say 'going,' or do you say 'goin'?"
2. "Do you say 'coming,' or do you say 'comin'?"
3. "Do you say 'She'll be coming around the mountain when she comes'?"
4. "Or do you say 'She'll be comin' roun' th' mounuh when she comes'?"

Nov. 9 - How Do You Say It? (3 children)

4. "How do you say what?"
1. "Do you say, 'kitten,' or do you say, 'kitt'n'?"
2. "Do you say 'brighten,' or do you say 'bright'n'?"
3. "Do you say 'lighten,' or do you say 'light'n'?"
4. "Do you say 'listen,' or do you say 'lis'n'?"

Nov. 16 - How Do You Say It? (3 children)

4. "How do you say what"?
1. "Do you say 'Thanksgiving'?"
2. "Or do you say 'Thanksgiving'?"
3. "Do you say 'pumpkin'?"
4. "Or do you say 'pun'kin'?"
Nov. 23 - How Do You Say It? (3 children)

4. "How do you say what?"

1. "Do you say 'were' are you going, or do you say, 'where' are you going?"

2. "Do you say 'wich' one, or do you say 'which' one?"

3. "Do you say 'wile' I'm here, or do you say 'while' I'm here?"

4. "Does a girl 'whine,' or does she 'wine'?"
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- Lourey's *Chorus of Dialect - Barrie On Charm -
- Lourey's *Walt Whitman on Language*
- Group comments on "rule of soul"
VITA

Jo Ann Bolin Shields attended the public schools of Ashland County, Ohio. She received a Bachelor of Science degree in speech education and a Master of Arts degree in speech from Bob Jones University in 1979 and 1980, respectively. Since 1980 she has served as a member of the faculty in the Department of Speech at that institution.
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Candidate: Jo Ann Bolin Shields

Major Field: Speech

Title of Dissertation: Sara Lowrey: Speech Teacher

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

May 8, 1985