The Effectiveness of Group Speaking on the Acquisition of Certain Speech Skills.

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THE EFFECTIVENESS OF GROUP SPEAKING
ON THE ACQUISITION OF CERTAIN SPEECH SKILLS

A Dissertation
Submitted to
the Graduate Faculty
of the
Louisiana State University
and
Agricultural and Mechanical College

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

by
Clifford Anne King
B.A., Louisiana College, 1930
M.A., Louisiana State University, 1934
1938
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The author wishes to express appreciation for the aid given her by Dr. Charles W. Pipkin, Dean of the Graduate School of Louisiana State University, in making it possible for her to do the preliminary work for this study in England.
The purpose of this study has been to analyze objectively, through controlled experimentation, the effectiveness of group or choral speaking on the acquisition of three speech skills: (1) Articulation, (2) Voice Quality, (3) Flexibility of Tone. The method of investigation supplied also the answer to a fourth question: How does training in group speaking compare in effectiveness with the older, generally followed method of individual training in the acquisition of the same speech skills?

This experiment was conducted in the Fundamental Speech course of the Department of Speech, Louisiana State University. Forty students regularly enrolled in this course were given the same background material in lecture and in any drill not bearing directly upon those qualities of good speech under consideration. When the unit of work involved training in articulation, voice quality or flexibility of tone, twenty of the students, designated as Group A, were trained through the techniques of group speaking; while twenty of the students, designated as Group B, were drilled in the usual method of individual training.
The method of investigation included the making of phonograph records of the voices of the forty students before the training period began. The two groups were then trained by the two different methods over a period of six months, with one lecture and five recitation periods every two weeks. At the conclusion of the training period, a second recording of the students' voices was made using the same material as in the first record. These recordings were then judged from the standpoint of articulation, voice quality and flexibility of tone by four people well qualified to pass judgment on these attributes of good speech. The judges did not know which records represented the first recording and which the second, nor did they know whether a given record came from Group A or Group B. The judging was done on a basis of ten points with one representing perfect articulation, voice quality, and flexibility of tone, and ten representing entire inadequacy in these characteristics. A sample record made by a graduate student in the department of speech was used to give a starting point for the judgment of the other records.

The results of the experiment show that in Articulation Group A made an average improvement of 1.59; Group B made an average improvement of 0.91. In Voice Quality Group A made an average improvement of 1.38. Group B made average improvement of 0.88. In Flexibility of Tone Group A made an
average improvement of 2.01, and Group B made an average improvement of 0.58.

From these data and their interpretations the following conclusions seemed warranted: *(1) Group reading is an effective method of training for a) Articulation, b) Voice Quality and c) Flexibility of Tone. (2) A choral reading technique in training is superior to the customary type of individual training, when the two methods are isolated for all three characteristics studied. (3) Choral reading seems least effective in the development of Voice Quality and most effective in the development of Flexibility of Tone.*

The steps followed in the pursuit of the foregoing investigation were as follows:

1. **Origins and Development of Communal Expression.**
The evidences of group expression found among primitive and untutored peoples today are given, and the development of communal expression from the earliest records to its formal beginnings in the Attic Theatre is traced. The manifestation of survivals of choric speech in each succeeding age down to the Twentieth Century is noted.

2. **Twentieth Century Renascence.** The rebirth in the Twentieth Century of interest in choric speech, both as a separate art form and as an adjunct to the drama, is discussed. An account is given of the movement in England inaugurated by John Masefield, which resulted in the founding
of the Oxford Verse Festival. The subsequent widespread
development of interest in Choric Speech in England and
America is traced, with specific reference to the work being
done by leading teachers and schools in both countries. A
survey is given of the activities of both Labor Choirs and
Verse Choirs in Germany, Austria, France, Switzerland and
Russia today.

3. Purpose of the Study. It is pointed out that in
the past ten years a great many books and magazine articles
have been published by directors of choral speaking groups,
all of which make certain unsupported claims as to the
effectiveness of group speaking on the acquisition of certain
speech skills. These writings have given rise to considerable
controversy and conflicting theories among teachers of speech
as to the value of choral reading as a teaching device. The
need for an objective analysis based on controlled experi-
mentation of the effectiveness of the technique of choric
speech is pointed out. This study seeks to supply those data.

4. Method of Investigation. In addition to the methods
of investigation already outlined, this report gives a summary
of the technique and materials of choral speech as advocated
by the leading directors in this country and in England,
together with a complete outline of the lesson plans used by
the investigator in directing choral speech over a six-month's
period. There is included also a complete outline of the
lesson plans used by the investigator in teaching a group by the individual method of recitation.

5. Data and Interpretations. Tables are given which show the separate scores of the four judges on both recordings of the forty students; the average scores, together with the average improvement in Articulation, Voice Quality and Flexibility of Tone for Groups A and B; and the average group improvement for Group A and B in Articulation, Voice Quality and Flexibility of Tone. These data are also shown graphically. Interpretations are given which show the percentage of improvement for each group, the number of students showing improvement, the number of students showing an improvement of 1.50 or better in each group, the maximum improvement in each group, the highest average score in each group before and after training, and the lowest average score in each group before and after training.

6. Conclusions. In addition to the conclusions previously outlined, the investigator makes some general observations on the problems involved in the use of choral speech, based on personal observation during the training period.

7. Bibliography. The first complete bibliography including all of the books, periodicals, monographs and unpublished theses on choral reading up to the present time is included in this study.
THE EFFECTIVENESS OF GROUP SPEAKING
ON THE ACQUISITION OF CERTAIN
SPEECH SKILLS
CHAPTER I

ORIGINS AND DEVELOPMENT OF COMMUNAL EXPRESSION

Man's knowledge of the manner in which men spoke six or seven thousand years ago is as vague as his knowledge of how language originated. It has become a common practice with philologists and linguists in tracing the genesis of speech in the race to supplement their uncertain records of the history of language by observance of the development of speech in the infant, and by investigating the speech habits of primitive peoples of today.¹

The student of the origins of communal expression in mankind would do well to follow this example.

An observance of the child's first attempts at work and play in groups shows him accompanying himself with the traditional lilts of his nursery rhymes or, lacking a suitable one, improvising for the occasion. Traditional lilts like,

Pat-a-cake
Pat-a-cake
Baker's man
Bake me a cake
As fast as you can.

or play lilt's like,

Pease porridge hot
Pease porridge cold
Pease porridge in the pot
Nine days old.

are the common inheritance of children and their universal
and unvarying response to the rhythmical pattern is indic­
ative of the fact that the urge to accompany his activities
with speech is a fundamental one of man.

That this rhythmic vocal response to rhythmic activity
is not a superimposed thing passed on from the adult to
the child may be proved by observance of the customs of
children who have never come in contact with the traditional
body of nursery literature. Miss McKenzie of the Montessori
Demonstration School in Edinburgh Training College has
collected from the children at play in the Edinburgh streets
the following interesting play lilt's improvised by the
children as they "counted out," bounced the ball, or skipped
rope. ²

²Quoted by Marjorie Gullan in Spoken Poetry in the
Schools, pp. 2-6.
Ball Game No. 1

Open the gates and let me in, Sir!  
I am soaking to the skin, Sir.  
Open the gates and let me in, Sir.  
Early in the morning.

One, two, three, aleerie.  
Four, five, six, aleerie.  
Seven, eight, nine, aleerie.  
Ten, aleerie, postman!

(Ball bounced up and down to the rhythm, and passed under the knee at "aleerie.")

Ball Game No. 2

Actions while waiting for ball.

Mademoiselle  
She went to the well.  
She never forgot  
Her soap and towel.  
She washed her hands,  
She dried her hands,  
She said her prayers  
And jumped to bed!

(Ball bounced against the wall; voice rises and falls in rhythm with ball's rise and fall.)

Skipping-Rope Game

Blue bells, Cockle shells,  
Evy, ivy, over!  
Dr. Brown is a very good man,  
He teaches the children all he can.

(Child jumps over the rope while the others chant in unison.)

These are not unusual. Almost every individual can recall as one of his earliest memories, some pattern of
verse which he and his companions composed to recite in unison as they devised a new game.

In observance of primitive peoples of today the evidence is more definite and more conclusive.

The Southern Negro is an interesting case in point. Vachel Lindsay in *The Congo* has formalized and put into modern verse patterns some of the rhythms of the Southern Negro, and has related them in a significant manner to the more primitive chants of his African forbears. The observer desiring first hand information can hear in the South today the mournful chant of the darkies as they "chop de cotton," accompanying the rhythmic swing of their hoes with their voices united in a work lilt. On the levee he may hear the roustabout as he rolls the bales along intone:

I'se been workin' on de levee  
All de live-long day.

The characteristics of the Negro's religious chants, either in the more barbaric voodoo rites or in the quasi-Christian "Holy Roller" meetings are too well known to require more than a mention in this connection.

The American Indians preserve in their ceremonial chants for rain an interesting modern expression of communal

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3 See Vachel Lindsay's *Collected Poems*.
speech activity.4 In the Southwest the Indians still gather on the mesas around their ceremonial fires, dance wildly on the dry earth and chant their prayer for rain. The following stanza, modernized and put into formal verse, is indicative of the nature of the plea:

Hear us winds of north and south
Save Apaches from the drought
I-----ye! I-----ye! I-----ye!
Bring the rain.
Bring the rain
Bring the r-a-i-n!

An even more direct survival of one of the ancient forms of choral ceremonial among isolated people of today is reported by Cécile de Banke6 who tells of hearing twelve thousand Zulus in the Transvaal pray for rain in such perfect unison that the effect was of one tremendous voice raised in petition.

When the scattered evidence that can be gathered through investigation of the speech habits in children and in primitive peoples today is used to supplement the meagre knowledge of the customs and modes of living of our

4See Mary Austin, The American Rhythm, pp. 62-63.

5Quoted from The Pageant of Colorado by Lillian White Spencer in Poetry Arranged for the Verse Speaking Chair by M. P. Robinson and R. L. Thurston, pp. 144-145.

6Cécile de Banke, The Art of Choral Speaking, p. 18.
ancestors, it is possible to draw some interesting conclusions as to the origins of communal speech activity.

Even before primordial man could talk, he had learned that group activity had certain advantages over individual activity. As early as 10,000 years ago he had formed political associations of a sort composed of loose-knit tribes. With these associations a tribal mind came into existence, a tradition. Men learned that the business of tending the herds, bringing in meat from the hunt, or providing shelter against savage nature was best accomplished in groups. What more natural than to assume that when a language developed, primitive man accompanied his labors with rhythmic vocal group response to his physical activities?

Certainly there is little doubt that man felt quite early the need of group expression of emotion. When he called upon the Unknown for rain, or to protest against misfortune; when he whipped himself into a fury of rage before going to battle against a neighboring tribe, or when he celebrated his victory in a frenzied orgy, when he praised the Gods or made lamentation for the dead, primitive man spoke in groups.

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With the beginnings of recorded history there is ample evidence that the first forms of ceremonial worship were communal. Cécile de Banke classifies the uses for choral ritual among primitive peoples under six divisions:

1. To praise.
2. To propitiate and supplicate the deity.
3. To incite warriors to unrelenting slaughter.
4. To celebrate victory in battles.
5. To taunt the vanquished.
6. To lament the dead.

The earliest recorded forms of praise are in the penitential psalms of the Chaldeans and the mantras of the Vedas.

Hebrew literature abounds in examples of ceremonial chants of praise intended to be spoken by groups of people. Three times a year the watchman upon the hills of Ephraim called to the children of Israel,

Arise ye, and let us go up to Zion unto the Lord our God.

For thus saith the Lord; Sing with gladness for Jacob, and shout among the chief of the nations; publish ye, praise ye, and say, O Lord, save thy people, the remnant of Israel.

Behold . . . a great company shall return thither.

They shall come with weeping, and with supplications will I lead them . . . .

--Jeremiah, 31: 6-9

When the procession bearing the Ark of the Covenant paused

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\(^{8}\) de Banke, op. cit., p. 18.
before the gates of the city, the pilgrims chanted:

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

From the gate tower the watchman called:

Who is this King of glory?

and the answer came back:

The Lord strong and mighty, the Lord mighty in battle.


In the calls to worship intoned by the priests and the worshippers within the tabernacle, chorus answered chorus:

O come, let us sing unto the Lord: let us make a joyful noise unto the rock of our salvation.

Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.

O come, let us worship and bow down: let us kneel before the Lord our maker.

—Psalm 95: 1-6.

And when the burnt offering began, the song of the Lord began also with trumpets, and with the instruments ordained by David, King of Israel.

And all the congregation worshipped, and the singers sang, and the trumpeters sounded: and all this continued until the burnt offering was finished.
And when they had made an end of offering, the king and all that were present with him bowed themselves, and worshipped.
—2 Chronicles, 29: 27-29

The litany used by the Episcopal church today employs the choral chant to praise.

Documentary evidence of the use of the choral chant in supplication is not to be found outside Hebraic literature; but the Old Testament abounds with examples. The survival of this usage in the rain chants of the American Indian has already been mentioned. Savage tribes in the Pacific archipelagoes and in South Africa are said to make use of similar ancient rituals. In most cases the survivals of today are merely traditional, the ancient rituals no longer having present application. 10

The Song of Deborah and of Jephthah's Daughter are perfect examples of the use of the choral ceremonial in victory.

9 De Banke, op. cit., p. 18.

10 That these rites are not confined to primitive peoples is shown in the description of an interesting modern manifestation of the choral plea for victory: "One of the most stirring and awe-inspiring sights during the World War was witnessed at dawn on the first of July, 1916, in a huge field behind the German lines at the River Somme. Thousands of soldiers knelt in prayer before the bloodiest battle of the western front began. A bare-headed clergyman prayed and thousands of kneeling soldiers chanted the Lord's Prayer. A low mighty sound came from thousands of lips as the prayer ended: 'Gott mit Uns!'"—Willard Stane- wick, "Poetry Back to the Group," Emerson Quarterly, XVIII (December, 1937), 13.
That the Greeks made use of it in celebrating victory is shown in Pindar's Ode:

Reward awaits the virtuous deed;  
The brave commands the grateful lyre;  
For them the applauding graces lead  
And swell the loud triumphal choir.

The triumphal chants of the Indians are as well known as their rain ceremonials.

Taunting songs are still chanted by the women of the Arabian tribes; and the Indian braves of the Southwest direct their taunts, not against the vanquished but against the bachelors of the tribe. 11

The last type, the lament, reaches its height in the dithyramb and in Greek tragedy. One of the most beautiful examples is the song of the Trojan Women from Euripides' tragedy of the same name. The lament of David for Saul and Jonathan is one of the most perfect examples of ritualistic lament from Biblical literature:

The Beauty of Israel is slain upon thy high places:  
How are the mighty fallen!  
Tell it not in Gath,  
Publish it not in the streets of Askelon;  
Lest the daughters of the Philistines rejoice,  
Lest the daughters of the uncircumcised triumph.

11 Barnes, American Indian Verse, p. 15.
Ye mountains of Gilboa, let there be no dew,
Neither let there be rain upon you, nor fields
of offerings:
For there the shield of the mighty is vilely
cast away,
The shield of Saul, as though he had not been
anointed with oil.
From the blood of the slain,
From the fat of the mighty,
The bow of Jonathan turned not back,
And the sword of Saul returned not empty.
Saul and Jonathan were lovely and pleasant in
their lives.
And in their death they were not divided:
They were swifter than eagles;
They were stronger than lions.
Ye daughters of Israel,
Weep over Saul,
Who clothes you in scarlet with other delights,
Who put on ornaments of gold upon your apparel.

How are the mighty fallen in the midst
of the battle!

O Jonathan, thou wast slain in thine high places.
I am distressed for thee, my brother Jonathan:
Very pleasant hast thou been unto me:
Thy love to me was wonderful,
Passing the love of women.

How are the mighty fallen,
And the weapons of war perished!

--- 2 Samuel 1: 19-27

According to Gummere, a remarkable survival of such
ancient communal chants is found among the peasantry and
primitive peoples of Syria where the rites and songs of
mourning performed by women today bear a startling resemblance
to those seen and heard by Jeremiah twenty-five centuries
ago. Among the American Indians the wailing chant is well

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The Song of the Stricken Navajo tells how the Indian tunes grew out of the inflections of the speaking voice:

We have cried so long
That our cry has become a song. 13

The great national literature which has come down to the present day from the unrecorded pages of history gives some idea of the antiquity of group expression. The great Hindu epics, the Mahabharata and the Ramayana, precede the Homeric epics by at least two centuries. Both employ mass expression of emotion. In China as early as the second century, small groups participated in the oral expression of poetry. 14 The steppes of Black Russia have, for untold generations, handed down poetry that the people shared as a common heritage and a common expression in organized group speaking. Stanewich 15 tells of attending a Syrian festival in New England in 1936 and hearing a group of old men chanting and swaying to words which he could not understand, but which aroused his interest. An old man

13 Eda Lou Walton, Dawn Boy Blackfoot and Navajo Songs.
explained that the poem was a national one, an epic of old Syria, over 5000 years old. Choral passages are evident in an analysis of the Norse saga, the *Nibelungenlied*, the epic poetry of the Teuton, the Saxon, Dane and Norman.

Wherever poetry is examined in its original stages, choral participation is found. The council fires were brightened by wandering bards and the measured refrains of poetry spoken by those gathered around the blazes—in England, in the German forests, on the Russian steppes, in the sand-swept villages of Syria, in the far-eastern hamlets of India, around the camp-fires of the American Indian.

For the formal beginnings of choric speech, however, one must look to the Attic Theater. It is here that from these dim beginnings, the related arts of communal speech and dramatic presentation integrated completely for the first time. The choric form had long been employed in the temple rituals in honor of the gods.\(^{16}\) The chant of the maidens who led the procession of worship in honor of Demeter was written for them by the great poet Alcman:

We are come to the temple of great Demeter
nine in number, maidens all,
clad all of us in fair robes,
in fair robes clad

and bright shining necklaces
of carven ivory
like the daylight to behold.

In its first stages the Greek drama consisted of
choric odes such as the one above, recited or chanted
with rhythmic bodily movements. The greatest were those
honoring the god of the vintage, Dionysus. Later the
religious ritual fused with the art of the rhapsode, who
recited the great passages from the *Iliad* and the *Odyssey*.
The result of this fusion was that the actor received his
plot, the plot received its actor, and the drama was born.

It is not, however, with the drama, but with the
chorus that this study is concerned. In the days of
Aeschylus, about 500 B.C., the fusing of the choric and
dramatic art was complete. With two soloists speaking
the parts of several characters, a chorus of fifty maidens
in the play *The Suppliant* was still the chief actor.
Some portions of the play called for their speaking in
unison, some portions called for part speaking and some for
antiphonal speaking. In the tragedies of Sophocles the

19 Roy C. Flickinger, *The Greek Theatre and Its Drama*,
p. 23f.
20 Donald Clive Stuart, *The Development of Dramatic
Art*, p. 9.
chorus became subordinate to the dialogue. In the tragedies of Euripides the connection between the chorus and the action of the play was often slight. Despite this, some of the most beautiful poetry of Euripides' dramas was written for the chorus:

O Muse, be near me now and make
A strange song for Ilios's sake,
Till a tone of tears be about mine ears,
And out of my lips a music break
For Troy, Troy and the end of the years.

--From The Trojan Women--Gilbert Murray's translation

Aristophanes altered the function of the chorus in his comedies with his choruses of frogs, birds, and wasps. The chorus, however, was never to regain its importance on the stage.

When, in the Roman theatre, the chorus was banished from the orchestra and given a place on the stage, its original purpose was lost, and the numbers dwindled until only a remnant remained. In the Senean tragedy the chorus, reduced to seven in number, wandered on and off the stage during the action and finally appeared only to supply the interlude between the acts.


22Curiously enough the "Breke-Ke-Kesh-Koash-Koash" of The Frogs found itself incorporated into the Yale cheering section two thousand years later.
In the early ritual of the Roman church, the conjoined arts appeared as part of the mystical liturgy of the mass, and again as in the history of the Attic Theatre, drama emerged from ritual. The Passion Play, followed in turn by the Saint plays, developed from Latin liturgical dramatization of the church festivals. Up to the time of the final stage of liturgical drama, when it had progressed from the altar to the nave and finally outside the church door, it still retained its choral accompaniment.

Once outside the church door, the religious drama was to fuse again, as it had done in Athens with another form of choric art—the ballad literature of the people. When the mimes and histrionies had been driven from Rome, they had carried the art of speaking poetry with them. Their


24 One other development of choric speech from the mediaeval church is worthy of note here. The predominant effect of many voices speaking together is the prolongation of the continuative tone which, under the influence of mass emotion and strongly accentuated rhythm develops into something approximating to chant or recitative. This effect was directly responsible for Plain Song or Gregorian chant and in this form remained the glory of the Christian Church for over a thousand years. It was part of the unbroken survival of choric speech until the 17th century. *de Banke, Art of Choral Speaking*, p. 19.


descendants were the English gleemen, the French jongleurs, the German minnesingers, the bards of the Middle Ages. Wherever groups of people gathered together, there they were to be found—in the castle halls, in the wayside inns, on the village green, around the campfires. Here, accompanied by the lute, they chanted their heroic lays or intoned a simple ballad of love or disaster. The knights and ladies of the castle hall, the soldiers around the campfire, or the wayfarers at the inn joined in the rhythm of the oft-repeated refrain:

In England there was a lordling born,
With a hey little and a ho lo lan
And he was called young Hynd Horn
With a hey down and a hey diddle downie.

Many of the swinging rhythms of these refrains became so compelling that they were accompanied by the swaying of bodies, the beating of feet, or the thumping of the flagons on the table.

When the rich story treasure of ballad and heroic literature thus fused with the dramatic form created by the liturgical drama, choric speech had again given impetus to a great dramatic literature; but the chorus itself was doomed to oblivion for almost five hundred years. True, there is a faint echo of the old classic chorus to be heard in the early Elizabethan tragic drama where the influence of Seneca plays such an important part; but the
communal purpose of choric speaking was a closed book to an age that based its culture on humanism. Before long in Soliman and Perseda the chorus is relegated to three persons bearing symbolic names. In The Spanish Tragedy only two people, Andrea and Revenge, "serve for chorus in this tragedy," and finally a single speaker, as in Henry V, bears the title of "Chorus."  

Here and there the great dramatists of the sixteenth, seventeenth, and eighteenth centuries have turned to the choric form. In a Lope de Vega (b. 1562) play such as Fuente Ovejuna the fact that the play has neither hero nor heroine accentuates the possibility that organized mass effects may have been used. The plays of Pedro Calderon (b. 1600) offer choric possibilities, and for a later example, Goethe's Faust (Part II in particular), might also be cited in this connection.

In the intervening ages between the decline of choric speech as an art form and its revival as a separate form of oral art in the Twentieth Century, it still survived wherever simple and primitive people were permitted to express themselves, unaffected by literary styles. It has been nurtured by every tendency that has encouraged

group-mindedness and by every impulse that has led man to share his labor, his play and his grief with others.

It has survived in the labor chanty which the sailor intones as he reefs the sails:

Blow the man down, bullies,
Blow the man down,
Wey! hey! Blow the man down!

and in such magnificent folk chants in the Song of the Volga Boatman. It has survived in the Irish keening, in American cheers at a football game, in the mass menace of the turbulent mob, and in the war cries of African tribes dancing and chanting to the rhythm of furiously beaten drums. The three selections from modern writings which follow give an interesting account of choric survivals among widely separated peoples today:

The Ageyl rode spread out in wings for two or three hundred yards to the right and left of Feisal's party. Soon there came then a warning patter of drums from the right wing—it was the custom to set the poets and musicians on the wings—and a poet began to sing two rhyming lines which he had just invented about Feisal and the pleasures he would provide for the army at Wejh. The men with him listened carefully and took up the verse in chorus, repeating it three times with pride and satisfaction and challenge. Before they could sing it a fourth time, the rival poet of the left wing capped it with a rhyme in the same metre and sentiment. The left cheered with a roar of triumph, then the drums tapped again, the standard bearers spread out their great crimson banners, and
the whole bodyguard right, left, and center
broke simultaneously into the Ageyl marching
song... The camels loved the rhythm of
the song and quickened their pace while it
lasted.

--Robert Graves, Laurence and the Arabian

Some years ago I travelled for a few days
in the deserts of Judea under the protection
of a Bedawee tribe. The guides they gave us
were the chief's son and brother, with five
other men. At Engedi we reached the limits of
their territory, where we had to take fresh
guides from another tribe. So they made for
us what the Arabs call a "fantasia." It was
bright moonlight. The seven of them stood up
with the same instrument as the toph of
Miriam and her women, and of the same name,
daff (the daff or tar is the tambourine or
timbrel, skin tightly bound over the hoop,
in which loose metal plates are inserted. A
similar instrument is the hand drum darabukkeh,
a jar of pottery with a skin bottom. It is to
me uncertain which of these was the Hebrew
toph), and began a slow dance to the accompani-
ment of their music. In a little the chief's
son—mark you, unprofessional minstrel but the
principal personage among them--stood out from
the rest and, still dancing, chanted an impro-
vised verse descriptive of our journey. His
fellows caught it and sang it back to him. He
followed with other verses, thirty or thirty-
five in all, each describing some phase of the
journey, or some aspects of the landscape
through which we had passed, with allusions to
the virtues of his tribe, and, of course, with
hints at our own still prospective liberality.
The chorus did not always repeat the first
verse; but when a fresh one of superior quality
was improvised by the young chief they caught
at that, and for the next few verses made it
the refrain. And all the time they danced and
one of them played their timbrel.

Here is the very kind of poetry which we find
in the account of Miriam's song, and in fact among
all primitive peoples.

--George Adam Smith, The Early Poetry of
Israel in its Physical and Social Origins, p. 54.
While the grave was being opened the women sat down among the flat tombstones, bordered with a pale fringe of early bracken, and began the wild keen, or crying for the dead. Each old woman, as she took her turn in the leading recitative, seemed possessed for the moment with a profound ecstasy of grief, swaying to and fro, and bending her forehead to the stone before her, while she called out to the dead with a perpetually recurring chant of sobs.

This grief of the keen is no personal complaint for the death of one woman over eighty years, but seems to contain the whole passionate rage that lurks somewhere in every native of the island. In the cry of pain the inner consciousness of the people seems to lay itself bare for an instant and to reveal the mood of beings who feel their isolation in the face of a universe that wars on them with winds and seas. They are usually silent, but in the presence of death all outward show of indifference or patience is forgotten, and they shriek with pitiable despair before the horror of the fate to which they are doomed.

—John M. Synge, The Aran Islands, pp. 50-52.

That the poets in the intervening ages have been aware of this deep need of humanity to speak together is testified by the large body of great poetry that has been written for group rendition, even during those ages when there were no groups trained to render it. Such poems

27 See Mona Swann, Many Voices, Part I and II, An Anthology of Communal Poetry from the pre-Chaucer Era to the Present.
as the Antiphons of George Herbert, Samson Agonistes by John Milton, In the Holy Nativity of Our Lord God by Richard Crashaw, A Song for Saint Cecilia's Day by John Dryden, A Song of Liberty by William Blake, Prometheus Unbound by Percy Bysshe Shelley, and The Litany of the Nations by Charles Algernon Swinburne show the popularity of the choric form throughout the ages.

. . . . from the earliest to the present time the poets have been writing verse which was intended for group rendition. This serves to encourage the belief that during those hundreds of years when choral speaking, as an art, was lost to all but primitive, rustic and monastic communities, there was a continuous, even if unconscious, attempt to restore it to the supreme position it held in the cultured life of ancient Greece. This belief is further substantiated by the fact that it was the poets who were directly responsible for the modern revival of choral speaking.

Another interesting commentary on the Twentieth Century revival of the art of choric verse is the fact that its revival in England and America was due chiefly to the work of those poets whose writings reflected the life of a simple and primitive people: William Butler Yeats, whose great poetry found its inspiration in the folk lore of the Irish peasantry; John Masefield, who consecrated himself

28de Banke, The Art of Choral Speaking, p. 20.
Not of the princes and prelates with periwigged charioteers
Riding triumphantly laureled to lap the fat of the years,—
Rather the scorned—the rejected—the men hemmed in with the spears; 29

and Vachel Lindsay, whose rhythms were those of a newly awakened democracy. Both Mr. Yeats and Mr. Lindsay expressed early in the Twentieth Century a dissatisfaction with the methods then current of reading poetry. Mr. Yeats found his solution in reading his poetry to the accompaniment of a musical instrument half psaltery, half-lyre, fashioned by Mr. Dolmetsch, and Mr. Lindsay in reading his poems on a tone sustained to a definite chant. Mr. Yeats’ use of the lyre was introduced to the public in plays produced at the Abbey Theatre 30 and it was perhaps this recognition of the musical qualities of the speaking voice that led Mr. Masefield to recognize group speaking as a separate speech art with his introduction of the term "Verse Speaking Choir."

29 From John Masefield’s A Consecration.
CHAPTER II

TWENTIETH CENTURY RENASCENCE

The first signs of an awakening to a new appreciation and evaluation of choric speech appeared in the drama. Thomas Hardy's epic drama, The Dynasts, was published in 1903 with choral passages of such magnitude that they are comparable only to those of Greek tragedy. In 1907 Gordon Bottomley made a tentative experiment toward unison speech in The Riding to Lithend. He was to continue systematically with this form after hearing, years afterwards, his first play successfully interpreted under the supervision of Nanette de Valois. In 1918 John Drinkwater presented his play Abraham Lincoln in which choruses spoken by two voices were introduced between the acts.

The Twentieth Century revival of the art of choral speaking, however, might not have taken place at all had

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1See Bibliography.

it not been for the Great War. It is certainly safe to say that its development could not have been so sudden and wide-spread had it not been for the changing ideas of our whole social structure growing out of the unrest following the World War.

Two apparently contradictory currents of thought hastened its development. The first was the new importance of the mass mind.

The old pre-war idea of the absolute and independent gave way to the newer outlook of the relative and the interdependent. The new social order accepted corporate action in any realm of activity, so long as there was nothing feudal and consequently retrograde in its manifestation. The ideal of the decade between 1920 and 1930 became the co-operative effort of self-directing individuals. This new realization of the interdependence of all peoples affected every field of endeavour. Among its international manifestations were the League of Nations and the World Court; while some of its national manifestations were the growing strength of the labor and trade unions. Out of the labor unions came the first modern experiments with group speaking--the labor choirs. Simultaneously in various European countries mass speaking became an instrument of popular expression and propaganda.
The opposing trend, which contributed to the newly awakened interest in group speaking, was the new importance which the individual assumed. Here the most important manifestation was found in the field of pedagogy as it affected the fine arts. Such impressionistic dramas as Ernst Toller's *Masse Mensch* had voiced the protest against the fate of the individual in the new order of things. Emphasis on learning through personal enjoyment penetrated every field of pedagogy. Jacques Dalcroze pointed out the need for a personal experience of music rather than the receiving of the "music lesson" as a task. Mona Swann a little later made efforts toward a similar personal experience of language when she introduced *Language Eurythmics* at Moira House School. Everywhere the feeling grew that the key to teaching of the fine arts was the subordination of drill to the awakening of the creative imagination in the individual. The renewed interest in the teaching of literary appreciation through learning to voice it and in the stimulating of good speech through the inspiration of great poetry was a result of the awakened interest in the individual. Analysis of the validity of this theory will be the purpose of later chapters in this study. It is mentioned at this time as an explanation of the tremendous vogue for choral speaking which the following survey of its present status indicates.
The Verse Speaking Choir as it is now conceived in England and in the United States had its origin in Scotland. At the Glasgow and Edinburgh Music Festivals, Marjorie Gullan had been presenting some of her pupils in solo-verse speaking since 1918. John Masefield, having heard these speakers of poetry suggested to their teacher the possibility of uniting their voices in some sort of unison speaking. He accordingly set for the next year's Festival (1922) in Glasgow some choruses from The Trojan Women.

As an outgrowth of this performance, the Glasgow Verse Speaking Choir was founded. It was at that time that Masefield coined the term "Verse Speaking Choir" to designate this form of oral art. Apart from its subsequent presentation in public recitals of lyric and dramatic poetry, the Glasgow Verse Choir in the next few years gave many demonstrations in Scotland and in London. Writing in 1927, Miss Gullan says:

Whereas before, we could hardly find a listener for good poetry, today in Glasgow after five years of Festival activities, we can fill one of the largest theatres with an audience who will listen eagerly, for two hours on end, to the poetry of the Bible, Milton, Shakespeare, Professor Murray's translation of Greek dramas and old ballads.

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3 KERBY, OP. CIT., P. 5.
4 MARJORIE GULLAN, SPOKEN POETRY IN THE SCHOOLS, P. 107.
Miss Gullan later came to London where she founded the London Verse Speaking choir. It is now in its thirteenth year and has created an interest in the speaking of great poetry in that city that has been paralleled only in the Augustan age of Rome. The author had occasion to attend a recital given by this choir in the summer of 1936 at the Art Workers' Guild Hall in London. There an audience which packed the auditorium to its doors paid theatre prices to hear twenty-five people read poetry for almost three hours.

Miss Gullan is the outstanding exponent of the choronic verse revival in England. In addition to her work with the London Verse Speaking Choir, she founded in London the Speech Fellowship and Institute, of which she is chairman and director of studies. Its primary aim is to train teachers in the art of choronic speech. With the support of Gilbert Murray and Gordon Bottomley as its first two presidents, it has wielded a tremendous influence in encouraging verse speaking. Its quarterly review Good Speech records experiments and gives information regarding all kinds of speech work with special attention to the development of choral speaking as a means of artistic expression. In 1926 she published the first book of the subject, Spoken Poetry in the Schools, now in its sixth edition. She has since

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5 See Bibliography.
written five other texts on poetry speaking: *Poetry Speaking for Children*, Volumes I, II, and III (1932); *Choral Speaking*, (1931), and *The Speech Choir*, (1937). She has lectured and taught classes extensively in Great Britain, Canada, and the United States.

Two festivals devoted solely to poetry speaking have been established in England. The Oxford Festival was founded by Masefield in 1923. There, for four days every summer, poetry is read by groups and individuals ranging in age from thirteen years to adulthood. In 1936, 275 entrants from every part of the English speaking world participated. Presided over by Dr. Bottomley, the contests attended by the writer were judged and criticized by Laseelles Abercombie, Clifford Bax, Laurence Binyon, Richard Church, Austin Clarke, Walter de la Mare, Wallace B. Nichols and L. A. G. Strong. The Poet Laureate was present as the guest of honor and addressed the speakers.

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7Mr. Masefield states that competitors have come from China, Australia, India, South Africa, France, and the United States. *Syllabus, Oxford Festival of Spoken Verse*, (July, 1936), p. 2.
The poetry read ranged from the Bible to Carl Sandburg.

The speakers sought to meet the standards expressed in the following words of the judges:

The judges' interests in poetry are of various kinds; but for the present purpose they are one in effect. The judges hope to hear speakers whose earnest aim is to display the poem and not themselves; who have sought to discover what the poet has put into the poem as a guidance to what they should get out of it: who realize that metre and rhythm and rhyme are so many guides to the poet's intention, and to disguise or neglect or improve them is to falsify or injure his meaning; and who, as the very foundation of their work, understand that the sound of a poem is part of its meaning and needs vocal cultivation for its revealing that shall be as exacting as a great singer's and as demonstrative as the singer's often is demonstrative.

The other English Festival is the London Speech Festival, holding its eleventh annual competitions in this year (1935) under the auspices of the Speech Fellowship and Institute. In 1935 nearly twelve hundred children took part. They included sixty choirs of between fifteen and twenty-five voices each, ranging in age from six and one-half to fifteen years and over, and coming from schools in every part of London.

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There are in England today a number of teachers who have made significant contributions to the development of group speaking. Mona Swann at the Moira House School, Eastbourne, is the author of *An Approach to Choral Speech* (1937), the compiler of two anthologies of poetry for choral speech, *Many Voices*, *Parts I and II* (1934), and author of one choric drama, *At the Well of Bethlehem*. Others are Elsie Fogerty of the Central School of Speech, London; Evelyn Abraham in the Stanmillis Training College in Belfast; and Duncan Clark of the Falkirk High School, Stirlingshire. The name of Carolyn Davies is associated with the work done by the Welsh Choir at Barry Training College, South Wales. Today there is hardly a school in Great Britain where the subject is not introduced as a part of speech training and literary appreciation.

Group speaking in Canada has been closely related to that of England. At Winnipeg, Manitoba, a festival patterned on that at Oxford is now in its sixth year. Twenty-three choirs from grade schools, high schools and adult

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10 See Bibliography.


groups offered themselves for advice and criticism at the last festival. 13

Choral speaking in this country received its impetus from visits to the States by teachers from Great Britain, and through reports of the work done in England by visitors to that country. Miss Gullan visited the United States in the summer of 1933, when she conducted courses in choric speech at the University of California, and gave short courses and lectures in other institutions. Subsequent visits by her and Miss Swann have made Americans thoroughly conversant with the status and degree of advancement of choric speech in Great Britain.

It is interesting to note, however, that in America, as in other parts of the civilized world, modern forms of choric movements or group experiments were developing simultaneously with the movements in England, the leaders being unfamiliar with techniques being developed elsewhere.

Vachel Lindsay has already been mentioned. Before, during and after the World War, with his interest in communal art, he was reciting and chanting his poetry and obtaining extensive group response from his audiences under his vitalizing leadership. In the early twenties, Masefield tells us, Lindsay made a visit to Oxford, where he read

Daniel in the Lion's Den to an audience of dons and masters, who were asked to supply the roars for the lions. His lecture tours in this country at which he read his own poetry with the assistance of the audience undoubtedly helped many to realize the possibility of variously regulated oral art forms of communal activity.

The drama made its contribution even before the war in the experiments carried on by the Misses A. and I. Lewisohn at the Neighborhood Playhouse in New York. There they made use of the voices of invisible speakers behind the scenes, who expressed supporting and supplementing ideas to the drama being enacted on the stage.14

Today it is impossible to list all of the centers of experimentation with choric speech in America, for they extend from the primary school to the University; from the Young Men's Christian Association to the labor unions.

The significant contributions, however, have been made by the schools. As early as 1922-23, students of Mrs. Alice Wills, then of the University of Iowa, gave a choric speech program at the convention of Teachers of Latin and Greek. Choruses were presented from Euripides' The Trojan Women. Four widely known Eastern verse-speaking

14Marguerite DeWitt, "Shall We Recite as Groups?" in Practical Methods of Choral Speaking, p.6.
groups, established before or soon after 1927, are those at Mount Holyoke College, under the direction of Mrs. Mills (1932), accredited in 1935-36 as a regular course; at Pennsylvania Women's College under Vonda Kerst (192-); at Wellesley College, founded in 1929, under Cécile de Banks, accredited as a course in 1936-37; and the choir of Marguerite Dewitt, visiting lecturer at Vassar College.

Other noteworthy work in the East has been done by Seymour S. Bauman of the Herman Kidder School, New York City, who uses seven hundred voices in his choir, and by Agnes Barry, Mistress of Winship Grammar and Intermediate School, Boston, Massachusetts, and one of her assistants, Ethel Sawyer.

In the Middle West Carrie Rasmussen has rendered valuable service to the subject in her work in the elementary grades in the Madison, Wisconsin, public schools. Extensive work is being done in the public school systems of numerous Middle Western cities, notably Milwaukee, Wisconsin; Cleveland and Toledo, Ohio; Chicago, Illinois; and at the John Burroughs School, St. Louis.

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15 Dewitt, op. cit., p. 37.


17 For details see Georgia W. Carp, Choral Speaking, p. 8; also Marjorie Cullan, "Mass Recitations," Good Speech, V (April-June, 1935), 1-3.
In Detroit, English speech is being taught in the public schools of the city by means of Speaking Choirs composed of boys and girls of foreign parentage. These choirs comprise children from Russia, Czechoslovakia, Germany, Hungary, Italy, Sweden, Finland, Poland and many other countries. Edna McKenzie, director of this work, says that "the aim is the acquiring of a good pattern of English speech, a training in rhythm, in control and flexibility of tone and in the appreciation of fine verse and prose."¹⁸

In the far West, Elizabeth Keppie of Pasadena Junior College and Instructor in Choral Verse Speaking in the Extension Division at the University of California, was one of the pioneers. In 1932 she published the first text by an American on this subject, The Teaching of Choric Speech.¹⁹ Elizabeth Jenks of San Jose Teachers College has laid her chief emphasis on a correlation of vocal and bodily expression in group speaking.²⁰ In 1936 a Verse Speaking performance was given in the Hollywood Bowl before an audience of twenty thousand people, directed by Vocha

¹⁸Edna McKenzie, "General Notes," Good Speech, VI (October-December, 1936), 75.

¹⁹See Bibliography.

Flake of the California State Department of Education. 21

Mabel S. Reynolds, of the University of Colorado, was one of the earliest to use speaking choirs in the Rocky Mountain area, her first production having been in 1936. The University of Denver reports a presentation of The March of the Colorado Indian Tribes, a unified series of poems from The Pageant of Colorado by Lilian White Spencer, in which a chorus of fifty-five participated. 22

Public attention in the South was called to the verse choir in 1934, when Helen Osband, then at the Alabama Women's College, presented a group in choral speaking at the meeting of the Southern Association of Teachers of Speech in Birmingham. However, considerable work had been done prior to that. There has been a Verse Choir at the Louisiana State University since 1933 (credit course 1936-37). At its meeting in Nashville in 1937 the Southern Association of Teachers of Speech sponsored the first Verse Speaking Festival to be held in the South. Groups from colleges in Alabama, Georgia, Louisiana, Mississippi, Tennessee, and Kentucky participated.

Colleges and universities have, of course, found it possible to go further with the subject than is feasible

21 General Notes, Good Speech, VI (July-September, 1936), 48.

in the public school system. Already many excellent choirs are being heard over the radio. Among these may be mentioned the choirs at Wellesley College, Mount Holyoke, the Louisiana State University, the University of Denver, the University of Iowa, and the University of Colorado.

It has already been noted that choric speech is taking its place as an accepted subject in the college curriculum. Wellesley College was one of the pioneers in offering credit toward degrees for Choric Speaking. Instruction in the subject, fully accredited, was offered in more than twenty-five college and university summer sessions last year (1936-37).

Several of the State Universities are offering courses in Choric Speech through Extension to the public school teachers. Some of the more forward in this respect are California, Massachusetts and Louisiana.

Attention has been given to some aspects of group recitation at Conventions of the National Association of Teachers of Speech (1934-1937), at the Eastern Public Speaking Conferences (1936), at Poetry Week celebrations beginning in 1934, at the Congress of American Poets and at meetings of the National Poetry Council.

Articles on the subject have occupied space since 1926 in practically every magazine devoted to the speech arts and to pedagogical methods. Ten books have been
published in America on group speaking since 1932. 23

One of the most interesting aspects of Choral Speaking in America is the number of uses to which it is put. It was recommended as a cure for speech defects, especially stuttering and stammering, by Dr. Lee Edward Travis of the University of Iowa, 24 as early as 1923. Marguerite DeWitt has recommended it as a tool for teaching phonetics; 25 the University of Southern California and Louisiana State University emphasize it as an accompaniment for interpretative dancing; as a social asset in women's clubs, church societies, social work centers and summer camps it has gained rapid popularity; the author has had some experience in introducing it to Little Theatre groups as an aid in dramatic training; its use to teach English to foreigners has already been mentioned; its value to the psychologist is recognized by H. A. Overstreet, who says, "To join with others in the voicing of a great poetic experience is to feel oneself swept into a oneness of life that is well worth the having. 26

23 See Bibliography.

24 H. G. Meader, op. cit., p. 115.


As in Germany, choral speech is being used in this country as an instrument of social revolt. In 1934 the Brookwood Labor College Players produced two mass recitations on their tour to workers' groups in towns and cities of New England and the Middle Atlantic States. The recitations dealt with the problem of unemployment and the problem of war. In *Step*, a speech chorus represented the millions of unemployed who tramp the streets and rebel against their misery. In another recitation on war, called *Uncle Sam Wants You* the chorus, speaking directly to the audience, placed before it the problem of another war. The recitation definitely challenged the audience at the end, emphasizing the question, "Tomorrow will you be marching?" with a mass rush to the footlights and fingers pointing at the audience.

Many worker audiences expressed their response at the end of the piece, not by applause, but by shouting "No!" in reply to the question. The appeal and influence of choric speech has been wide in America.

Before choric speech in non-English speaking countries is considered, attention should be called to the effect that all this choric activity has had on the drama in England and America. After an interval of almost five hundred years, the two arts are appearing once again conjoined.

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and interdependent. Gordon Bottomley has followed up his earlier experiments with a collection of choric dramas called Scenes and Plays containing Ardvolich's Life, Culbin Sands, and other plays with choruses. In this volume he makes a special contribution to drama and to choral speaking. Here he writes dramas in which the human voice and human movements symbolize the great elementary powers such as wind, snow and sandstorms. The use of the chorus, not as a mere commentator, but as a leading character in the play, is an original development in dramatic technique. Bottomley's Acts of St. Peter, written to commemorate the Octoecentenary of Exeter Cathedral by a representation of the life of its patron saint, was performed in the Cathedral in 1933 with a modern verse choir.

Other dramatists have followed his lead. T. S. Eliot's Murder in the Cathedral and The Rock, Marc Connelly's Green Pastures, Heywood-Gershwin's Porgy and Bess, Auden and Isherwood's The Dog Beneath the Skin, and Sean O'Casey's Within the Gates, all offering opportunities for organized modern group utterances, testify to the growing popularity of this form with the dramatists.

In Europe three distinct types of choir have developed. Through group utterance such choirs as the Goethesnus

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28 See Bibliography.
Choir at Dornach, Switzerland, seek religious expression and enlightenment; labor choirs like those inspired by the youth movement in Germany find social strength in united assertion of purpose; and verse-speaking choirs like that of the University of Berlin seek to give adequate voicing to the great choral dramas of the past and to interpret that lyric and dramatic poetry which is expressive of group emotion.

In Switzerland at Dornach Frau Dr. Steiner has developed a notable mass technique which produces unusual synchronization, clarity, strength and projection of purpose. There was an organized chorus by 1926-27 and a record of performances by 1928. The group speaking at Dornach seems to be the outgrowth of the group's previous work in Eurhythmy which unifies movement and sound and may be called "visible speech" in connection with spoken poetry, or "tone eurhythmy" in connection with song. Originally devoted to a religious purpose, its influence seems to have spread, for Mary Major Crawford, in her report regarding the status of the Verse Choir on the Continent, reports that the speaking choir movement in Switzerland is active enough to draw the fire of the enemy. She quotes an article in a recent number of the

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Schweizerische Lehrerzeitung, contributed by Christian Winkler and entitled "Chorsprachen? Ja! Sprechchor? Nein!" He approves of choral speaking that is directed to political ends, but does not approve of the speech choir in the schools, which, he says, "has no ethical, political, or social purpose."

Germany was the first country to recognize the forcefulness of mass speech as an expression of the worker's philosophy. After the World War it developed this mode of expression as no other people has done since. Speaking groups called Sprechchor sprang up everywhere. Particularly popular with these groups were the dramas of the German Expressionists—plays like Toller's Masse Mensch and Kaiser's Gas I and Gas II. Miss Crawford quotes the following statement regarding this movement given her in an interview with Dr. Franz Anton Pfeiffer, director of the American Institute at Munich:

The speech choir began in the German schools about 1933, but it is mainly used in the summer camps, such as that at Lanzgries near Tölz. Here about five thousand boys are taught to speak in chorus. The voices are not specially trained. They cannot be selected as they are in singing, so it is necessary to depend on rhythm rather than on

tone. Therefore, though the old type of poetry is usually recited, the new type is also used to a considerable extent because its rhythms are more evident. Since the characteristic of modern Germany is collectivism, not individualism, these aspirations are not collective. Nothing individual is introduced except for contrast. 31

In 1925 the labor group choirs and their recitations became so numerous in Germany that they were regulated as to the extent of their activity, the activity coming within the Deutsche Arbeite Front. In July, 1936, came the report from the Berlin correspondent of The London Times that Dr. Goebbels, the Minister of Propaganda, had pronounced a ban on speaking choruses for the whole of Germany. "This is apparently the end of the speaking chorus," the report read, "which has been one of the most remarkable symptoms of mass tendency in New Germany. It has been used for the most varied purposes, from the edification of large audiences and wireless listeners to the private enlightenment of individuals." 32

Germany is also the home of the best known Verse Choir on the continent devoted to the reading of classical literature, which did not suffer the ban placed upon the labor

31 Crawford, op. cit., p. 54.
32 Quoted from "General Notes," Good Speech, VI (July-September, 1936), 48.
choirs. Its origins are to found at the conservatory in Cologne as early as 1915, where the first records of modern group speaking are found. Here under the direction of Wilhelm Leyhausen, a performance of The Persians of Aeschylus was performed in 1920 in the Opera House of Cologne. Looking for a wider field of activity, Professor Leyhausen came to Berlin in 1922, where he founded the Verse Speaking Choir of the University. His choir is made up of about two hundred members drawn from all the faculties: students of law, theology, medicine, and philosophy. Professor Leyhausen now has an institute of his own at the University. His group's first great success was a performance of The Persians in the Berlin Stadtische Oper. The Stationen of Goethe's Faust followed some years later. The choir goes on tour annually, giving performances in Danzig, Cologne, Halle, Düsseldorf and other cities. In 1931 a series of Agamemnon performances was given in the Berlin State Theatre. The greatest event in the history of the Berlin Verse Speaking Choir so far was its journey to Greece in May, 1935, where the Greek Government, the University of Athens and the Leipnic Union

33 Marguerite Dewitt, "Shall We Recite as Groups," in Practical Methods in Choral Speaking, p. 16.
34 University of Berlin, University Catalogue, 1916.
invited Leyhausen and his philhellenic students to give a performance of *The Persians* in Leyhausen's translation. In October, 1935, the same group gave recitals in its native tongue in Norway, Denmark and Sweden. 35

Miss Crawford 36 quotes Dr. Dengler of Vienna to the effect that very little has been done with choral speaking in the Austrian schools, although there are two or three teachers in the capital who experiment with it. At Salzburg Dr. Morgenthau, who is secretary of the Mozarteum, said that there were formerly several labor choirs, but the feeling grew that these were being used for propaganda only, and their influence waned, until now they are rarely if ever heard.

In France choral speaking is not yet recognized in the schools, 37 but the modern theatre there gives it quite an important place. Miss Dewitt 38 who has made a detailed study of the modern French theatre, reports her findings, which are quoted here in full:

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Of the twelve divisions presented in the Autant-Lara diagram of the modern theatre movement one is struck by the importance given to the choric first division: I Theatre Chorélique (polyphonie et simultaneisme).

The polyphonic choruses include the old idea of ensemble or unison speech—all speakers using the same words—to which modern groups such as "Art et Action" (dissolved about 1933) added great variety of rhythm and vocal modulation. If a well-rounded polyphonic chorus is part of a play it may also be presented as a separate unit. Members of the advanced guard did not incline greatly to this form of art though during the last twenty years they have given special attention to those choruses which in themselves constitute a dramatic work, the best example being—according to Madame Lara-Autant—La Naissance du Poème by Fernand Divoire, 1918 (recorded on Diaque Gramophone No. L. 908).

Simultanéisme is an orchestrated or symphonized arrangement featuring a variously blended group of voices, possibly speaking simultaneously though not necessarily so; a voice group serving as an undercurrent, accompaniment or background for the voice of the main speaker. The effect may be that of an undercurrent of abstract sounds, the difficulties being, as always, . . . . accurate synchronization, individual pickup and cessation. Examples of this form of chorus are Divoires, the Poème des Amis et des Ennemis, and possibly Marathon which have been very successfully broadcast. The radio script for the group voice portions is prepared diagrammatically, thereby indicating when certain voices are to support, echo or interrupt the leader. Simultanéisme was started or invented by M. H. W. Borgun—now living in America—who still hopes to write a drama requiring several thousand voices.

On the whole the choric activity did not take an outstanding place in the French Theatre. Many Americans know about some of the unusual
work of the Compagnie des Quinze under the
direction of M. M. Saint-Denis. The activities
of the now disbanded company were not primarily
tied to the choric theatre movement. At
present there seems to be a single group—
"Proscenia"—directed by another of Copeau's
pupils Jean Dory, a group working at chorus
of the polyphonic but not as yet of the
"simultaneisme" type.

M. Georges Colin—who formerly accompanied
Sara Bernhardt on her American tours—has of
late years been interested in radio drama and
predicts an additional development which began
about 1928. The "Theatre Radiophonique," so
called by "Art et Action" has been pushing new
choric effects and devices to the fore. The
outstanding idea is that of an underlying voice—
for each actor—reciting a motif as a litany
during each given actor's entire part in order
increasingly to individualize and to identify
the voice of an actor, thereby making it easily
distinguishable within a group of voices—an
advantage when the audience is unable to see
the group of performers. An example follows:
For an architect building a cathedral, the
underlying voice would be with shovel and
hammer,"I will build the cathedral": for a
typist, the underlying voice would be simply
the noise of clicking typewriters, and so
forth. These may also be delivered in a musical
rhythm. The results of these experiments are
as yet seldom broadcast. Madame Lara with her
husband, M. E. Autant, will shortly complete a
comprehensive book on the choric theatre of
France. In the meantime the present readers
may wish to follow up the movement in Poland
directed by Siegmund Foneski, and another move-
ment in Norway directed by Sternberg. According
to Madame Lara-Autant the following titles are
very interesting: La Mise en or Scenes d'
aujourd'hui by Camille Poupeye (a Belgian), and
Tendance Nouvelle du Theatre by Mauslinac.

In Russia the idea of choric speech was neither new
or startling since for centuries folk songs called for
and peasant choruses and village choirs had been accustomed
to many and varied forms of orchestrated human voices. These oftentimes accompanied in melodic humming the solo, trio, sextet, etc., of the choir, and rhythmic unison speech constituted portion of the score. In the educational program of new Russia, as well as in many of its social and civic activities, choric speech is employed. The Soviet government has recognized the possibilities of choral reading. Dramatists have been encouraged to write choric plays and verse as a form of propaganda for the workers.  

CHAPTER III

PURPOSE OF THIS STUDY

As has been noted in the preceding summary of the present status of choric speech, group speaking enjoys at the present time a widespread popularity. Those who are acting as teachers and directors of verse speaking groups may be divided into two groups: those who regard choric speech as an end in itself, and those who regard it as a means toward an end. The former group includes those who are primarily interested in group speaking as an art form, either as an independent branch of the speech arts, as an enhancement of the drama, or as an accompaniment to the art of interpretative dancing. Analysis of the theories of art and esthetics underlying the acceptance of choric speech as an art form, and of the techniques required in perfecting this form as an end in itself, has been the primary aim of every book that has been written on choric speech up to the present time.

In addition to the primary emphasis on choric speech as an art form, these writers have, at least implicitly, recognized that group speaking has been productive of
certain skills very necessary to good speech.

The second group includes teachers in public and private schools, colleges and universities, who, though they may employ group speaking as an end in itself, are chiefly interested in its effectiveness as a device for teaching certain skills necessary to good speech.

A summary of the assurances given this group by authoritative writers on the subject of group speaking reveals that participation in this activity is said to have value not only (1) in its encouragement of communal activity; (2) in bringing about personality re-adjustment; (3) in facilitating the teaching of literary appreciation; but also (4) in improving the quality of speech from the standpoint of diction, voice quality and flexibility of tone.

Though none of these claims have been based on controlled experimentation or supported by objective evidence, they have been widely accepted.

Analysis of the statements of the various writers on the subject reveals that choral speaking may have one or more of the following named four objectives:

I. Choral Speaking may have a social value in its encouragement of communal activity.

(a). There is no enjoyment comparable to that which results from sharing a fine endeavour. The
realization of the mutual delight that is attendant upon group achievement is one of the most constructive values in choral speaking.¹

(b) Our gregarious instincts find enjoyment in dancing, singing, chanting and other artistic forms of expressing emotion enhanced through group participation. In choral speaking the aesthetic joy of poetry is joined with the pleasure of group activity.²

II. Choral Speaking may have a psychological value in offering an outlet of self-expression for the timid and repressed.

(a) Through the support of the group, the shy, self-conscious speaker gains confidence and eventual freedom from inhibition; the exhibitionist on the other hand learns to "lose himself to save himself." In working with children these results are so marked that in nearly every case after from one to three years of speech choir work both difficulties have vanished.³

(c) Through the speaking of fine literature in such a choir, many of the most diffident students have been awakened and have discovered a new avenue of self-expression. . . . Various fears and complexes and lack of self-confidence have paralyzed their efforts in that direction. But the association and support afforded by the choir has given them courage. . . . A new self has been discovered and revealed through the

¹Cécile de Banke, The Art of Choral Speaking, p. 26
³Mona Swann, An Approach to Choral Speaking, p. 22
means of choral interpretation. 4

(a) The fact that the initial steps of remedial work consist of group exercises alleviate self-consciousness, and it is possible to raise the whole standard of speech in a group of thirty people without their being conscious of embarrassment of discouragement. 5

III. Choral Speaking may have a cultural value in its stimulation of increased appreciation of literature.

(a) The teacher of literature would be primarily interested in the verse-speaking choir, because by feeling, living verse, speakers and listeners realize in an unusual degree the rhythm, power and meaning of poetry. Their appreciation of poetic forms and ideas is aroused, and their imaginations are stimulated. 6

(b) Perhaps the most heart-warming result of the work with this group was their heightened love for poetry. From the point of view of most teachers of English, this increasingly sensitive response to poetry may be the most important result of speech chorus work. 7

IV. Choral Speaking may have speech training value in that it results in improved articulation and enunciation, increased beauty of voice quality and greater

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5Cécile de Banke, *op. cit.*, p. 25.


flexibility of tone.

(a) Choral speaking may serve as a means of acquiring better diction, more fluent and varied expression, and more melodious tone.\(^8\)

(b) The correct accent is particularly well safeguarded in the verse speaking choir with its emphasis on rhythm.\(^9\)

(c) Speaking again of the chorus of twenty-five voices, many feel that such organization meets the need of mass education in speech. . . . The experience of an individual, with an untrained voice, of six months in an excellent choir is enough to make him speech conscious; it should loosen the shackles of provincialism and carelessness which may bind him; it should place him in the ranks of Americans who are effectually raising the standard of our national speech.\(^10\)

(d) Choral speaking unquestionably tends to improve the quality of voices. The blending which is the secret of success demands a soft, mellow, resonant tone. The harshness, shrillness and throatiness, the sharp attack on the vowels, that tend to disappear in this blending process, may be permanently and happily lost.\(^11\)

(e) Groups seem less likely to "thump" and "sing-song" in their interpretations of poetry than those reading individually.\(^12\)

(f) Choral speaking demands that all members

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\(^8\) Marjorie Gullan, *Choral Speaking*, p. 2.


\(^10\) Ibid., pp. 16-17.

\(^11\) Robinson and Thurston, *op. cit.*, p. 27.

\(^12\) Dorothy Kaucher, "Et Tu Brute," *Theater and School*, IX (February, 1933), 7.
of the group think lucidly, feel strongly and employ variety in all the tonal elements. They find their voices capable of tender qualities, wide range of force, pauses of which they formerly would have been afraid, various rates of speed and high and low tones which previously seemed impossible. Never again will they be quite so much afraid to hear themselves depart from the dull monotone to which they have become accustomed. 

Though the need for objective testing and experimentation for substantiation of the first three objectives listed above is recognized, they are stated here merely as a part of the survey of the field as a whole, in order to give a perspective of the entire scope of the problems involved in choric speaking.

This study will limit itself to an analysis of the effectiveness of group speaking on the acquisition of the speech skills as outlined in the fourth objective above—specifically,

(a) Improved articulation and enunciation.
(b) Increased beauty of voice quality.
(c) Greater flexibility of tone.

This study has been made through a comparison of the progress made by two groups of untrained speakers over a six-months training period. Each group has been given the same background of theory in respect to the phonetic, phy-}

physical and physiological bases of good speech. One group has been drilled according to the usual methods of individual recitation. The other has been drilled chiefly through the use of the techniques of choral speaking as advocated by present authorities on the subject.

As far as the author can ascertain, only one writer on the subject of choral speaking and its value has recognized the need for such a study. In an article published in *Practical Methods in Choral Speaking*, "Choral Speaking and its Values," Emma Grant Meader says:

> It is believed by many that the indirect method of verse speaking choirs will accomplish more for better speech than will the older and more direct method by means of isolated speech drills. There is need for controlled experimentation to prove or disprove this thesis.14

This study attempts through such "controlled experimentation* to discover the answers to three specific questions:

1. **Is choric speaking effective in improving articulation and enunciation?**

2. **Does participation in choric speaking result in improved voice quality?**

3. **Does participation in choric speaking result in greater flexibility of tone?**

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As an outgrowth of the method of investigation employed, a fourth question inevitably arises:

4. How does training in these skills through choric speech compare in effectiveness with training through the older, generally followed method?
CHAPTER IV

METHOD OF INVESTIGATION

The method of investigation followed in this study consisted of the following divisions:

A. GENERAL PLAN

This investigation was conducted in connection with one branch of the course in Fundamentals of Speech offered in the Speech Department of Louisiana State University. This course is one devised for students who have had no extensive previous training in speech and who do not intend to major in that field. All of the subjects for the investigation were students regularly enrolled in this course.

The subjects were divided into two groups of twenty each, designated hereafter as groups A and B. At the beginning of the training period each subject made a phonograph record of the material found in Division C of this chapter.

Following the making of the records, a six-months' period of training in the fundamentals of good speech was given each group. The training periods consisted of an
hour lecture and five hours of drill every two weeks. The two groups were given the same material in lecture, which consisted of background and theory in the purposes of speech, the characteristics of good speech, the physical basis of speech, the physiological basis of speech, phonetics, elements of public speaking, interpretation, conversation, etc. Both groups used the same textbook.¹ When the unit of material under consideration did not deal specifically with (1) articulation, (2) voice quality, (3) flexibility of tone, the training technique for the two groups differed as will be hereafter indicated.

At the completion of the training period, each subject made a second record, using the same material as was used in the first record. This material had not been drilled upon by either group during the training period.

All of the records were then judged by four judges who were well qualified to judge on the three attributes of good speech under consideration in this study.

B. SELECTION OF SUBJECTS

The subjects selected for this experimentation were students enrolled in a college speech class for the first time. These forty students made up two classes in the

¹G. W. Gray and C. M. Wise, Basic of Speech.
fundamentals speech course and the division into two groups of twenty each was made on a random basis. Thirty out of the forty were members of the freshman class. There were twenty men and twenty women. Group A contained nine men and eleven women. Group B contained nine women and eleven men.

One subject, a graduate student, was selected to make a sample record to be used as a standard in the judging described hereafter. (See Division F.)

No attempt was made to select students with either good or bad speech habits. The only factor operating in the choosing of the subjects was the effort to exclude cases of pathological speech defects, and cases that indicated extensive previous training in speech.

C. MAKING OF RECORDS

A Fidelitone Recording Machine was used in making the records.

The following considerations prevailed in the selection of material for the recording:

1. Since it was not the purpose of this study to test the effectiveness of group speaking on the acquisition of skill in any particular form of speech activity, but rather to test the effectiveness of this form of training on the acquisition of fundamental speech habits used in any speech activity, a paramount consideration in selecting
material for the making of the records was that it give opportunity for contrasting styles of delivery. For this reason both prose and poetry were chosen.

2. The second consideration had as its basis the assumption that the fundamental characteristics of good articulation, pleasant voice quality and flexibility of tone are most useful to the average student in the more normal speech situations; i.e., reading aloud and conversation. For this reason an effort was made to select material which would give a basis for judgment of these characteristics when the subject matter was easy, informal and conversational in its tone.

3. A third consideration was that the material should have no special characteristics which would favor the subject who had been trained in the techniques of a specialized speech form, group speaking. For this reason the poem selected was one the intricate phrasing and introspective nature of which made it unsuitable for group rendition.

4. A final consideration was that the material should offer a reasonably difficult problem in articulation, that it should be of a nature to demand some beauty of voice quality, and that it should present possibilities for wide variations in pitch, volume and tempo.

Each subject was given from three to five minutes in
which to read over the material before the record was made.

The instructions given to the subjects were as follows:

"Read the material you have before you, making an effort to communicate the author's true meaning to an imaginary listener."

The following material was used for the preliminary and final recordings. It covered one side of the record, or about three minutes in reading time.

1. On Wearing a Hat - G. K. Chesterton

There's a good deal to be said about wearing a hat; and yet this humorous custom, this ripe topic of wearing a hat has been sadly neglected as far as I can make out by scholars, scientists, poets, composers and other smart people. Man has been variously defined as the religious animal and so on; but also, to the best of my knowledge and belief, he is the only animal that wears a hat. He has become so accustomed to the habit of wearing this hat that he does not feel that he is himself out of doors without it.

Mr. Howells, I think it was, has told us in one of his novels of a young man who determined upon suicide. With this intent he made a dash for the sea. Upon this way there a sudden gust of wind blew his hat off. Instinctively he turned to recover it. This action broke the current of his ideas. With his hat he recovered his reason and went home alive as usual.

His hat has come to mean for a man much more than protection for his head. It is for him a symbol of his manhood. You can not more greatly insult a man than by knocking off his hat. As a sign of his reverence, his esteem, his respect a man bares his head. We express great joy by casting our hats into the air. If I wish to show my contempt for you, I will wear my hat in your house. If I wish you to clear out of my house, I say "Here's your
hat!" If I am moved to admiration for you I say "I take off my hat to you!" I greatly enjoy seeing you run after your hat in the street because you are made thereby excessively ridiculous.

2. Margaritae Soror - W. E. Henley

A late lark twitters from the quiet skies;
And from the west,
Where the sun, his day's work ended,
Lingers as in content,
There falls on the old, gray city
An influence luminous and serene,
A shining peace.

The smoke ascends
In a rosy-and-golden haze. The spires
Shine, and are changed. In the valley
Shadows rise. The lark sings on. The sun,
Closing his benediction,
Sinks, and the darkening air
Thrills with the sense of the triumphing night--
Night with her train of stars;
And her great gift of sleep.

So be my passing!
My task accomplished and the long day done,
My wages taken, and in my heart
Some late lark singing,
Let me be gathered to the quiet west,
The sundown splendid and serene,
Death.

D. DRILL PROCEDURE FOR GROUP A

(I) General Practices and Procedures. In order to simplify the description of the drill procedure for Group A, to avoid unnecessary repetition, and to clarify, for those readers who may not be familiar with the techniques of group speaking, certain terminology which will be used throughout, it is necessary to summarize at this point
certain common practices and procedures in the use of group speaking which are generally recognized as productive of best results. It is understood that this study is not concerned with an evaluation of the best technique in perfecting group speaking as an art form. The methods of procedure in group speaking as used by present authorities, have been employed in the drill procedure for Group A. It is to be understood also that, so far as can be ascertained, these particular techniques are based solely on experience. It is not to be interpreted that the use of these techniques, whose effectiveness has not yet been determined by experimental investigation, precludes the possibility that other techniques might not produce different results. The techniques of group speaking, then, which will be outlined in general terms first and in detail in the drill procedure which follows, are those which are being recommended by present authorities. Since it is this technique which is said to be effective in the development of those speech skills that this study proposes to investigate, it is essential that this experiment make use of its essential principles and that they be stated here.

Authorities are in agreement that the techniques of modern choric speech differ from the two principal earlier manifestations of group speaking which it may in some
particulars resemble. One of the earlier forms is the Greek chorus. It is generally conceded that the independent use of group speaking is not to be confused with the Greek chorus, since modern choral speech is not presented under the same condition; it is without music and without movement. ²

The other is the "Class-Recitation." "Class Recitation" was a convenient means whereby the teacher could more or less determine whether all the pupils knew the set passage. It consisted simply of many people speaking at once. Advocates of modern group speaking differentiate it from this older form on the basis that group speaking as now practiced is a co-operative enterprise between the teacher and the individual members. Its aim is to arrive at a method of voicing a poem by discussion of the "pooled" thought and understanding of the group and conductor alike. This co-operative approach is thought to differentiate choral speaking from "Class Recitation." ³

The definition of choral or group speaking most commonly agreed upon is that it is the vocal interpretation of a poem by a group of voices instead of by a single voice. All authorities make the point that its effectiveness is

dependent upon the group's arriving at a single interpretation of the poem, to which interpretation each individual makes a contribution, not as an individual, but as a part of the whole group. The most frequent comparison made is with the singing choir, the point being made that both of these forms demand a unity of purpose, and a subordination of the individual to the whole, and that each seeks to secure its effects through the blending of many voices of varying quality and tone.

In making the following description of general procedure, the point must be emphasized again that these techniques are based on the experience of directors, unsupported by experimental evidence. Those considerations which are generally insisted upon by authorities were observed in making this investigation.

First, as to size: The most satisfactory number of voices for either the practical purposes of speech training or for artistic efforts, is thought to be between fifteen and twenty-four.\(^3\) Up to thirty or down to twelve is granted possible, but if the number of voices exceeds


Note: In succeeding citations in this chapter no attempt will be made to cite more than two or three typical references.
thirty, the group is said to be cumbersome, and if they are fewer than twelve, it is thought to be difficult to achieve a group sense. Most directors express the feeling that fifteen is the ideal number for the speaking group. Following this principle, then, in the present study, the use of a group of twenty was thought to give a large enough number for valid experimentation without exceeding the limits recommended for effective results.

Second, as to grouping: Various types of grouping are recommended by directors. The two considerations which all agree on were observed in this investigations:

1. That the members of the group be close enough together to hear each other clearly.

2. That all speakers should be arranged so that they can see the director perfectly.

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4 The numbers given here represent the consensus of opinion. It should be noted that labor choirs in Germany are made up of 500 voices and at least one experimenter in this country works with 700 (see page 35; also see Mona Swann, An Approach to Choral Speaking, p. 16). "The small choir of eight to eleven voices may be used to great advantage for the making of what might be termed chamber music in contrast to the orchestral effect of the full choir."


Third, as to "voicing": All directors classify the voices in the group on the basis of voice quality and characteristic pitch.\textsuperscript{7} The purpose of this division is to enable the group to lend variety to the interpretation of poems involving characterization, strong contrasts in description, or use of the antiphon.

In this investigation the characteristic pitch was determined by noting during a short reading the average pitch to which the voice returned most frequently, especially on such downward inflections as accompanied the end of a thought or sentence. It was found that the women averaged slightly below middle C and the men from a fifth to an octave lower. The timbre or quality or tone color of each voice was noted and the voices were classified on the basis of "dark," "medium," or "light." "Darkness" was usually, though not always, associated with low pitch and "lightness" with high.

Since the group was made up of both men's and women's voices, the men's group formed a basic "dark" group and the women's a basic "high." Within both groups, then, further divisions were made.

This procedure was in accordance with the recommendations

of recognized authorities. Since it was not the aim of this investigation to prepare a group for artistic presentation before an audience, no attempt was made in selecting the subjects for experimentation to keep the ratio of eight dark to ten light voices which is recommended for tone balance. Of the group's twenty members, as previously noted, there were nine men and eleven women. In the men's group, four voices were classified as "dark," three as "medium" and two as "light." In the women's group two voices were classified as "dark," five as "medium" and four as "light." If the effectiveness of group speaking in the acquisition of good voice quality or flexibility of tone is dependent upon a "balanced tone" from the whole group, it would seem that the variation of this experimental group from the ideal as recommended by the authorities is too slight to affect the results materially.

It should be noted further that this division into groups was not made during the first few weeks of group speaking. This is in accordance with the recommendation generally made that "voicing" should be delayed until the group has become familiar with the director, and the

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8Cécile de Banke, op. cit., pp. 143-145; Marjorie Gullan, Choral Speaking, p. 57.
director with the group.  

Fourth, as to method of conducting practice: All directors agree that the effectiveness of group speaking is dependent upon securing unity during rehearsal. Four types of unity are thought to be essential: unity of thought, unity of articulation and syllabication, unity of pitch and inflection and unity of timing.  

To secure unity of thought, the introduction of each poem was followed by a period of discussion in which each member of the group contributed his ideas as to the poet's meaning and how it might best be conveyed. Opposing views were reconciled where it was possible. Where it was not possible, the poem was discarded and another substituted in its place. The group in practically every case determined the type of arrangement which was used with the poem. It is the theory of previous writers on this subject that the method outlined above will result in the "co-operative approach" which characterizes group speaking.  

The method of securing unity of articulation and


syllabication will be outlined in detail in the drill procedure bearing directly on articulation. Since all conductors emphasize the principle that attention to this point must accompany every practice period, it is mentioned here as indicating an awareness of this problem as an essential aspect in conducting practice effectively.\(^1\)

There are sharp differences of opinion among directors in regard to the meaning of unity of pitch and inflection. In determining the method of procedure to be used in this investigation, the writer adopted the attitude of Gullan\(^1\) and de Banke\(^2\) as seeming more practical and reasonable. The opinion of these two directors is that unity of pitch does not mean uniformity of pitch. Rather, they take the view that uniformity is neither necessary nor desirable. Following their suggestions, the investigator sought to reach with the group a common understanding as to meaning, mood, phrasing and general intonation pattern. This method is said by these writers to result in adequate unity of pitch and inflection.


\(^2\)Marjorie Gullan, Choral Speaking, p. 7

\(^3\)Cécile de Banke, The Art of Choral Speaking, p. 128.
To secure unity of timing, the investigator determined the sense pauses through the medium of group discussion, and set the breathing pauses on the basis of the needs of the whole group.

A second aspect of this fourth consideration, i.e., the method of conducting practice, which all authorities emphasize, concerns the direction or conduction of the group. Here again there is a wide divergence of opinion among previous writers, and here again this investigation makes use of that technique which seems the simplest and most direct. 15 With a light movement of the right hand the signals for starting, indications of tempo, the pauses and the "nuances" were given. The decision to make use of this technique was based upon personal observation and study of the directing technique of Miss Gullan.

One other point observed during practice periods should be noted. It is recommended as being of great value that the director have one or more individual members of the group join her during parts of the practice period in order to gain an objective and critical

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attitude toward the interpretation, diction and tone of
the voices. This procedure was followed throughout the
period of training.\textsuperscript{16}

In concluding this general outline of procedure for
Group A, it is recognized that most writers on the subject
warn against certain dangers that may arise in group
speaking which will mar its effectiveness. Certain
remedies for these dangers are suggested. In conducting
practice periods with Group A, the devices suggested for
counteracting the three following named dangers were
employed:

1. Dullness
2. Emphasis of sound at the expense of sense
3. Heavy, labored utterance

To counteract the first, several different types of
poetry were drilled on simultaneously: a nonsense refrain,
a robust ballad, a delicate lyric, or a Biblical passage.

To counteract the second, normal speech tunes used
in conveying ideas and feelings in daily life were con­
stantly recalled to the group. Poems were occasionally
introduced which had little melodic value, laying the
emphasis almost entirely on the thought.

\textsuperscript{16} Marjorie Gullan, \textit{The Speech Choir}, p. 28; M. P.
Robinson and R. L. Thurston, \textit{op. cit.}, p. 41.
To counteract the third, frequent use was made of nonsense poetry for drill. 17

(II) Materials and their Arrangements. The types of material used for training Group A was that which is recommended by experienced directors of group speaking choirs. 18 It necessarily differed from the material used in drill procedure with Group B. The criteria for suitability of material for group speaking, as these directors analyze it, may be classified as follows:

1. Traditional: Any material is suitable which has a traditional basis for group interpretation. This includes the Bible, passages from Greek tragedy and old ballads. Example: The Twa' Sisters—Traditional English Ballad.

2. Group Emotion: Poetry lacking a traditional basic may be used if it expresses a feeling which is universal, racial, or national, or if it is expressive of group or class emotion. Example: Ode—O'Shaugnessy.

3. Form: On the basis of form, that poetry is suitable which:

(a) Indicates appeal and response, or question

17 Agnes Curren Hamm, Selections for Choral Speaking, p. 12; Marjorie Gullan, Choral Speaking, pp. 74-76.

and answer. Example: The Palatine—Willa Cather.

(b) Offers parallel structures, either of strongly contrasting ideas, or a repetition of values in differing words. Example: Cargoes—Masefield.

(c) Offers a construction made up of many loosely related details. Example: Miracles—Walt Whitman.

4. Predominating Values: Poems which have one of the following poetic values predominant are recommended for suitability.

(a) Rhythm—Example: Tarantella—Hilaire Belloc.

(b) Melody of sound—Example: Song of the Chattahoochee—Sidney Lanier.

(c) Narrative or dramatic quality—Example: The Lady of Shalott—Alfred Lord Tennyson.

All directors are in agreement that no poetry should be used for group speaking which is autobiographical, individual in expression, introspective, subtle in wording or intricate in phrasing. The types of poetry most generally excluded are the sonnet and the ode.

All the material used in training Group A was selected in conformity with these criteria.

Modern group speaking, as it is employed both by those who regard it as an art form and those who are interested in it as a teaching device, makes use of four general types of arrangements of poetry. The type of arrangement
is dependent upon the form and thought of the poem. To secure the best results in training for group speaking, it is recommended that these arrangements be introduced in the order of their difficulty.

In order to clarify the description of drill procedure for Group A which follows, it is necessary to describe these four types of arrangements and indicate the uses of each.

The first is called refrain speaking. This arrangement is used in poems which make use of a repeated line or stanza as a constantly recurring motif. The best examples of this type are found in old ballad literature in poems like *The Ballad of Hynd Horn* or *The Twa Sisters*. Modern ballads like Benet's *Jesse James* make use of the same device. The method of presentation in refrain speaking is to have the director or leader speak the lines which tell the story, while the group supports the varied moods of repeating the refrain line or stanza.

The second type is called antiphonal or two-part speaking. It is employed in poetry which makes use of the parallelism of balanced phrases such as is found so frequently in the Bible; in poems where the form is that of question and answer, a device quite common in simple folk poetry like *Lord Lovel* or *The Raggle-Taggle Gypsies*; or in poems which present strongly contrasting descriptions
or widely divergent points of view. Such is the form of
Weather by Thomas Hardy or Southern Pacific by Carl Sandburg.
The form of presentation is to divide the speakers into
two groups, men and women, or "dark" and "light" voices.
The "light" voices are generally given the question and
the "dark" the response. Similarly the "dark" are assigned
the more vivid, passionate and strenuous passages, and the
"light" the more delicate and tender ones.

The third type, in order of difficulty, is called
group speaking. It is used in poems that are divided into
self-contained units. There are two types of group speak-
ing as generally employed. One is known as the "sequential"
arrangement. This form is used in poems that are built up
by a sequence of detail in a theme, or by many variations
on one theme, where each unit of the poem expresses a
different emotion, paints a different picture, or presents
a different idea. Such a poem is Cargoes by Masefield, or
Goblin Market by Christina Rossetti. The form of present-
tation is to have each unit spoken by a different voice or
by different small groups within the whole group.

A second form of group speaking is called "cumulative.
This form is employed in poems which make use of the re-
peated line, a favorite device of Vachel Lindsay in The
Potatoes Dance or The Santa Fe Trail. It is also used in
poems that move to a climax by piling one detail on top of
another, as is the case in *The Gypsies* by Rachel Field. Its form of presentation is to begin with a few voices and gradually add voices until all are speaking. For an anti-climax, the voices may be gradually dropped.

The fourth type of arrangement is full unison work. It is employed only in those poems which are so closely knit in theme as to allow no separation into groups, or where a universal idea is expressed with a oneness of viewpoint. Examples are *Saboath* by Mary Vaughan Dunklee, *Grass* by Carl Sandburg, or *Caliban in the Coal Mines* by Untermeyer. The form of presentation here, as the name indicates, is to have the entire group voice the poem throughout.

It should be noted here that all directors of group speaking seem to make use of combinations of any or all of these arrangements where they feel that the poem demands it. Individual or solo speaking is also frequently combined with any of the forms just described. Solo speaking is generally introduced where an individual character is to be portrayed or a delicate or subtle thought is to be expressed.

In order to test adequately the efficacy of the group speaking technique as now practiced in the acquisition of fundamental speech skills, all the arrangements described above have been made use of. The poetry has been arranged on the basis of the criteria given, and the arrangements have been introduced in the order of their difficulty, i.e.,
1. Refrain speaking.
2. Antiphonal or two-part speaking.
4. Unison speaking.

(III) Lesson Plans for Group A: Introduction. The drill procedure for Group A which is outlined in the following pages was conducted as if this group were preparing itself to render artistic group interpretation of poetry. No other point of view would constitute a valid test of the claims made by directors as to the value of choral speaking in the individual's acquisition of improved articulation, voice quality and flexibility of tone, since these residue values are said to accrue even when the primary aim is artistic group interpretation.

The general aims of this drill procedure do not refer to the individual, but in every case to the performance of the group. Where attention to an individual is indicated, it is not to be interpreted as being concerned with his individual speech skills, but with the extent to which he, as an individual, shares or contributes to the group interpretation. Where drill in articulation, voice quality and flexibility is outlined, it does not refer to the individual's acquisition of these skills per se, but to the acquisition of these skills by the group as a whole.
LEsson 1

AIr:

A. Primary. To introduce group speaking to the class.
B. Secondary. To point out the problems involved in successful group speaking.

MATERIAL:

Sir Eglamore - (Traditional English Ballad)

Sir Eglamore, that valiant knight,
Fa la, lanky-down-dilly,
He took his sword and went to fight,
Fa la, lanky-down-dilly.
And forth he rode o'er hill and dale
All armed in his coat of mail.
Fa la la, fa la la.
Fa la, lanky-down-dilly.

A dragon came out of his den,
Fa la, lanky-down-dilly.
Had I known not how many men,
Fa la, lanky-down-dilly.
When he espied Sir Eglamore
Oh, if you had but heard him roar!
Fa la la, fa la la.
Fa la, lanky-down-dilly.

Then the trees began to shake,
Fa la, lanky-down-dilly.
The knight did tremble, horse did quake,
Fa la, lanky-down-dilly.
The bird betook them all to peeping,
It would have made you fall a-weeping.
Fa la la, fa la la.
Fa la, lanky-down-dilly.

But now it is in vain to fear,
Fa la, lanky-down-dilly.
For it must be fight dog, fight bear,
Fa la, lanky-down-dilly.
To it they go and fiercely fight
The livelong day from morn till night.
Fa la la, fa la la.
Fa la, lanky-down-dilly.
The dragon had a plaguey hide,  
Fa la, lanky-down-dilly,  
That could the sharpest steel abide,  
Fa la, lanky-down-dilly  
No sword would enter thro' his skin,  
And the knight grew very wroth with him.  
Fa la la, fa la la,  
Fa la, lanky-down-dilly.

But as in choler he did burn,  
Fa la, lanky-down-dilly,  
He watched the dragon take a good turn,  
Fa la, lanky-down-dilly.  
And as a-yawning he did fall  
He thrust the sword in, hilt and all.  
Fa la la, fa la la,  
Fa la, lanky-down-dilly.

Then like a coward he did fly,  
Fa la, lanky-down-dilly,  
Unto his den that was hard by,  
Fa la, lanky-down-dilly.  
And there he lay all night and roared;  
The knight was sorry for his sword.  
Fa la la, fa la la,  
Fa la, lanky-down-dilly.

Then the knight to the alehouse went,  
Fa la, lanky-down-dilly,  
And there very soon his twopence he spent,  
Fa la, lanky-down-dilly.  
For he was so hot with tugging with the dragon  
That nothing would quench him but a whole flagon.  
Fa la la, fa la la,  
Fa la, lanky-down-dilly.

Now heaven preserve our King and Queen,  
Fa la, lanky-down-dilly,  
And eke in London may be seen—  
Fa la, lanky-down-dilly.  
As many knights, and as many more,  
And all so good as Sir Eglamore.  
Fa la la, fa la la,  
Fa la, lanky-down-dilly.

This poem was chosen to introduce group speaking to the class because: (1) it belongs to that type of literature
which has a traditional basis for group interpretation; (2) it is simple in form and theme; (3) it permits of a type of arrangement for speaking that will allow the group to speak it at once; (4) in attempting to convey all the elements of interpretation involved in this ballad, the group will have an object lesson in the techniques involved in successful group speaking.

PROCEDURE:

A. Presentation. The group was given an explanation of the origins and traditional manner of speaking ballad literature. They were asked to imagine that the classroom was the great hall of a castle in medieval England, and that the reader was one of the traveling minstrels of the time who sought lodging and protection from the miles of wilderness surrounding the manor house. He is sure of his welcome for he is the bearer of gossip and news from the nearest neighbor many miles away, the chronicler of wars and famines in remote lands, the reporter on the latest styles and fashions in distant cities. Above all he is a teller of tales. In the crude rhythms of the time he is ready to glorify the latest victory, recount a simple and moving tale of love and disaster, or bring forth merry peals of laughter as he ridicules a current hero. Tonight his tale is of the latter type. It is a burlesque account of the valor and fearlessness of Sir Eglamore, who fights a dragon so dreadful that the very birds weep
for fear, and who after a hazardous victory expresses a childish petulance and disappointment at the loss of his sword, but who consoles himself gallantly by squandering his last tuppence at the ale house.

The class was asked to imagine that they are the lords and ladies of the household who listen eagerly as this tale unfolds and who respond to it by joining in on the chorus. Perhaps they may want to clap their hands, stamp their feet or wave their mugs to emphasize the rhythm. They were asked to remember that these were a naive and robust people, that this tale was real and vivid to them, and that their responses to the changing moods of the bard's tale were simple, hearty, and unaffected.

B. Voicing the poem. The refrain lines were then written on the blackboard, and the director read the poem while the group voiced the refrain.

C. Analysis of the problems involved in group speaking. It was immediately apparent that something more than an imaginative projection into another time was necessary if the group were to achieve real life and vigor in the traditional presentation of this tale. It was noted that the group's sense of rhythm was faulty and uncertain, resulting in uneven pauses and great irregularity in individual distribution of stress; that the uneven attack in the articulation of the nonsense syllables resulted in a blurred and indistinguishable sound from the group, which
made the syllables unintelligible; that the heavy, labored utterance of the group slowed the prevailing mood of gay ridicule; that the volume of tone from the group almost drowned out the solo speaker, giving primary emphasis to the nonsense refrain rather than to the story; and that the effect of hearing many voices speaking at once was noisy and unpleasant.

It was further noted that, though the tale varied from stirring descriptions of conflict to gay scenes in the alehouse, the group lacked the ability to respond swiftly, truly and sensitively to the different moods and situations; the tendency was to make the same monotonous patterns in inflections, tempo and volume on every refrain. Pauses for breathing were made wherever the individuals felt the need, resulting in great unevenness of tone. The steady move toward the climax was not sustained.

D. Summary. The director then summarized for the group the fundamental skills which must be acquired before a group can speak together with any degree of artistry:

1. Mastery of rhythm and meter.
2. Precision and uniformity in articulation.
3. Light, flexible utterance.
4. Control of tone and volume.
5. Blending of voice quality.
6. Flexibility in the use of pitch, tempo and volume.

7. Uniformity of phrasing.

8. A sense of climax in narration.

LESSON 2

AIM: To initiate the group into the rhythms of poetry.

MATERIAL:

1. **The King's Men** (Extract) - Thomas Hardy

   We be the King's men, hale and hearty,
   Marching to meet one Buonaparty,
   If he won't come lest the wind should blow,
   We shall have marched for nothing. Oh!
   Right Fol lol!

2. **Hush-a-ba-Birdie Croon, Croon** - Traditional

   Husha-a-ba, Birdie, Croon, Croon,
   Husha-a-ba, Birdie, Croon,
   The Sheep are gone to the siller wood,
   And the cows are gone to the broom, broom.
   And its braw milking the kye, kye,
   And its braw milking the kye.
   The birds are singing, the bells are ringing,
   The deer come galloping by, by.

3. **Blow the Man Down** (Extract) - Traditional

   Blow the man down, bullies, blow the man down,
   Way-hey, blow the man down.
   Blow the man down, bullies, blow him right down.
   Give us a chance to blow the man down.

   If he be white man, black man or brown,
   Way-hey, blow the man down,
   Blow the man down, bullies, blow him right down,
   Give us a chance to blow the man down.
Blow him right down from the top of his crown,
Way-hey, blow the man down.
Blow the man down, bullies, blow him right down,
Give us a chance to blow the man down.

4. The Piper of Dundee - Traditional

The piper came to our town,
To our town, to our town,
The piper came to our town
And he played bonnily.

And wasn’t he a roguey,
A roguey, a roguey,
And wasn’t he a roguey,
The piper of Dundee.

5. Whitechapel - Eleanor Farjeon

The little white chapel is ringing its bell,
All day long, with a ring-a-ling-dong.
But what she is ringing for no one can tell.
And that’s my song, with a ring-a-ling-dong.

6. The Smuggler’s Song (Extract) - Rudyard Kipling

Five and twenty ponies trotting thru the dark,
Brandy for the parson, baccy for the clerk,
Laces for a lady, letters for a soy,
And watch the wall, my darling, while the gentlemen go by.

7. Imogen (Extract) - Henry Newbolt

Ladies, where were your bright eyes glancing,
Where were they glancing yesternight?
Saw ye Imogen, dancing, dancing,
Imogen dancing all in white?
Laughed she not with a pure delight,
Laughed she not with a joy serene?
Steped she not with a grace entrancing,
Slenderly girt in silken sheen?
These short poems were chosen to initiate the group into the rhythms of poetry because: (1) in them the rhythmic value is predominant; (2) their fundamental rhythmic structure is simple and obvious; (3) each poem is imitative of some physical activity; (4) they represent striking contrasts in types of rhythms.

PROCEDURE:

A. Presentation. After the poems were read by the director the class was asked to indicate the physical activity which the poem's rhythm suggested.

B. Analysis of the poem's rhythms. The class recognized the following rhythms in the poems read:

1. Marching
2. Rocking a cradle
3. Hauling ropes
4. Piping or skipping
5. Swinging or pulling
6. Galloping
7. Dancing

It was noted that each poem had its own characteristic movement and that this movement was closely allied to tempo—in King's Men the movement was quick and staccato, in Hush-a-ba it was slow and smooth, in Imogen the tempo was lively and the movement undulating. It was pointed out that the poem's rhythm is its characteristic movement,
that is, certain types of movement were usually found with certain types of tempo, although not always.

C. Drills in rhythm. On a re-reading of the poems, the group was asked to mark time to the rhythms by making some physical response, either by imitation of the rhythm expressed in the poem, or by marking time with the hand tapping lightly on the desk.

The class was now asked to observe the manner in which a balance is maintained when the lines contain a varying number of accented words. It was noted that in some of the poems the lines were balanced by a silent beat which corresponds to the "rest" in music. Such was the case in the last line of The King's Men:

Right fol ló l

In other poems a balance was secured by lengthening one of the words so that it received two beats, corresponding to the "tied" note in music. Such was the case in the second and sixth lines of Hush-a-ba where the words "croon" and "kye" are held for two counts. Sometimes two words are brought together to receive one stress, corresponding to the "half-note" in music, as in the case of the first line of King's Men:

We be the King's Men hale and hearty.

To make sure that all were sensing the rhythm, the class was asked to give a light clap on the silent beat as the poems were read.
D. Voicing the poems. The class was now asked to speak the poems in unison while the director marked the rhythms.

E. Interpretation of the fundamentals of rhythm. The director then pointed out that every poem has a fundamental rhythmic pattern which is closely allied to tempo, and that this pattern is based upon a balance of stress from line to line. In simple poems like these, the pattern is regular, and the balance is obvious and easily recognized. In the subtler poetry which will follow, it will not always be so apparent. The more complicated the poet's rhythmic pattern, the more delicate must be the adjustment to it, but the principle will remain the same. The reader must recognize the balance of stress which the poem demands and adjust to it through the use of the pause (silent beat), through giving added stress to one or more words (tied note), or through drawing two words together for divided stress (half-notes).

LESSON 3

AIM: To drill the group in harmonizing the metric stress and sense stress.

MATERIAL:

1. The King's Men (Extract) - Thomas Hardy

(see preceding lesson)
2. **Sweet and Low** - Alfred Lord Tennyson

Sweet and low, sweet and low,
Winds of the western sea,
Blow, blow, breathe and blow,
Winds of the western sea.
Over the rolling waters go,
Come from the dying moon and blow,
Blow my love back to me,
While my little one, while my pretty one,
Sleeps.

3. **I Had a Little Nut Tree** - Traditional

I had a little nut tree,
And nothing would it bear
But a golden nutmeg
And a silver pear.

4. **I Heard a Horseman** - Walter De la Mare

I heard a horseman
Ride over the hill;
The moon shone clear,
The night was still;
His helm was silver,
And pale was he;
And the horse he rode
Was of ivory.

These poems were chosen because they represent two types of poetry: the jingle, in which the metric stress is absolutely regular, coinciding exactly with the sense stress, and the subtler and more refined type where the two must be reconciled.

**PROCEDURE:**

A. **Analysis of the nature of the stress in the jingle.** The King's Men was written on the blackboard and the group was asked to indicate the important words as far as the
sense of the poem was concerned. These were underlined. The class was then asked to indicate the words which received the "weight" when the poem was voiced. There were marked with an accent line above (/). It was then noted that the two coincided exactly:

We be the King's Men, hale and hearty,
Marching to meet one Bounaparty,
If he won't come, lest the wind should blow,
We shall have marched for nothing. Oh!
Right fool lol! (/)

It was then noted that the words receiving the metric and sense stress are placed in the various lines in such a relation to each other that the metric stress falls with unfailing regularity throughout the whole poem.

B. Analysis of the nature of the stress in the true lyric. Tennyson's Sweet and Low was then distributed to the class for reading. After it was read the group recalled that it had an imitative rhythm, that of rocking. The class was then asked to underline the words which would naturally be stressed for sense, and to place an accent above those which received the metric stress. It was found that the coincidence was not perfect. In a line like, "Over the rolling waters go," it was noted that the sense demands a stronger stress on the more important noun "waters" and verb "go" than on the less important preposition "over" and the adjective "rolling."
C. **Explanation of the stress shift.** It was pointed out that in all finer poetry there is likely to be a conflict between the sense stress and the metric stress, and that in such cases it is the duty of the reader to reconcile the two and keep the balance by what is called a "shift of stress," that is, by lifting the weight from an unimportant word which receives the metric stress and transferring it to a word which should receive the sense stress. In this way the poet's stress system remains in the line—but the pulse of the poem is made to coincide with the meaning.

This point was illustrated with the use of *I Had a Little Nut Tree.* It was noted that there are four beats to the line. In the last two the metric stress falls as here indicated:

```
  But a golden nutmeg
  And a silver pear.
```

The conjunctions "but" and "and" are of little importance while the descriptive adjectives are very important to the meaning of the poem. Without upsetting the balance of the line the metric stress may be shifted, the, so that the lines read:

---

But a golden nutmeg
And a silver pear.

D. Drill on stress shift. The class was then asked to analyze the sense and metric stress in *I Heard a Horseman*, and to seek to reconcile the two while conforming to the poet's rhythm. It was found that to give the poet's meaning truly it was necessary to shift the stress frequently. Sometimes the balance was maintained by a shift of stress, sometimes by uniting two words on one stress, and sometimes by giving double stress to one word. It was seen that this could be done without upsetting the poet's balance.

```
I heard a horseman
Ride over the hill;
The moon shone clear,
The night was still;
His helm was silver
And pale was he;
And the horse he rode
Was of ivory.
```

E. Interpretation. The director pointed out that the maintenance of the proper balance between the sense stress and the metric stress will enable the reader of poetry to avoid two pitfalls: "prosy" reading on the one hand which takes no cognizance of the rhythm which underlies verse, and "choppy," "sing-songy" reading on the other
hand which takes no cognizance of the meaning.  

It was further emphasized that in group speaking it is essential that there be a unity in the stress distribution throughout the entire group.

LESSON 4

AIM:

A. **Primary.** To drill on distinct, agile and unified articulation.

B. **Secondary.** To emphasize that choral speaking demands vigor and vitality in articulation rather than volume of tone.

It is recognized that the analysis of the problems of rhythm in English verse given here overlooks many of its fine points. The question of the balance between quality and quantity as a factor in English verse stress will be taken up later. The more complicated use of the pause as a rhythmic element will be studied in connection with those poems in which it is a vital factor. These elementary considerations were taken up here as a means of giving the class some basis for correcting the most obvious faults of beginners in reading verse. For more detailed analysis see Elsie Fogerty, *The Teaching of English Verse*, op. 12-24.

Analysis of the characteristic rhythm of the poem and discussion of the stress distribution was a factor in the study of every poem which follows. To avoid tiresome repetition, it will be understood that this procedure was followed with every poem. In some cases in the poems that follow rhythm will be mentioned again, but only when it presents a unique problem in interpretation.
Robin-a-Thrush - English Ballad

Old Robin-a-thrush he married a wife
With a hoppity moppity mow now.
She proved to be the plague of his life.
With a big jig jiggitty, ruffetty petticoat,
Robin-a-thrush cries mow now.

She never gets up till twelve o'clock
With a hoppity moppity mow now.
Puts on her gown and above it her smock.
With a big jig jiggitty, ruffetty petticoat,
Robin-a-thrush cries mow now.

Her butter she made in an old man's boot
With a hoppity moppity mow now.
And to churn it well she put in her foot.
With a big jig jiggitty, ruffetty petticoat,
Robin-a-thrush cries mow now.

Her cheese when made was put on the shelf
With a hoppity moppity mow now.
And it never was turned till it turned itself
With a big jig jiggitty, ruffetty petticoat,
Robin-a-thrush cries mow now.

This song it was made for gentlemen
With a hoppity moppity mow now.
If you want any more you must sing it again.
With a big jig jiggitty, ruffetty petticoat,
Robin-a-thrush cries mow now.

This poem was chosen for the first drill in articulation because: (1) it has a strong rhythmic beat which reinforces the power of attack on the words; (2) it has a lively rhythm which induces agility in articulation; (3) the nature of its sounds places the emphasis on consonants rather than on vowels; (4) the combinations of sounds are difficult enough to give good drill in agility in articulation; (5) the selection is in the nature of a "matter" poem.
having no story, characterization, or other interpretative problems to draw the attention away from articulation.

PROCEDURE:

A. Analysis of the problem. The director pointed out that the group was now ready to attack the second problem of group speaking—distinct, agile and unified articulation. It was pointed out that since the first aim of any interpretation is to make the thought intelligible to the hearer, no further work in group speaking could be done until the group learned to articulate distinctly, with agility, and in exact unison. It was noted that in group speaking the problems of articulation are in exact proportion to the number of people speaking. Poor articulation on the part of an individual speaker will reduce his intelligibility. Poor articulation on the part of two speakers reading together will increase the confusion. Poor articulation on the part of twenty speakers reading together will result in bedlam.

It was further noted that, while the vowel sounds give beauty and music to speech, intelligibility depends largely upon clear articulation of consonants.

The point was then made that increased volume tends to decrease efficiency in articulation. With many voices speaking at once, loud volume not only increases the difficulty of obtaining a blended and resonant voice quality
from the group, but tends to blunt the articulation. In
group speaking vigor and vitality in articulation are of
much more importance than volume.

**B. Analysis of the poem.** The lines of this poem were
seen to provide valuable drill in articulation of consonants
because of the succession of short syllables with the many
repeated plosive consonants.

It was noted that the quick rhythm demands skill and
agility in clear-cut articulation.

It was further noted that the light, nonsensical
nature of the poem is best maintained by the use of a
light, rather than a heavy volume.

**C. Drill.** The director read the poem while the group
read the refrain lines which were written on the blackboard.
Emphasis was placed on distinct, agile and unified articu-
lation, and upon a light volume which would neither cause
the lines to drag and drawl nor mar the snap of the con-
sonants. Drill was continued until some degree of dis-
tinctness, agility and unison in articulation was achieved.

**LESSON 5**

**AIM:**

To continue drill on the problems of the preceding
lesson.
1. **A Farmer Went to Market** - Nursery Rhyme

A farmer went to market
To buy a little pig,
A little pig, a piggy-wig,
A very little pig.
But all the pigs were big pigs,
Much too big.
But the farmer didn't care a fig.
He had to buy a pig.

So the farmer bought a big pig,
A very big pig.
Not at all a little pig,
But really rather big.
He was so very proud of it,
He had to dance a jig.
He danced about, he pranced about,
'Til off came his wig,
But the farmer didn't care a fig.
He had to buy a pig.

2. **Little Tommy Tiddler** - Traditional

Little Tommy Tiddler
Is going to be a fiddler.
They've given him a fiddle
And they've given him a bow.

Play-play-play-Tommy Tiddler.
Say, say, say Tommy Tiddler,
Play a little twiddle
On the middle of your fiddle,
Or We'll go-go-go,
Or We'll go-go-go,
And take away your fiddle and your bow.

3. **The Toy Drum (Extract)** - Henry Newbolt

Rub-a-dub, rub-a-dub, wake and take
the road again.
Wheedle-deedle-deedle-dee, come,
boys, come.
You that mean to fight it out, wake and
take your load again.
Fall in, fall in, follow the fife
and drum.
4. **Pater's Bathe** - (Extract)

You may take a tub with a rub and a scrub  
In a two foot tank of tin;  
Or stand and look at a shining brook,  
And think about jumping in;  
You may shiver and shake by the cold, black lake;  
But the kind of bath for me  
Is to take a dip from the side of a ship  
In the trough of a rolling sea.

5. **Boot and Saddle** - Robert Browning

Boot, saddle, to horse and away!  
Rescue my castle before the hot day.  
Brightens to blue from its silvery gray.  
Boot, saddle, to horse, and away!

Ride past the suburbs, asleep as you'd say;  
Many's the friend there, will listen and pray,  
"God's luck to the gallants that strike up the lay--  
Boot, saddle, to horse, and away!

Forty miles off, like a roebuck at bay,  
Flouts Castle Brancepeth the Roundheads' array:  
Who laugh, "Good fellows ere this be my fay,  
Boot, saddle, to horse, and away!

Who? My wife Gertrude; that, honest and gay,  
Laughs when you talk of surrendering, "Nay!  
I've better counsellors; what counsel they?  
Boot, saddle, to horse, and away!

These poems were chosen because they have a simple, lively rhythm and are full of consonant sounds demanding distinct, vigorous articulation.

**PROCEDURE:**

The procedure in this lesson was the same as in the preceding one. In the case of **Boot and Saddle** the refrain line only was said by the group. The other poems
were spoken in unison throughout, offering practice in articulation over a more sustained period. The emphasis was on distinctness, agility, unified attack, and a light, flexible tone.

LESSON 6

AIMS:

A. **Primary.** To give preliminary drill on flexibility in the use of pitch patterns, tempo and volume.

B. **Secondary.** (1) To drill on unity and precision in articulation. (2) To drill on light, flexible utterance.

MATERIAL:

**Sir Eglamore** - Traditional

(see Lesson 1)

This poem was chosen for preliminary drill on flexibility in the use of pitch patterns, tempo and volume because: (1) it is a ballad with a simple refrain permitting the form of presentation in which the leader tells the story and the group voices the chorus; (2) since the function of the chorus is to re-echo, support and reflect the varying moods of the story, the group will merely follow the varying patterns in pitch, tempo and volume as they are set by the leader; (3) the jingle nature of this ballad reduces the metrical problem to a minimum; (4) its narrative is simple, vivid and robust,
demanding no subtlety of inflection and calling for no emotional response beyond the experience of the group; (5) the naïveté of its style permits of an exaggerated interpretation, making use of a broad range in inflection, time and volume; (6) the constant repetition of the same sounds permits of drill on uniformity and precision in articulation; (7) the prevailing quick tempo demands light, flexible articulation; (8) the brevity and nonsensical quality of the refrain relieves the group of the responsibility of memorization and conveying individual word meanings, leaving them free to concentrate on the problems outlined above.

PROCEDURE:

A. Presentation. The poem had already been presented in a preceding lesson. It was recalled that the first lesson pointed out many problems in unison speaking. The director then indicated which of these problems could be attacked specifically through further study of this ballad:

1. Flexibility in the use of pitch patterns, tempo and volume.

2. Unity and precision in articulation.

3. Light, flexible utterance.

B. Analysis of the poem for drill on these aims.

1. Flexibility. It was noted that the poem was a burlesque, permitting an exaggerated style of reading,
much broader than normal speech tunes.

It was noted that in the first stanza the story teller would make use of clear, ringing tones depicting the valor and fearlessness of Sir Eglamore; that the entrance of the villain in the second stanza calls for a lowered pitch, a somewhat aspirated tone to create suspense, with a sudden increase in tempo and volume on the last line. It was noted that the pitch in the next stanza gradually rises almost to a falsetto as "the birds betook them all to peeping." With the change in pitch comes a quickened tempo and a decided decrease in volume. The reassurance of the fourth stanza brings the pitch back to normal, while the description of the fight extending through the next two stanzas calls for a sharp force, increased tempo and a gradual rise in pitch in preparation for the climax which comes in stanza six:

And as a-yawning he did fall
He thrust the sword in, hilt and all.

The triumphant ridicule of the next lines calls for a scornful tone, interrupted by the sudden transition in the line,

The knight was sorry for his sword,
which demands a childish petulance and disappointment.
The swinging gaiety of the eighth stanza calls for a robust tone and a lively tempo. The moral tone and mock
seriousness of the last stanza would be delivered with an exaggerated sense of firm conviction and finality.

It was pointed out that all these changes must be reflected in the refrain lines spoken by the group.

It was further noted that the double refrain lines at the end of each stanza could, in many cases, be made to enlarge on the story as well as support it. For example: the lines at the end of the first stanza can be given with a galloping rhythm descriptive of riding; the lines at the end of the second stanza can imitate the roar of the dragon; those at the end of the fourth stanza can be suggestive of the clashing of steel on the dragon’s "plaguey hide."

2. Unity and precision in articulation. It was pointed out that close observance of the regular metric stress would aid in securing unity of attack on the plosives, (k) and (d) must be exploded cleanly and clearly to prevent blurring, and that the (l) sounds must be brought well forward if they are to maintain their identity.

It was further noted that if the vowels (a), (æ) and (i) are diphthongized by any of the individuals in the group, the timing of the lines would be upset enough to result in an effect of blurred articulation from the group.

3. Light, flexible utterance. It was pointed out that this precision in articulation is much more easily
achieved if the tone is light. It was further noted that the quick tempo and prevailingly merry mood of the poem demands quick attack and facile adjustment to the succeeding sounds.

G. Drill. The poem was then read with the director telling the story while the group spoke the refrain. Emphasis was first on reflecting the changing moods of the story by varying the pitch, tempo and volume patterns of the refrain line. After several readings in which this problem was uppermost, the refrain lines were drilled on for precision in articulation. The poem was then re-read with the group making an attempt to reach some degree of excellence in all these elements.

LESSON 7

AIM:

To continue drill on the aims of the preceding lesson.

MATERIAL:

There Was a Frog - Traditional

There was a frog lived in a well, 
Whipsee diddle-dee dandy dee;
There was a frog lived in a well, 
Whipsee diddle-dee dandy dee;
There was a frog lived in a well, 
And a merry mouse in a mill.
With a harum, scarum, diddle dum darum, 
Whipsee diddle-dee dandy dee.
This frog he would a-wooing ride,
Whipsee diddle-dee dandy dee;
This frog he would a-wooing ride,
Whipsee diddle-dee dandy dee;
This frog he would a-wooing ride,
And on a snail be got astride,
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.

He rode till he came to my Lady Mouse Hall,
Whipsee diddle-dee dandy dee;
He rode till he came to my Lady Mouse Hall,
Whipsee diddle-dee dandy dee;
He rode till he came to my Lady Mouse Hall,
And there he did both knock and call,
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.

"Miss Mouse, Miss Mouse I'm come to thee;
Whipsee diddle-dee dandy dee;
"Miss Mouse, Miss Mouse, I'm come to thee;
Whipsee diddle-dee dandy dee;
"Miss Mouse, Miss Mouse, I'm come to thee,
To see if thou canst fancy me."
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.

"Oh answer I will give you none,"
Whipsee diddle-dee dandy dee;
"Oh answer I will give you none,"
Whipsee diddle-dee dandy dee;
"Oh answer I will give you none
Until my Uncle Rat come home,"
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.

And when her Uncle Rat came home,
Whipsee diddle-dee dandy dee;
And when her Uncle Rat came home,
Whipsee diddle-dee dandy dee;
And when her Uncle Rat came home,
"Who's been here since I've been gone?"
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.
"There's been a worthy gentleman,"
Whipsee diddle-dee dandy dee;
"There's been a worthy gentleman,"
Whipsee diddle-dee dandy dee;
"There's been a worthy gentleman,"
That's been here since you've been gone."
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.

The frog he came whistling through the brook,
Whipsee diddle-dee dandy dee;
The frog he came whistling through the brook,
Whipsee diddle-dee dandy dee;
The frog he came whistling through the brook,
And there he met with a dainty duck.
With a harum, scarum, diddle dum darum,
Whipsee diddle-dee dandy dee.

The duck she swallowed him up with a quack,
Whipsee diddle-dee dandy dee;
The duck she swallowed him up with a quack,
Whipsee diddle-dee dandy dee;
The duck she swallowed him up with a quack,
So there's an end of my history book.
With a harum, scarum, diddle dum darum.
Whipsee diddle-dee dandy dee.

All of the reasons for choice of material outlined in the preceding lesson will apply here. This poem was chosen for the second lesson on these aims because the problems it presents are more difficult. So far as flexibility is concerned, it has a more compact plot; it has a wider range of emotional expression calling for broader variations; it introduces characterization. So far as articulation is concerned, the combinations of sounds in the refrain lines are more difficult to articulate.

PROCEDURE:

A. **Presentation.** As in the preceding lesson, the
poem was first read by the director while the group voiced the refrain which had been written on the blackboard.

B. Analysis of problems. It was noted that all the problems involved in the reading of Sir Eglamore, both from the standpoint of flexibility and articulation, are present here, but that the nature of the poem makes them more difficult.

Flexibility. It was pointed out that the elements of the story here are more closely linked and that the reader and the chorus must convey this sense of unity. It was noted that in a mock serious manner a wide emotional range is portrayed: ardour, coyness, anger, fear, joy, and extreme tragedy. It was further noted that the new element, characterization, presents a fairly simple problem because each character has a dominant mood which can be characterized by a single descriptive adjective: "the gallant Mr. Frog," "the coy Miss Mouse," "the fierce Uncle Rat."

It was noted that in speaking the refrain lines variations can be obtained through imitating the characteristic pitches of the three solo speakers: medium low for Mr. Frog, high for Miss Mouse and extremely low for Uncle Rat.

Tempo variations can be obtained in the imitation of the galloping of the third stanza, the slow measured
pace of the sixth stanza suggestive of the tread of the "villain" in a nineteenth century stage piece, and the quickened pace in the eighth stanza as the unsuspecting and hopeful lover comes whistling through the brook. It was noted that a certain effect of realism, as well as a good exercise in tempo and pitch, could be obtained by saying each of the three repeated lines in the last stanza with a decreasing tempo and lowering pitch, descriptive of the slow process by which the dashing hero met his sad end.

Volume changes are indicated in lines like:

And there he did both knock and call, (stanza 3)
Who's been here since I've been gone? (stanza 6)
So there's an end of my history book. (stanza 9)

Articulation. It was noted that the voiceless (m) presents a problem in uniformity of sound, as some members of the group were using the voiced sound. The combination of (d) plus (l) was noted as a difficult one to say with agility. Attention was called to the necessity for sounding linking (r) wherever it occurs in these lines. In addition to the problem of keeping all the properly pure vowels pure, the problem of maintaining oral resonance on

\[22\] This study was made in a locality where Southern speech prevails. The fact that an r sound must be pronounced when it occurs between two vowels is commonly overlooked.
an (ɔ) preceding a nasal, as in the word dandy, was noted.

C. Drill. The poem was then re-read several times with the director telling the story and the group supporting and enlarging upon the theme in the refrain. The lines for the Frog, Lady Mouse, and Uncle Rat were read in rotation by individual speakers. The refrain lines were then isolated and drilled upon for pace and accuracy. The whole poem was then re-read, criticized, and re-read until the group and director were satisfied that a reasonable degree of proficiency in all the elements concerned had been obtained.

LESSON 8

AIMS:

A. **Primary.** To drill on finer distinctions in pitch, tempo and volume variations.

B. **Secondary.** (1) To drill on climax and subordination. (2) To drill on purity of vowel quality and blending of tone.

MATERIAL:

*The Ballad of Hynd Horn - Traditional*

In England there was a lording born,
With a hey lilley loo, and a ha lo la;
And he was called young Hynd Horn.
With a hey down and a hey diddle downie.

He sent a letter to the king,
That he was in love with his daughter Jean.
The king an angry man was he,
And he sent young Hynd Horn over the sea.

He's given to her a silver wand,
With seven living laverocks sitting thereon.

She's given to him a diamond ring,
With seven bright diamonds set therein.

"Oh when this ring grows pale and wan,
You'll know I'm in love with another man!"

One day as he looked his ring upon
He saw the diamonds pale and wan.

He left the sea and came to land,
And there he met an old beggar man.

"What news, what news?" said young Hynd Horn,
"No news, no news," said the old beggar man.

"No news!" said the beggar, "no news at all.
But there is a wedding in the great king's hall!"

"Oh, lend to me your begging coat,
And I'll lend you my scarlet cloak.

Oh, lend to me your wig of hair,
To cover up mine because it is fair!"

Now when he came to the great king's gate,
He sought a drink for Hynd Horn's sake.

The bride came down with a glass of wine,
As he drank out the glass he dropt in the ring.

"Oh, got ye this by sea or land?
Or got ye it off a dead man's hand?"

"I got it not by sea, I got it by land,
And I got it, sweet madam, from your own fair hand."

"Oh, I'll put off my gown of brown,
And beg with you from town to town.

Oh, I'll cast off my gown of red,
And I'll beg with you to win a bread."

"Ye needn't cast off your gown of brown,
For I'll make you lady of many a town."
Ye needn't cast off your gown of red,  
It's only a sham, this begging of bread."

Now the bridegroom he had wedded the bride,  
But she's off and away by Hynd Horn's side.

_Hynd Horn_ was chosen for this lesson because it has the same features that made the preceding poems useful. (1) In addition, it introduces finer distinctions in pitch, tempo and volume because: it has a subtlety and restraint that is lacking in _Sir Eglamore_ and _There Was a Frog_; its portrayal of emotion is sincere; the burlesque elements which demand exaggeration are not present here; the characters to be impersonated are not of the "cartoon" type, but are fairly well defined individuals; its style is nearer to the patterns of everyday speech. Its double refrain permits of fine distinctions in the use of the refrain in ballad speaking. (2) This ballad has a well made plot with a beginning, a middle and an end, permitting drill on climax and subordination. (3) The refrain lines in this poem, the first one in particular, are rich in resonant vowels permitting drill on purity of vowel quality and blending of tone.

**PRECEDEURE:**

A. *Presentation*. Copies of the poem were given the class for silent reading. They were then asked to read the refrains while the director read the verses.
In this first reading they were asked to incorporate all the principles of group interpretation drilled on in previous lessons, i.e., accurate response to the rhythm, flexible response to the varying moods of the story, unity, precision and agility in articulation.

B. Analysis of the poem: Flexibility. It was pointed out that, no matter how naive the poem may seem to a reader in the twentieth century, the story it tells was real and vivid to hearers in the fourteenth century, and that it is in that spirit that it should be interpreted. The love of a young lord for a king's daughter, her father's displeasure, the lover's exile, the gift of the magic token, the true lover's return on the eve of the princess's enforced marriage to the man of her father's choice, the disguise, the elopement are the familiar incidents of the mediaeval romance, and are to be related with a sincere appreciation for such romance.

It was noted that though these romantic elements are simple enough to permit a fairly broad interpretation, the story permits none of the burlesque elements of the preceding poems. The characters are individuals rather than caricatures, and their emotional responses are human and real. The style, too, comes much closer to the patterns of everyday speech, demanding more
and the swift triumph of
Now the bridegroom he had wedded the bride,
But she's off and away by Hynd Horn's side." (Stanza 21)

It was pointed out that the form of this ballad suggests a further problem in flexibility. The two refrains can be used for contrasting effects: the first to reflect the mood of the preceding line, the second to round off each verse, reflecting the unvarying joy of the speakers as they participate in the reading. The second refrain, then, can be made to present a constantly recurring norm to which the group returns.

**Climax and subordination.** It was noted that the changing elements of the story build steadily toward a climax, and that each element must be given a relative importance as a part of the entire structure of the story. Stanzas one through six constitute the introduction in which the characters are brought in and the complications set forth. Stanzas seven through twelve tangle the threads and create suspense. Stanzas thirteen through twenty-one build to the climax and resolve the situation. Within each part there is a development and a minor or secondary climax pointing toward the culmination of the story. It was pointed out that in order to give these relationships their proper values, the reader would indicate the divisions of the story by building to the high point within each, and beginning the
next at a lower and less intense level. At the same time there would be a gradual increase in the intensity of the whole as it moved toward the true climax. It was noted that the chorus must reflect these variations from the intense to the subordinate and must move lightly but surely from point to point with the reader until the peak of the climax is reached.

**Vowel quality and blending of tone.** It was pointed out that there is an interesting contrast in the type of sounds which make up the two refrains. The line which ends each stanza is of the type in the two preceding poems, full of crisp plosives and difficult consonant combinations, demanding light, agile articulation; but the first refrain line is more musical in quality. Here the liquid (l) and the more resonant vowels, (ɛI), (u), and (OU) are prevalent. It was noted that if these vowels are not given their true resonance by all of the speakers, much of the music of the lines will be lost. It was also noted that in speaking sound of great resonance like these the voices can be made to blend into a harmonious group tone. It was seen that even one voice with a false or unpleasant tone quality can mar the tone of the whole group.

**C. Drill.** The refrain lines were first drilled on individually. Drill was continued on the first
refrain line until the vowel quality was clear and the tone of the group was resonant and blended. A brief drill achieved crisp agility on the second refrain. The poem was then worked on in sections, the group first practicing to reflect the changes and build to the climax within each division of the poem before attempting to put it all together. The entire poem was then read through several times, at first with the director telling the entire story, later with individuals in the group reading the lines of Jean, Hynd Horn and the beggar man. The first refrain reflected the mood, the second was given as an unvarying, joyful chorus which rounded out the stanza.

LESSON 9

AIMS:

A. **Primary.** To drill on flexibility of tone.

B. **Secondary.** (1) To drill on climax. (2) To drill on light, flexible utterance. (3) To drill on purity of vowel quality.

MATERIAL:

**Whistle, Whistle, Old Wife** - Traditional

"Whistle, whistle, old wife, and you'll get a hen."
"I wouldn't whistle," said the wife, "if you could give me ten!"

"Whistle, whistle, old wife, and you'll get a cock."

"Whistle, whistle, old wife, and you'll get a hen."
"I wouldn't whistle," said the wife, "if you gave me a flock!"

"Whistle, whistle, old wife, and you'll get a coo."
"I wouldn't whistle," said the wife, "if you could give me two!"

"Whistle, whistle, old wife, and you'll get a gown."
"I wouldn't whistle," said the wife, "for the best in town."

"Whistle, whistle, old wife, and you'll get a man."
"Whisple, whauple," said the wife, "I'll whistle if I can!"

This poem was chosen for drill at this stage because:

(1) Its form permits of two-part work. In two-part work the group is given more responsibility in the voicing of the poem than in refrain work. At the same time the division of responsibility within the group simplifies the interpretative problems involved. (2) The poem is in the form of appeal and response calling for contrasting inflection patterns from the two groups; the lines are to be spoken by two contrasting types of characters calling for a characteristic voice quality for each. (3) There is a steady build toward a climax in the lines of each character. (4) The metric pattern is simple and regular with a lively rhythm calling for light, flexible articulation. (5) The accented rhyme words at the end of each stanza contain vowel sounds that need drill for purity of tone.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were given
the group. They were asked to beat the rhythm lightly as the poem was read, noting that a silent beat is introduced at the end of each line. The silent beat constitutes a pause which gives a natural separation between the appeal and response. On the second reading the group was asked to "lip" the words in unison as the director spoke them in order to drill on agile, and unified articulation.

B. **Analysis of the poem.** Discussion brought forth the comments that the first speaker is a saucy young man who is teasing a very shrewd and tart old wife, reminding her of the old superstition that if one whistles up the chimney on New Year's Eve, one's dearest wish will be fulfilled.

**Flexibility.** It was noted that the voicing calls for prevailing rising inflection on the lines of the youth indicating appeal, and a prevailing falling inflection on the lines of the old wife indicating rejection. The tones of the youth should be light, saucy and teasing; those of the old wife should be sharp and emphatic.

**Climax.** It was noted that there is a steady increase in the value of the prize offered by the youth as the poem progresses and that his tones should become increasingly wheedling and teasing. On the part of the old wife there is an increasing emphasis in her rejections until the
unexpected response in the way of a whistle from the old lady.

**Articulation.** It was noted that the voiceless (\( M \)), the plosives, the combinations of (ld) and (dnt) provide problems in neat, unison articulation. The group was cautioned against such individual pronunciations as "wis'il" for "whistle", "ol" for "old", "wutn't" for "wouldn't" and "bes'" for "best". It was also noted that the quick pace of the poem demands that accuracy be combined with agility.

**Vowel quality.** The prevalence of vowel sounds the enunciation of which varies a great deal in this locality was noted. It was pointed out that for clarity of tone, all the group would have to sound the same vowel in words like *hen*, *ten* and *get*, *gown* and *town*, *cock* and *flock*, *coo* and *two*, *man* and *can*. The word "wife" received special attention because of the tendency of some members of the group to omit the second element of the diphthong, pronouncing it (waf) or (waf). The problem of the pure (\( \alpha \)) before the nasal (n) was noted in the words *man* and *can.*

**C. Drill.** The group was divided into two sections with the boys' voices reading the first line of each stanza and the girls' the second. Drill was continued until some degree of flexibility and animation in appeal
and response had been achieved, and until a definite sense of climax had been achieved. Individual variations in tone pattern, articulation of consonants and enunciation of vowels were noted and corrected. Then the poem was read again with the group striving for unity within two sections in tone patterns, articulation of consonants and vowel quality.

LESSON 10

AIM:

To continue drill on the aims of the preceding lesson.

MATERIAL:

The Raggle Taggle Gypsies - Traditional

There were three gypsies a-come to my door,
   And downstairs ran this lady, 0.
One sang high and another sang low,
   And the other sang "Bonnie, Bonnie Biskay, 0."

Then she pulled off her silken gown,
   And put on hose of leather, 0.
With the ragged, ragged rags about her door
   She's off with the Raggle, Taggle Gypsies, 0.

'Twas late last night when my lord came home,
   Inquiring for his lady, 0.
The servants said on every hand,
   "She's gone with the Raggle, Taggle Gypsies, 0."

"Oh, saddle for me my milk-white steed,
   Oh, saddle for me my pony, 0.
That I may ride and seek my bride
   Who's gone with the Raggle, Taggle Gypsies, 0."

Oh, he rode high and he rode low,
   He rode through woods and copses, 0,
Until he came to an open field.
   And there he espied his lady, 0.
What makes you leave your house and lands?
What makes you leave your money, O?
What makes you leave your new-wedded lord
To go with the Raggle, Taggle Gypsies, O?"

What care I for my house and lands?
What care I for my money, O?
What care I for my new-wedded lord?
I'm off with the Raggle, Taggle Gypsies, O."

Last night you slept on a goose-feather bed,
With the sheet turned down so bravely, O.
Tonight you will sleep in the cold, open field,
Along with the Raggle, Taggle Gypsies, O."

What care I for my goose-feather bed,
With the sheet turned down so bravely, O?
For tonight I shall sleep in a cold, open field,
Along with the Raggle, Taggle Gypsies, O."

This poem continues the problems of the preceding
lesson and was chosen on the same basis as the preceding
poem: It offers in addition more difficult problems
in that: (1) the lines to be spoken by each group are
longer; (2) the emotional responses are broader; (3)
in addition to characterization there are descriptive
lines; (4) there is a stronger and more sustained climax.

PROCEDURE:

A. Presentation. Typewritten copies of this poem
were given the class for silent reading.

B. Analysis of poem.

Flexibility. It was noted that the subject matter
and its treatment in this ballad is similar to that of
Synd Horn. The story of a young bride who deserts the
restraint of her lord's gloomy castle for a carefree life with the gypsies must have had a strong romantic appeal in the age in which it was written. The story, then, should be told with enthusiasm and a robust sincerity, with proper appreciation for the rascality and carefree bravado of the gypsies, the daring and defiance of the bride, the excitement of the servants, the anger and wounded pride of the lord, and the final flippancy of the young wife.

It was noted that the "O" at the end of every second and fourth line could be given a varying inflection in keeping with the mood. For example, in stanzas one and two, it has a gay lilt as the gypsies sing and the bride welcomes them. In stanza three it can be prolonged, suggestive of the apprehension of the servants as they convey the message to the lord. In stanza four the lord uses it as an angry and scornful ejaculation, and in the last stanza it receives a mocking and flippant turn as the bride defies her husband.

2. Climax. It was noted that the poem has three "turns": the exposition (stanzas one and two); the return of the lord and his discovery of his wife's desertion (stanzas three and four); and the climax in which he confronts his wife and is rejected by her (stanzas five through nine). The group noted that the same principles of climax and subordination which were needed in Hynd Horn
must be employed here.

3. **Articulation.** The group noted that the quick and lively tempo called for agility in articulation. The point was also made that in this form of presentation where the story itself is told by the group speaking in unison, clarity and precision in articulation are most essential.

4. **Vowel quality.** The vowels (æ) and (ou) were given special attention. The effect on the rhythm and pace of erroneous diphthongizing of the (æ) in "Raggle Taggle" was pointed out. The need for maintaining a pure resonance on the varying inflections of the final "O" (OU) was pointed out.

**C. Drill.** During the first readings the director read the expository lines while the boys read the lord's lines and the girls read the bride's. After the problems involved in reading them were mastered to a certain extent, a small group made up of "medium" voices from the boys' and the girls' group were given the expository lines to speak. The poem was then drilled on for sometime with emphasis on: (1) each section coming in on its lines without losing a beat in the rhythm; (2) proper expression to the varying emotional changes; (3) unity in the tone patterns; (4) proper emphasis and subordination in moving toward the climax; (5) distinct articulation; (6) pure vowel quality.
AIM:

To give drill in the use of pitch, volume and tempo in securing emphasis.

MATERIAL:

The Mysterious Cat - Vachel Lindsay

I saw a proud mysterious cat,
I saw a proud mysterious cat,
Too proud to catch a mouse or rat,
Mew,
Mew,
Mew.

But catnip she would eat, and purr,
But catnip she would eat, and purr,
And goldfish she did much prefer--
Mew,
Mew,
Mew.

I saw a cat--'twas but a dream,
I saw a cat--'twas but a dream,
Who scorned the slave that brought her dream--
Mew,
Mew,
Mew.

Unless the slave were dressed in style,
Unless the slave were dressed in style,
And knelt before her all the while--
Mew,
Mew,
Mew.

Did you ever hear of a thing like that?
Did you ever hear of a thing like that?
Did you ever hear of a thing like that?
Oh, what a proud, mysterious cat.
Oh, what a proud, mysterious cat.
Oh, what a proud, mysterious cat.
Mew,
Mew,
Mew.
This poem was chosen because it makes use of the repeated line, giving opportunity for drill in the use of varying patterns in pitch, volume and tempo to secure emphasis.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were given the class. They were asked to go through the poem and underline the important words in each stanza. The lines were then read with the varying emphases suggested by the group. It was noted that words were made emphatic by changing the pitch pattern, by contrasts in volume, or by increased duration of tone.

B. Analysis. The group noted that the repeated lines called for different types of treatment as far as emphasis is concerned. In the first stanza the emphasis shifts from one descriptive adjective to another, "mysterious" receiving the primary emphasis in the first line, "proud" in the second. In the second stanza, the repeated line follows the same pattern as the first, but broadens it for the purpose of emphasis. In the third stanza the repeated line narrows the pattern of the preceding line. The fourth stanza is like the second and the last is like the first in that the emphasis shifts from one word to another in the repeated lines.
C. Drill. The poem was arranged as a three part study, with each group reading one line of each stanza. The drill emphasized variety in emphasis and uniformity within the smaller units of tone patterns for emphasis.

LESSON 12

AIMS:

(1) To give drill in the realization of a succession of varied images. (2) To give drill in the relating of these varied images to the general theme of the poem.

MATERIAL:

*Dead Men Tell No Tales* - Haniel Long

They say that dead men tell no tales!

Except of barges with red sails,
And sailors mad for nightingales;

Except for Jongleurs stretched at ease
Beside old highways through the trees;

Except of dying moons that break
The hearts of lads who lie awake;

Except of fortress in shade,
And heroes crumbled and betrayed.

But dead men tell no tales, they say!

Except old tales that burn away
The stifling tapestries of day:

Old tales of life, of love, and hate,
Of time and space, and will, and fate.

1. Imagery. This poem was chosen because its form permits the use of sequential speaking. It is
made up of a succession of individual and varied images which can be spoken by small groups in sequences.

2. **Relation of images.** All of these varied details are closely related and bound into a unity in the general theme.

**PROCEDURE:**

A. **Presentation.** Typewritten copies of the poem were given the class for analysis. They were then asked to read it in unison. The first reading revealed that the group lacked not only the power to visualize fully a series of images, but also the tonal capacity to convey them in speech.

B. **Analysis.** The general mood of the poem was analyzed first. It was seen that every image recalls some phase of the romantic and adventurous past; that the unity of the poem is one of atmosphere, a dreamy, romantic atmosphere capable of burning away the "stifling tapestries of day". The repeated phrase "dead men tell no tales" was noted as the immediate unifying motif which the poet uses to relate all of the images to one theme.

It was then noted that each of the images suggests a different type of tale from out of the past: tales of stirring days at sea, minstrel singers, thwarted love, heroic conflict. Each of these has a quality of romanticism in common, yet each stimulates a different
type of reaction: "barges with red sails" suggests the gay freedom of the sea; "jongleurs stretched at ease" has a lazy, restful tone; "dying moons that break the hearts of lads" is sad in its implication of unrequited love; "fortresses in shade and heroes crumbled and betrayed" stirs the stronger passions suggesting bitter conflicts and heroic death. It was noted that the words of the last stanza summarize these various pictures and give them their significance in the whole theme.

It was further pointed out that there is a contrast between the slightly ironic tone of the two italicized lines and the dreamy romance of the descriptive lines.

It was pointed out to the group that the visualizing and voicing of these varied images demands a keen stimulation of the imagination as well as the ability to shift the focus of the imagination from one picture to another.

C. Arrangement of the poem. It was noted that as beginners in choral speaking, the group lacked both the intensity of imaginative conception and the flexibility of tone to convey all of these varying images truly. Hence, the group was divided into small units, each of which was responsible for one image only. It was further pointed out that this division of the poem could easily destroy its unity. Therefore the individual reader would find it necessary to train himself to give
the single images in their relation to the whole conception; the individual must imagine and listen all the time and feel himself a part of the poem whether he happens to be speaking or silent.

The arrangement agreed upon was to have the italized lines read by a single speaker; couplets two, three, four, five, and six read by small groups of four each in sequence; in the last couplet all voices would be united.

D. Drill. Each unit was drilled separately until the group felt that the image presented had received its proper voicing. The whole poem was then read several times with the group striving to give variety to the various elements and yet maintain the unified mood of the whole.

**Lesson 13**

 AIM: To continue drill on the aims the preceding lesson.

MATERIAL:

**Swift Things are Beautiful**  Elizabeth Coatsworth

Swift things are beautiful:  
Swallows and dear,  
And lightning that falls  
Bright-veined and clear,  
Rivers and meteors,  
Wind in the wheat,  
The strong-withered horse,  
The runner's sure feet.
And slow things are beautiful:
The closing of day,
The pause of the wave
That curves downward to spray,
The ember that crumbles,
The opening flower,
And the ox that moves on
In the quiet of power.

This poem was chosen because it continues the problems of the preceding lesson. The problems here are more difficult because the images presented are more numerous and more varied.

PROCEDURE:

A. **Presentation.** Typewritten copies of the poem were given the class. They were asked to read it silently before reading it together. The entire group then voiced the poem in unison. This first reading formed a basis for discussion.

B. **Analysis of the poem.** It was noted that the poem is made up of a series of images, each of them complete in itself, yet each related to the central theme. It was pointed out that this poem demands a keener perception in visualizing the various images and a swifter transition from one to another than the preceding selection.

It was seen that while all the images described in the first stanza have a swift quality, and all of those in the second stanza a slow one, yet each image has its own particular quality. Lightning, for example, is not only
swift, but it is also flashing and blinding; "wind in the wheat" has an absolutely different quality of swiftness from "the runner's sure feet"; and, again, "the opening flower" has a slowness which speaks of the coming of full life, while "the ember that crumbles" is significant of the slowness of gradual disintegration. It was pointed out that a sensitive reading of the poem calls for a perception of the peculiar quality of swiftness or slowness in each image.

It was noted that the poet has seen a relation in this poem between a series of seemingly unrelated things; birds, animals, natural phenomena, human beings. While each of these must be described vividly and sensitively, with an appreciation for detail, they are not to be described as if they are unrelated things. The poet's unifying relationship must be maintained. In this case the words "swift" and "slow" are the unifying elements and every separate image is to be given one of these values.

C. Arrangement of the poem. It was decided that the opening lines of each stanza should be read by the entire group, and that the remaining phrases should be spoken by small groups of two voices each. It was seen that the first stanza has six separate images, having one phrase that runs into two lines, while stanza two has five
images with two phrases that run into two lines each.

D. Drill. The small groups were asked to voice the phrases assigned to them while the rest of the group listened and criticized. The phrase assignments were shifted many times until each phrase was assigned to the group that seemed to convey the image most truly. The weaker speakers were assigned to read in groups with the better speakers so that they might gain confidence from their support. The poem was then read as a sequence study. Many readings were necessary before the groups achieved a measure of success in presenting the varying pictures vividly, yet with a sense of continuity throughout.

LESSON 14

AIM:

To continue drill on the aims of the preceding lesson.

MATERIAL:

Miracles - Walt Whitman

Why, who makes much of a miracle?
As to me I know of nothing else but miracles,
Whether I walk the streets of Manhattan,
Or dart my sight over roofs of houses toward the sky,
Or wade with naked feet along the beach just in the edge of the water,
Or stand under trees in the woods,
Or talk by day with any one I love.
Or sit at table at dinner with the rest,
Or look at strangers opposite me riding in the car,
Or watch honey-bees around the hive of a summer forenoon,
Or animals feeding the fields,
Or birds, or the wonderfulness of insects in the air,
Or the wonderfulness of the sundown, or of stars
shining so quiet and bright,
Or the exquisite delicate thin curve of the new moon in
spring;
These with the rest, one and all, are to me miracles,
The whole referring, yet each distinct and in its place.

To me every hour of the light and dark is a miracle,
Every inch of space is a miracle,
Every square yard of the surface of the earth is spread
with the same,
Every cubic foot of the interior swarms with the same,
Every spear of grass—the frames, limbs, organs of men
and women, and all that concerns them,
All these to me are unspeakably perfect miracles.
To me the sea is a continual miracle,
The fishes that swim—the rocks—the motion of the
waves—the ships with men in them,
What stranger miracles are there?

This poem was chosen because the problems it presents
are similar to those in the preceding lesson, though they
are more complicated.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were
given the class for silent reading and analysis.

B. Analysis. It was noted that the long sequence of
the images here presents the speakers with the danger of
"cataloging"; and that in avoiding this they must be watch-
ful too to avoid the worse pitfall of "overcoloring." It
was pointed out that both of these could be avoided if the
speakers voicing the individual images allow their imagination
and thought to direct their voices.

It was noted that these various "miracles" are not
strung together haphazardly. There is a progression in
the sequence of images that must be observed. The author
leads the reader's thoughts from the city to the sky, sea
and woods; thence to people—the intimate, the half-known,
and the unknown; thence to insect, animal and bird life;
and lastly to the "firmament on high"; until as he himself
puts it, he has shown "the whole referring yet each distinct
in its place." It was seen that the group itself must do
this same thing if they would try to convey this diversity
in unity.

It was further noted that the construction of the first
stanza presents a problem in unity in that it presents a
series of ideas all of which lead to the main sentence:

These with the rest, one and all are to me miracles.

It was noted that in order to convey this sense of
incompleteness, each line should end with a slight upward
note.

C. Arrangement of the Poem. It was decided that the
whole chorus should speak lines one and two, and that
twelve individual speakers should voice the next twelve
lines. All the voices should join in on the last two lines
of the first stanza. The first five lines of the second
stanza were assigned to five individual speakers, with all
the group joining in on the sixth line:
All these to me are unspeakably perfect miracles.

The following line:

To me the sea is a continual miracle,

was assigned to one half the group, the line following to the other half, while all were to speak the final line:

What stranger miracles are there?

D. Drill. Different individuals were asked to read the various lines, until the best speaker for each was found. The weaker speakers were assigned the very short lines. The group then read the poem as a sequence study, placing primary emphasis upon saying each line so that, though linked in general atmosphere to the rest of the poem, it had the character of description suggested in it.

LESSON 15

AIM:

To give drill on a succession of varied images leading to a climax.

MATERIAL:

The Gypsies - Rachel Field

Last night the gypsies came,
Nobody knows from where.
Where they've gone to nobody knows,
And nobody seems to care.
Between the trees on the old swamp road
I saw them round their fire,
Tattered children and dogs that barked
As the flames leaped high and higher.
There were black-eyed girls in scarlet shawls,
Old folks wrinkled with years,
Men with handkerchiefs round their throats
And silver loops in their ears.
Ragged and red like maple leaves
When frost comes in the fall.
The gypsies stayed but a single night,
In the morning gone were all,
Never a shaggy dog,
Never a gypsy child,
Only a burnt out gypsy fire
Where danced that band so wild.

All gone and away,
Who knows where?
Only the wind that sweeps
Maple branches bare.

This poem was chosen for drill because it relates
the objective of the preceding three lessons to the
problems of climax and anti-climax.

PROCEDURE:

A. Presentation. Typewritten copies of the poem
were given the group for silent reading and analysis.

B. Analysis. The group noted that the form of this
poem was similar to those in the preceding lessons in that
it was composed of a series of individual details within
the complete picture. It was noted that it differed from
the preceding studies in that, instead of listing a
series of details complete in themselves, each detail is
closely linked to the preceding one and is added to it
to form a complete picture.
The group noted the necessity for variety in the presentation of the individual images: "tattered children and dogs that barked," "black-eyed girls in scarlet shawls," "old folks wrinkled with years," "men with handkerchiefs round their throats," etc.

It was further noted that there are two movements within the poem, the one rising, the other falling. In the first part, details are added until a climax is reached; in the second part details are subtracted giving an effect of anti-climax. It was pointed out that the presentation of the first part demands an effect of crescendo—a gradually rising pitch, increasing tempo, and volume; the second part demands a decrescendo—a gradually lowering pitch, decreasing intensity and tempo.

C. Arrangement. The poem was arranged as a cumulative study with two voices speaking the first line, four the second, six the third, etc., until line ten was reached, when all twenty voices were speaking. The entire group then read in unison through line fifteen. Beginning with line sixteen, two voices dropped out on each succeeding line, until only two were left speaking on the last line.

D. Drill. The poem was read in the arrangement indicated above with emphasis upon realization of individual
images, linking of those images to form a complete picture, building to a climax and effecting an anti-climax.

LESSON 16

AIM:

To introduce the problem of word coloring.

MATERIAL:

Sea Fever - John Masefield

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

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

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way, and the whale's way, where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trip's over.

This poem was chosen to introduce this problem because it is rich in words that have either an ONOMATOPOETIC value, or are capable of being made
strongly suggestive.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were given the group for silent reading. The director then read the poem in as colorless a manner as possible. The group was then asked to criticize the reading. The discussion which ensued centered around the reader's failure to make the descriptions of the poem vivid and real to the audience. Analysis of the causes for this failure led to an explanation of onomatopoetic values in words. It was pointed out to the group that many words depend upon their sound for their power of suggestion. Some words like "boom," "swish," "tinkle," etc. are directly imitative of the thing which they represent. Others are imitative only indirectly in that their imitation is conveyed by the suggestive quantity and quality of their vowel and consonant sounds. Such words are "babble," "chatter," "glide," etc.

It was pointed out that in words which are directly imitative, recognition of that fact by the speaker is sufficient to give them their value. Any exaggeration of the sound is apt to lead to artificiality and "over-coloring." In the case of words which are indirectly imitative, recognition of the effect of the vowel and consonant quantity and quality will usually convey the
desired impression.

It was further noted that many words, particularly descriptive adjectives, can be given an onomatopoetic—that is an imitative or suggestive value—if the speaker voices it imaginatively. For example, in everyday conversation such words as "tiny," "enormous," "sweet," "sour," "beautiful." "ugly" are constantly being given an imitative value.

B. Analysis of the poem. The poem under consideration was then analyzed for its onomatopoetic values and possibilities for word coloring. It was noted that words like "kick," "song," "shaking," "flung," etc. have an indirectly imitative power in that the quality and quantity of their sound is suggestive of the things which they represent. It was further noted that there are many other words and phrases in the poem which can be made to suggest the thing which they describe. Such is the case with "lonely sea," "tall ship," "gray mist," "call of the running tide," "wild call," "clear call," "windy day," "blown soure," "sea gull's crying," "vagrant gypsy life," "whetted knife," "laughing fellow rover," "quiet sleep," and "sweet dream."

D. Drill. It was not found necessary to tell the group how to voice these phrases in such a manner as to give them their full power of suggestion. As soon as the
analogy between the problem of word coloring in reading and the natural coloring which they give to words in animated conversation was pointed out, the group was able to make the adjustments in pitch, duration and volume necessary to convey the true impression.

The poem was then read as a unison study with the group making an effort, by the weight of their conjoined voices, to make the imitative sound values apparent and telling.

LESSON 17

AIM:

To give drill in word coloring.

MATERIAL:

The Song My Paddle Sings - Pauline Johnson

West wind, blow from your prairie nest.
Blow from the mountain, blow from the west.
The sail is idle, the sailor too;
O! wind of the west, we wait for you.
Blow! blow!
I have wooed you so,
But never a favour you bestow.
You rock your cradle the hills between,
But scorn to notice my white lateen,

I stow the sail, unship the mast,
I wooed you long but my wooing's past;
My paddle will lull you into rest.
O! drowsy wind of the drowsy west,
Sleep, sleep,
By the mountain steep,
Or down where the prairie grasses sweep.
Now fold in slumber your laggard wings,
For soft is the song my paddle sings.
August is laughing across the sky,
Laughing while paddle, canoe and I,
Drift, drift,
Where the hills uplift
On either side of the current swift.
The river rolls in its rocky bed;
My paddle is plying its way ahead;
Dip, dip,
While the waters flip
In foam as over their breast we slip.

And oh, the river runs swifter now;
The eddies circle about my bow
Swirl, swirl!
How the ripples curl
In many a dangerous pool awhirl!

And forward far the rapids roar,
Fretting their margin for evermore.
Dash, dash,
With a mighty crash,
They seethe, and boil, and bound, and splash.

Be strong, O Paddle! be brave, canoe!
The reckless waves you must plunge into.
Reel, reel,
On your trembling keel,
But never a fear my craft will feel.

We've raced the rapid, we're far ahead!
The river slips through its silent bed.
Sway, sway,
As the bubbles spray
And fall in tinkling tunes away.

And up on the hills against the sky,
A fir tree rocking its lullaby,
Swings, swings,
Its emerald wings,
Swelling the song that my paddle sings.

This material was chosen for drill on this aim because it makes a conscious demand on the reader for word coloring; its use of words whose sounds are suggestive is a definite and obvious part
of its value, form and theme; in addition to individual
words with possibilities for word coloring, it presents
imitative values extending over an entire phrase; and
because the sharp contrasts in its pictures give oppor-
tunity for drill on variety in word coloring.

PROCEDURE:

A. **Presentations:** Typewritten copies of the poem
were given the group for silent reading and analysis.

B. **Analysis of the Poem:** It was pointed out that
most of the onomatopoetic value of this poem lies in its
use of words of life and activity, as it describes the
joys of canoeing on a great river. The stanzas describe
the progression from one experience to another as the
river changes from calm waters to the rush and swirl of
rapids, with a final movement afterwards toward a quite
ending.

The possibilities for imitative values in single
words like "wooed," "lull," "sweep," "soft," "laughing,"
"strong," reckless, "trembling," and "rocking" were
noted.

It was pointed out that the repeated words in each
stanza: "Blow, blow;" "Sleep, sleep;" "Drift, drift;"
"Dip, dip;" "Swirl, swirl;" "Dash, dash;" "Reel, reel;"
"Sway, sway;" "Swings, swings;" all have a strong
onomatopoetic value which is emphasized by the repetition.

It was further noted that certain phrases are made up of combinations of words which, while they may have only slight imitative value when considered alone, are definitely suggestive of the thing which they describe when they are considered in the particular combination. Such phrases are: "O, drowsy wind of the drowsy west;" "forward far the rapids roar;" "seethe, and boil, and bound and splash;" "We've raced the rapid;" "The river slips through its silent bed;" "the bubbles spray;" "falls in tinkling tunes away;" "swelling the song," etc.

G. Arrangement for speaking. Because of the length of the poem and the difficulty of conveying all of its contrasts, it was arranged as a three part study. A small group of five read the verses. The refrain lines (the last five in the first two stanzas) were divided between the men's and the women's voices. The men's voices read the refrains to stanzas one, three, six and seven where the value seems to call for dark voices; the refrains in stanzas two, four, five, eight and nine, which seem to call for light voices, were read by the women.

D. Drill. Drill procedure emphasized the realization of onomatopoetic values in both individual words and phrases.
LESSON 18

AIM:

To continue drill on the aim of the preceding lesson.

MATERIAL:

Jabberwocky by Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought,—
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with his head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
A frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.
This poem was chosen because its use of nonsensical and meaningless words gives opportunity for creative and imaginative work in the coloring of words.

PROCEDURE:

A. **Presentation.** Typewritten copies of the poem were given the group for silent reading. They were then asked to discuss the "coloring" which they felt the various meaningless words demanded.

B. **Analysis.** The director explained the background of the composition of the poem, the poet's use of strongly suggestive sounds and combinations of parts of two words to create a new word. The group then made the following analysis of the probable meaning of the more significant words:

- **brillig** - stormy
- **slithy** - slimy
- **gyre and gimble** - to turn round and around
- **mimsy** - mysterious
- **mome** - gloomy
- **outgrabe** - roared
- **frumious** - angry
- **vorpal** - trusty, powerful
- **manxome** - dangerous
- **uffish** - puzzled
- **tulgey** - briary, tangled
- **burbled** - spit fire
- **galumphing** - taking big strides
- **beamish** - smiling
- **frabjous** - joyful
- **chortled** - laughed aloud.

C. **Drill.** The group then read the poem striving to give a particular meaning to each word in the selection
through word coloring. The lines of direct conversation were done by solo voices.

LESSON 19

AIM:

To continue drill on the aim of the preceding lesson.

MATERIAL:

*Cargoes* - John Masefield

Quinquireme of Nineveh from distant Ophir,
Roving home to haven in sunny Palestine,
With a cargo of Ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, Amethysts,
Topazes, and cinnamon and gold moldores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

The basis for choice of material is the same as for the preceding lesson. This poem presents a more difficult problem in word coloring in that its sounds are less directly imitative. It offers a further problem in that its three stanzas present subtle contrasts in description.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were given the class for silent reading and analysis.
B. Analysis. It was seen that the three stanzas of this poem not only describe three modes of transportation in three periods of the world's history, but that in describing the cargoes of these three ages, there is an implied description of the contrasts in the mode of living, the character of the people, and the ideals which motivated those ages.

In the first stanza the words have a strong, pulling movement suggestive of the muscular strength required in rowing a quinquireme. There is a dreamy dignity about all of the words suggestive of the exquisite culture of the period. Words like "ivory, apes and peacocks," descriptions of fine, scented woods and rare wines, require a delicate and exotic coloring.

In the second stanza the words have a flowing movement suggestive of water moving under the keel of a sailing ship. Here there are words with warmth and color, dash and bravado. This was the time of the Elizabethans with their love of life and adventure, their passion for pageantry, and their pride of conquest. Words descriptive of blazing jewels, gold coins, and the pungent smell of cinnamon require a tone that is warm and robust, suggestive of the Elizabethan joy in adventure and lust for looting.

In the last stanza all romance is gone and sheer
Utilitarianism has taken its place. Here the abundant use of plosive consonants breaks up the line and gives the "chug-chug" effect of a small steamship, demanding that the words be said in staccato fashion, the stresses being struck off shortly and sharply and the consonants given full value. Here the words have a harsh, energetic quality as they describe Tyne coal, road rails and pig lead. There is the very sound of tin in the last few words demanding a metallic quality.\(^{23}\)

C. Drill. Drill was conducted as in preceding lessons. Special emphasis in this lesson was placed upon relating the word coloring to other technical problems in the poem such as rhythm, and distribution of stress in the quality and quantity of the sounds, and to contrasts in picturization.

LESSON 20

AIM:

To give drill in unity in the use of the three basic inflections: rising, falling, and circumflex.

I. The Rising Inflection

\(^{23}\)The author is largely indebted to Louis Untermeyer and Carter Davidson, *Poetry: Its Appreciation and Enjoyment*, pp. 5 - 6 for the analysis of this poem.
MATERIAL:

1. **Imogen** (Extract) - Henry Newbolt

   Ladies, where were your bright eyes glancing,
   Where were they glancing yesternight?
   Saw ye Imogen, dancing, dancing,
   Imogen dancing all in white?
   Laughed she not with a pure delight,
   Laughed she not with a joy serene?
   Stepped she not with a grace entrancing,
   Slenderly first in silken sheen?

2. **The Tide in the River** (Extract) - Eleanor Newbolt

   The tide in the river,
   The tide in the river,
   The tide in the river runs deep.

3. **Orpheus With His Lute** (Extract) - William Shakespeare

   Orpheus with his lute made trees
   And the mountain tops that freeze
   Bow themselves, when he did sing.

4. **The King of China's Daughter** (Extract) - Eleanor Farjeon

   The King of China's daughter
   So beautiful to see
   With her face like yellow water
   Left her nutmeg tree.

5. **The Recessional** (Extract) - Rudyard Kipling

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

6. **Cargoes** (Extract) - John Masefield

   Quinquereme of Nineveh from distant Ophir
   Rowing home to haven in sunny Palestine,
   With a cargo of ivory
And apes and peacocks,
Sandlewood, cedarwood, and sweet, white wine.

7. **Caliban in the Coal Mines** — Louis Untermeyer

God, we don't like to complain;
We know that the mine is no lark.
But--there's the pools from the rain;
But--there's the cold and the dark.

God, you don't know what it is--
You, in your well-lighted sky--
Watching the meteors whizz;
Warm, with a sun always by.

God, if you had but the moon
Stuck in Your cap for a lamp,
Even You'd tire of it soon,
Down in the dark and the damp.

Nothing but blackness above
And nothing that moved but the cars--
God, if you wish for our love,
Fling us a handful of stars!

8. **Under the Greenwood Tree** — William Shakespeare

Under the greenwood tree,
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat--
Come hither, come hither, come hither!
Here shall he see
No enemy,
But winter and rough weather.

Who doth ambition shun,
And loves to lie in the sun,
Seeking the food he eats,
And pleased with what he gets--
Come hither, come hither, come hither!
Here shall he see
No enemy,
But winter and rough weather.
These selections were chosen because they illustrate some of the common usages of the rising inflection: in questions; to denote an incomplemeted or suspended thought; in a series of sentences or phrases closely related one to another; in prayers and supplications; in poems where a happy and amiable mood is predominant.

PROCEDURE:

A. Analysis of the problem. It was recalled to the group that in preceding two-part studies they had seen the use of the rising and falling inflections in simple questions and answers. It was recalled that the rising inflection is commonly used when the form of the subject matter denotes a question, an incomplemeted or suspended thought, in a series of sentences or phrases closely related one to another. It was recalled further that the rising inflection is commonly used when the emotion of the subject matter is that of supplication or prayer, or when the prevailing mood is one of gaiety.

It was pointed out that satisfactory group interpretation demands unity in the use of inflection patterns.

B. Presentation. Typewritten copies of the poems were given the group for silent reading and analysis of the problem involved.

C. Analysis of the selections. (1) Imogen. This
poem was seen to be worded in the form of a series of questions demanding a continual rising inflection.

(2) The Tide in the River. It was noted that the thought of these three lines is not completed until the words "runs deep" are reached. Therefore each line must end with a rising turn to the voice until the falling inflection, denoting completion, is reached on the last two words. (3) Orpheus. Here it was noted that the use of inflection gives the clue to the meaning. If a falling inflection, denoting a completed thought, is used on the end of the first line, it is made to mean that "Orpheus made trees." The rising inflection denoting incompleteness on the word "trees" and on the following line, carries the thought over to the words "bow themselves" which gives the poet's true meaning. (4) The King of China's Daughter. Here the use of the rising inflection in suspended thought was illustrated. The lines

So beautiful to see
With her face like yellow water,

are an interruption of the main thought. The rising inflection on "daughter" in the first line denotes this suspension. If the subordinate thoughts in the two following lines are given in a contrasting lower pitch level and the words "left" picked up on the same pitch as the
word "daughter", the continuity of the thought is indicated. (5) Recessional. Here the use of the rising inflection to denote incomplete thought over several lines was noted. "God of our fathers" begins a thought which runs over five lines and is not completed until the words "be with us yet" are reached. All of the phrases in this series demand a rising inflection. (6) Cargoes. Here the use of the rising inflection in a series of phrases or sentences closely related one to another was noted. Each of the phrases in this stanza presents a completed picture, but they are so closely bound together that they ask for a rising turn at the end of each to carry the listener over to the end. The last phrase in the series receives a falling inflection. (7) Caliban in the Coal Mines. The value of the predominantly rising inflection in conveying feelings of supplication and prayer was noted in this poem. It was seen that the entire poem is in the form of a supplication and demands a predominantly rising intonation. (8) Under the Greenwood Tree. It was noted here that the rising inflection may carry with it an effect of lightness, of gaiety, of carefree freedom such as is demanded in this poem.

D. Drill. Each poem was read by the group as it
was analyzed. They were asked to read the selections first with falling inflections and then with rising and reach their own decision as to which was more satisfactory. They were then drilled for unity of inflection pattern on all the selections in the lesson.

II. The Falling Inflection

MATERIAL:

1. **Break, Break, Break** (Extract) - Alfred Lord Tennyson

   Break, Break, Break
   On thy cold gray stones, O sea,
   And I would that my heart could utter
   The thoughts that arise in me.

2. **The Highwayman** (Extract) - Alfred Noyes

   The wind was a torrent of darkness among the gusty trees,
   The moon was a ghostly galleon tossed upon cloudy seas,
   The road was a ribbon of moonlight over the purple moor,
   The highwayman came riding—riding—riding—
   And the highwayman came riding up to the old inn-door.

   He's a French cocked-hat on his forehead, a bunch of lace at his chin,
   A coat of the claret velvet, and breeches of brown doe-skin;
   They fitted with never a wrinkle; his boots were up to the thigh!
   And he rode with a jewelled twinkle,
   His pistol butts a-twinkle,
   His rapier hilt a-twinkle under the jewelled sky.

3. **Psalm 23** (Extract)

   Yea, though I walk through the valley of the shadow of death
   I will fear no evil.
   For thou art with me; thy rod and thy staff,
   They comfort me.
4. **Parade** (Extract) - H. A. Mecheaney

Guns are rumbling, shells are grumbling,  
Men are stumbling as they go—  
Wounded siring -- sobbing, sighing—  
Wounded dying -- hard and slow.  
Where's the marching? Throats are parching—  
Dead and maimed on every hand.

5. **Pibroch** (Extract) - Walter Scott

Pibroch of Donuill Dhu,  
Pibroch of Danuill,  
Wake thy wild voice anew,  
Summon Clan Conuill.  
Come away, come away,  
Hark to the summons!  
Come in your war array,  
Gentles and commons.

6. **Song of the Chattahoochee** (Extract) - Sidney Lanier

High O'er the hills of Habersham,  
Veiling the valleys of Hall,  
The hickory told me manifold  
Fair tales of shade, the poplar tall  
Wrought me her shadowy self to hold,

The chestnut, the oak, the walnut, the pine,  
Over-leaning, with flickering meaning and sign,  
Said, pass not, so cold, these manifold  
Deep shades of the hills of Habersham,  
These glades in the valleys of Hall.

These selections were chosen because they illustrate  
several common uses of the falling inflection: in com­
pleted thought; where a series of sentences occur that  
are independent of each other, each being complete in  
itself; in passages expressing strong feelings of truth  
and conviction; in portraying harsh passion; in expres­
sions of command; in passages that convey impressions
of gloom.

PROCEDURE:

A. Analysis of the problem. It was recalled to the group that the falling inflection is commonly used when the form of the subject matter denotes a completed thought, or when a series of clauses occur that are independent of each other. It was further noted that when the feeling to be conveyed is that of strong truth or conviction, harsh passion, command, or gloom the falling inflection is commonly used.

B. Presentation. Typewritten copies of the selection were given the group for silent reading and analysis of the problems involved.

C. Analysis of the selections. (1) Break, Break, Break. It was seen that the falling inflection in this selection elucidates the logical meaning of the sentence. When the thought of the sentence is completed, the sense of finality is conveyed by the falling intonation. (2) The Highwayman. These lines were seen to present a series of pictures, each complete in itself, and each independent of the other. Here the use of the falling inflection on each phrase serves to point the detachment of the sentences. (3) Psalm 23. The firm belief, the unwavering faith of these lines were seen to demand a falling inflection which would convey a sense of strength
and conviction. (4) Parade. The vivid and passionate description of war in this stanza was seen to call for the strength and force of the falling inflection. (5) Fibroch. Here was illustrated the force of the falling inflection in giving commands. (6) Song of the Chattahecochee. The prevailing atmosphere of gloom in these lines was seen to demand the falling inflection.

D. Drill. The selections were read by the group as they were analyzed. The contrasting effects in the use of the falling and rising inflections was pointed out by having the group read with both types. The group then reached its own conclusions as to which was most satisfactory. The selections were then drilled in unison with emphasis on uniformity of inflection patterns.

III. The Circumflex Inflection

MATERIAL:

1. The Last Ride (Extract) - Robert Browning

What does it all mean, poet? well,  
Your brains beat into rhymes, you tell  
What we felt only; you expressed  
You hold things beautiful the best,  
And pace them in rhyme so, side by side  
'Tis something, nay 'tis much; but then,  
Have you yourself what's best for men?  
Are you - poor, sick, old ere your time--  
Nearer one whit your own sublime  
Than we who never turned a rhyme?  
Sing, riding's a joy! For me, I ride.
2. **The Congo** (Extract) - Vachel Lindsay

Walk with care, walk with care,  
Or Mumbo-Jumbo, God of the Congo  
And all of the other Gods of the Congo  
Mumbo - Jumbo will hoodoo you  
Beware, beware, walk with care.

3. **Caprice** - Ann Lindbergh

I should like to be a dancer,  
A slim, persuasive dancer,  
A scarlet, Spanish dancer  
If you please.  
But he said, "Just now we're crowded  
With these Carmens  
Simply crowded -- I can't find,"  
His forehead clouded,  
"Vacancies."  
I suppose you want to tango  
And he sighed, or a fandango  
Scarlet cigarette and tango  
Scarlet smile.  
In a century, or twenty  
We may want you.  
We have plenty  
For a while.  
There's a place for Quaker Maidens,  
For brown haired Quaker Maidens,  
For blue-eyed Quaker Maidens  
There's a place;  
So I do not blame my Maker,  
And I play the role of Quaker,  
For I think I wear the Quaker with a grace;  
But when the tune is lilting,  
Like a scarlet skirt is tilting,  
That rebel heart a-lilting,  
No one sees.  
For I want to be a dancer,  
A slim persuasive dancer,  
A scarlet, Spanish dancer  
If you please.

These selections were chosen because they illustrate three common uses of the circumflex: in comparison and contrast, in warning, and in irony.
PROCEDURE:

A. **Analysis of the problem.** It was pointed out that compound inflections are less frequently used in speaking lyrical poetry than are the simple inflections. In comparison and contrast, in expressions of warning, in sarcasm, innuendo, and irony they occur very frequently.

B. **Presentation.** Typewritten copies of the poem were given the group for silent reading and analysis.

C. **Analysis of the selections.** (1) **The Last Ride.** It was noted that in expressing the emotional mood of this selection, the reader gains if he uses compound inflections which clearly show comparisons and contrasts. (2) **The Congo.** The warning note in these lines was seen to demand a double inflection to convey its meaning. (3) **Caprice.** It was noted that a mood of light irony prevails in this selection, demanding the compound inflection to convey the double meaning.

D. **Drill.** These selections were read in unison with the group making an effort to achieve a unity of inflection pattern.
Aim:
To drill on uniformity and variety in the use of inflection patterns.

Material:

The River from The Water Babies - Charles Kingsley

Clear and cool, clear and cool,

By laughing shallow, and dreaming pool;

Cool and clear, cool and clear,

By shining shingle, and foaming wave;

Under the crag where the ouzel sings,

And the ivied wall where the church-bell rings,

Undefiled, for the undefiled;

Play by me, bathe in me, mother and child

Dank and foul, dank and foul,

By the smoky town in its murky cowl;

Foul and dank, foul and dank,

By the wharf and sewer and slimy bank;

Darker and darker the further I go,

Baser and baser the richer I grow;

Who dare sport with the sin-defiled?

Shrink from me, turn from me, father and child.

Strong and free, strong and free;

The flood-gates are open, away to the sea.

Free and strong, free and strong,

Cleansing my streams as I hurry along

To the golden sands, and the leaping bar,

And the taintless tide that waits me afar,

Till I lose myself in the infinite main,

Like a soul that has sinned and is pardoned again.

Undefiled, for the undefiled;

Play by me, bathe in me, mother and child.

This poem was chosen for drill on this aim because it presents a wide range and striking contrasts in inflection patterns.
PROCEDURE:

A. Presentation. The poem had already been presented to the group.

B. Analysis of the problem. It was noted that the prevailing mood of the first stanza with its invitation to the mother and child, is light and gay calling for prevailing rising inflections.

The second stanza with its harsh and gloomy description and its stern command call for a prevailingly falling inflection in that type of statement.

The third stanza illustrates interesting contrasts in the use of inflection patterns. In the first line the inflection is alternately falling and rising on the words "strong and free." In the third line, they are alternately rising and falling as the position of the words is reversed. Lines four and five of this stanza illustrate the use of the rising inflection to denote an incomplete thought. Lines seven and eight use the falling inflection to denote the logical completion of a thought. Line nine has a falling inflection to denote strong conviction and the last line has the same rising inflection of invitation and joyous entreaty as in the first stanza.

C. Drill. The poem was read as a unison study with the group striving to achieve flexibility and unison in the use of inflection patterns.
LESSON 22

AIM:

1. To give drill in purity of vowel and consonant tone.
2. To give drill in resonance of tone and blending of voices.

MATERIAL:

1. Many and many a year ago. - Poe
2. Alone, alone, all, all alone. - Coleridge
3. Roll on, thou deep and dark blue ocean, roll. - Byron
4. The murmur of innumerable bees. - Tennyson
5. Man's inhumanity to man. - Burns

6. The Lady of Shalott (Extract) - Alfred, Lord Tennyson

She left the web, she left the loom,
She made three paces through the room,
She saw the water lily bloom,
She saw the helmet and the plume,
She looked down to Camelot.

7. Choric Song from The Lotus Eaters (Extract)

- Alfred, Lord Tennyson

There is sweet music here that softer falls
That petals from blown petals on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentler on the spirit lies,  
That tired eyelids upon tired eyes;  
Music that brings sweet sleep down from the blissful skies.  
Here are cool mosses deep.  
And through the moss the ivies creep,  
And in the stream the long-leaved flowers weep,  
And from the craggy ledge the poppy hangs in sleep.

These lines were chosen for drill on these aims on the assumption that the desire to give full beauty to lines which use resonant sounds in assonance and alliteration as a poetic device, would stimulate the group to acquire a more resonant and blended tone and a purer quality of sound.

The Choric Song was thought to offer a fairly simple problem for beginning work on resonant tone in that its pitch range is narrow. The lulling quality of the lines demands a tone approximating a monotone. Furthermore, the prevailing pitch which the poem seems to demand is medium-low which is fairly easy for the majority of voices.

PROCEDURE:

A. Introduction of the problem. The lines (1-6) above were written on the blackboard and the group was asked to read them on a sustained tone. It was noted that these lines are rich in the more resonant vowel and consonant sounds: (o u), (o), (u), (m), (n), and (l), and that on sounds such as these a more resonant tone could be secured from the group. It was noted that if the group speaking of these sounds is to be in tune, it is necessary for all the sounds to be uniform.

It was further noted that the beauty of these lines was increased by the repetition of the same sound: (ou) and (o),
The use of assonance and alliteration as a poetic device was then explained to the group. The point was made that if the reader wished to voice the true pattern of a poem making use of such devices, he must be able to produce the sound of the words as the poet heard them when writing them. This matching and blending of sounds demands purity of tone.

B. Analysis of Choric Song. This poem was then read to the group by the director. It was noted that the beauty of its lines lies: (1) in the resonant quality of the sounds which it uses, and (2) in its use of assonance and alliteration.

The prevalence of resonant vowels like (o), (ou), (i), (a), (u) and consonants like (m), (n), (y) and (l) was seen to offer excellent opportunity for drill in resonant voice quality and blended tone. The repetition of sound in phrases like "blown roses", "tired eyelids upon tired eyes", "sweet sleep", and "in the stream the long leaved flowers weep" was seen to demand purity of vowel tone.

It was noted that the prevailing pitch of the poem is low and that in order to convey its spirit of drowsy peacefulness it is necessary to maintain a tone approximating a monotone.

C. Drill. The poem was read as a unison study.
Attention was called to individual voices that were not blending with the group, either through some weakness in voice quality or through failure to maintain pure resonance on the various sounds. Poor speakers were shifted to positions next to the speakers who had particularly rich and pure tones. They were then asked to read very softly for a few readings, attempting to blend their voices with, and conform their sounds to, those of the better speakers.

LESSON 23

AIM:

1. To continue drill on the aims of the preceding lesson.

MATERIAL:

Fairy Song (From "The Land of Heart's Desire")

- William Butler Yeats.

The wind blows out of the gates of day,
The wind blows over the lonely heart,
And the lonely of heart is withered away,
While the faeries dance in a place apart,
Shaking their milk-white feet in a ring,
Tossing their milk-white arms in air:
For they hear the wind laugh and murmur and sing
Of a land where even the old are fair,
And even the wise are merry of tongue;
But I heard a reed of Coolaney say,
"When the wind has laughed and murmured and sung,
The lonely of heart is withered away!"

The primary reasons for choice of material were the same as for the preceding lesson. This poem presents a more difficult problem in resonance, however, in that its
prevailing pitch is high.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were given the group. The poem was then read to them by the director.

B. Analysis of the poem. It was noted that the same poetic values prevail here as in the preceding poem. The assonance is not so pronounced, but the vowel and consonant sounds are equally resonant. The sounds which predominate are the vowels (ou), (ei), (ae), and (a). The consonants are the nasals (m), (n), and (η) and the liquid (l).

It was further noted that the fairy-like quality of the poem demands a high, clear, tone.

C. Drill. The poem was read as a unison study with the same drill procedure as in the preceding lesson. It was found that it was much more difficult to maintain a resonant tone on the prevailing high pitch demanded here, than on the prevailing medium-low pitch of the preceding poem.

LESSON 24

AIM:

To continue drill on the aims of the preceding lesson.
MATERIAL:

_Silver_ - Walter De la Mare.

_Slowly, silently, now the moon_.
_Walks the night in her silver shoon;_
_This way, and that, she peers, and sees_
_Silver fruit upon silver trees;_
_One by one the casements catch_
_Her beams beneath the silvery thatch;_
_Couched in his kennel, like a log,_
_With paws of silver sleeps the dog;_
_From their shadowy cote the white breasts peep_
_Of doves in a silver-feathered sleep;_
_A harvest mouse goes scampering by_
_With silver claws, and silver eye;_
_And moveless fish in the water gleam,_
_By silver reeds in a silver stream._

The primary reasons for choice of material are the same as in the preceding lesson. It carries the problem of resonance and blended tone a step further in that it has no prevailing pitch, as do the two previous poems, but offers a problem in maintaining resonance over a fairly broad pitch range.

PROCEDURE:

A. **Presentation.** Typewritten copies of the poem were given the group. The director then read the selection.

B. **Analysis.** The prevalence of resonant vowel sounds like (ou), (u), (i), (æ), (ɔ), (ʌ) and consonants like (l), (v), (m), (n) and (z) were noted. The repeated use of the word "silver" as an alliterative device was noted, as well as other phrases like "slowly, silently", "casements catch," "beams beneath," "crushed in his kennel," "like a log," etc.
It was further noted that the conveying of varied individual pictures demands some pitch variation.

Silver fruit upon silver trees suggests a high pitch in contrast to

Couched in his kennel like a log which seems to call for a lowered pitch; etc.

C. Drill. Drill was conducted as in the preceding lessons. Special attention was paid to maintaining a resonant tone on varying pitch levels.

LESSON 25

AIM:

To continue drill on the aims of the preceding lesson.

MATERIAL:

The Splendour Falls on Castle Walls (from The Princess)
- Alfred, Lord Tennyson

The splendour falls on castle walls
And snowy summits old in story:
The long light slants across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle, answer, echoes, dying, dying, dying.

O hark, O heart! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.
O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

The reasons for choice of material were the same as
for the preceding lessons. In addition this poem offers
opportunity for drill in resonance on a wider pitch and
volume range.

PROCEDURE:

A. Presentation: Typewritten copies of the poem were
given the group. The director then read the poem.

B. Analysis. The prevalence of resonant sounds such
as the vowels (ɔ), (ou), (e/), (a/), and (a) and the conso-
nants (l), (n) and (ŋ) was noted.

The use of the mid-rhyme, as well as strong assonance
and alliteration was seen as a poetic device. It was noted
that the first and third line of each stanza makes use of
the mid-rhyme:

The splendour falls on Castle walls;
Oh sweet and far from cliff and soar;
Oh love, they die in yon rich sky, etc.

Assonance was noted in phrases like "snowy summits
old in story," "Blow, bugle blow," "our echoes roll from
soul to soul," etc. Alliteration was noted in phrases like "long light shakes across the lake," "O hark, O hear," etc.

It was further noted that this poem calls for resonant voice quality on a wide pitch and volume range. The tone of the first stanza is deep, full and strong; that of the second stanza is "thin and clear;" and that of the third stanza is at first high and faint, growing increasingly deeper and fuller.

In addition there is a decided contrast in pitch and volume in the last two lines of each stanza:

Blow, bugle, blow, set the wild echoes flying, calls for a full, deep tone with greater volume, while

Answer, echoes, answer, dying, dying, dying.

demands a high, thin tone which decreases in volume as the echoes die away in the distance.

---C. Drill. Drill was conducted as in preceding lessons. Special emphasis was placed in this lesson upon maintaining a resonant and blended tone when a wide range of pitch and volume was used.

LESSON 26

AIM:

To continue drill in the aims of the preceding lesson.
The Song of the Chattahoochee - Sidney Lanier

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry again to reach the plain,
Run the rapid and leap the fall.
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain, the plain
Far from the hills of Habersham,
Far from the valleys of Hall.
All down the hills of Habersham,
All through the valleys of Hall.
The rushes cried abide, abide,
The willful waterweeds held me thrall,
The loving laurel turned my tide.
The ferns and the fondling grass said stay,
The dewberry dipped for to work delay
And the little reeds sighed abide, abide.
Here in the hills of Habersham
Here in the valleys of Hall.
High o'er the hills of Habersham,
Veiling the valleys of Hall.
The hickory told me manifold
Fair tales of shade, the poplar tall
Brought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, pass not, so cold, these manifold
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.
And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook-stone
Did bar me of passage with friendly brawl.
And many a luminous jewel lone—
Crystals clear or a-cloud with mist,
Ruby, garnet and amethyst—
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham,
In the beds of the valleys of Hall.
But, oh, not the hills of Habersham,
And, oh, not the valleys of Hall.
Awa! I am fain to water the plain.
Downward the voices of Duty call—
Downward, to toil and be mixed with the main;
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

This poem was chosen on the same basis as the material in the preceding lessons. It presents a more difficult problem than any of the preceding poems in that it is much longer; its range of sounds is broader; it makes a more pronounced use of assonance and alliteration; it has a very wide range of pitch, volume and tempo changes.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were given the group for silent reading and analysis.

B. Analysis. It was noted that the poet's choice of sounds is such as to give the poem a predominantly musical quality. The musical effect is heightened by the fact that practically every vowel and consonant combination of resonant quality is reinforced by repetition: "pain to attain the plain" "sighed, abide, abide," "told me manifold,"
"overleaning with flickering meaning," etc. The repeated use of alliteration was noted in phrases like "run the rapid,"
"flee from folly," "wilfull waterweeds," "loving laurel,"
"ferns and fondling grass," "veiling the valleys," "mixed with the main," etc.

It was further noted that the description of the progress
of the stream as it goes from light, leaping rapids to calm pools, into deep channels, and finally becomes a powerful river capable of turning the mills and watering plains, demands a gradually deepening pitch, an increasing intensity, and wide variations in tempo.

C. Drill. Drill procedure was conducted as in preceding lessons. In addition to the problem of giving full beauty to the poetic assonance and alliteration by maintenance of a pure quality of tone, emphasis was focused on achieving a resonant and blended group tone when a wide range of pitch, volume and tempo was employed.

LESSON 27

AIM:
To drill on intensity, particularly in the use of crescendo and decrescendo.

MATERIAL:

1. **Marching Along** (from Cavalier Tunes) - Robert Browning

Kentish Sir Byng stood for his King,
Bidding the crop-headed Parliament swing;
And, pressing a troop unable to stoop
And see the rogues flourish and honest folk droop,
Marched them along, fifty-score strong,
Great-hearted gentlemen, singing this song.
God for King Charles! Pym and such caries
To the Devil that pricks on such pestilent caries!
Cavaliers up! Lips from the cup,
Hands from the pastry, nor bite nor take 'sup
Till you're——
Marching along, fifty-score strong,
Great-hearted gentlemen, singing this song.

Hampton to hell, and his obsequies' knell.
Seye Hazeldrig, Flemis, and your Harry as well!
England, good cheer! Rupert is near!
Kentish and loyalists, keep we not here,
Marching along, fifty-score strong,
Great-hearted gentlemen, singing this song.

Then, God for King Charles! Pym and his snarls
To the Devil that pricks on such pestilent caries!
Hold by the right, you'll double your might;
So onward to Nottingham, fresh for the fight,
March we along, fifty-score strong,
Great-hearted gentlemen, singing this song.

2. Ooh, Johnny, I Hardly Knew Ye - Traditional Irish Ballad

While going the road to sweet Athy,
Hurroo! Hurroo!
While going the road to sweet Athy,
Hurroo! Hurroo!
While going the road to sweet Athy,
A stick in my hand and a drop in my eye,
A doleful damsel I heard cry:
"Ooh, Johnny, I hardly knew ye!
With drums and guns and guns and drums,
The enemy nearly slew ye,
My darling dear, you look so queer,
Ooh, Johnny, I hardly knew ye!

"Where are your eyes that looked so mild?
Hurroo! Hurroo!
Where are your eyes that looked so mild?
Hurroo! Hurroo!
Where are your eyes that looked so mild
When my poor heart you first beguiled?
Why did you run from me and the child?
Ooh, Johnny, I hardly knew ye!
With drums, etc.
"Where are the legs with which you run?
Hurroo! Hurroo!

Where are the legs with which you run?
Hurroo! Hurroo!

Where are the legs with which you run,
When you went to carry a gun?
Indeed, your dancing days are done!
Och, Johnny, I hardly knew ye!
With guns, etc.

"You haven't an arm and you haven't a leg,
Hurroo! Hurroo!
You haven't an arm and you haven't a leg,
Hurroo! Hurroo!
You haven't an arm and you haven't a leg,
You're an eyeless, noseless, chickenless egg; You'll have to be put in a bowl to beg;
Och, Johnny, I hardly knew ye!
With guns, etc.

"I'm happy for to see you home,
Hurroo! Hurroo!
I'm happy for to see you home,
Hurroo! Hurroo!
I'm happy for to see you home,
All from the island of Sullooon,
So low in flesh, so high in bone,
Och, Johnny, I hardly knew ye!
With guns, etc.

"But sad as it is to see you so
Hurroo! Hurroo!
But sad as it is to see you so,
Hurroo! Hurroo!
But sad as it is to see you so,
And to think of you as an object of woe,
Your Peggy'll still keep ye on as her beau;
Och, Johnny, I hardly knew ye!
With drums and guns and guns and drums,
The enemy nearly slew ye,
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!"
3. Tally Ho! - Arranged.

There's a noise of galloping over the hill
And the huntsman's horn rings merry and shrill
See here they come with a view! Halloo!
Hounds and horses and huntsmen too.
Galloping, galloping, galloping, galloping,
Galloping, galloping, galloping by.
The horses trample! The hounds they bay!
The riders' coats are scarlet and gay.
"No there! Youngster!" the huntsmen cry.
"Say have you seen the fox go by?"
Galloping, galloping, galloping, galloping,
Galloping, galloping, galloping by?

I look as stupid as I can be.
And never a word do they get from me.
Until in anger they shake the rein
And start the rollicking hunt again
Galloping, galloping, galloping, galloping,
Galloping, galloping, galloping by.
For would I be telling them - no - not I
That I saw the fox go wearily by,
Wearily panting, worn and spent,
Would I be telling the way he went?
Galloping, galloping, galloping, galloping,
Ho! Not I!

PROCEDURE:

A. Presentation. The choruses of the first two selections were written on the blackboard. Typewritten copies of the third were given out to the group.

B. Analysis of the problem. The director explained that each of these poems offered opportunity for drill in crescendo and decrescendo in that they could be made descriptive of sounds heard first in the far distance and then closer at hand.

In the chorus of Marching Along, the group was asked to imagine the army to be heard first in the distance, gradually
coming near, passing, and finally dying away in the distance again.

The same procedure was indicated for the chorus describing the parade in selection (2) and the noise of galloping horse hoofs in selection (3).

C. Drill. The refrains were read in unison with the emphasis on maintaining good voice quality while using crescendo and decrescendo.
AIM:
To give drill in nasal resonance.

MATERIAL:

1. A Swing Song (Extract) - William Allingham

Swing, Swing!
Sing, Sing!
Here! my throne, and I am a king.
Swing, Sing!
Swing, Sing!
Farewell earth, for I'm on the wing.

2. Whitechapel (Extract) - Eleanor Farjeon

The little whitechapel is ringing its bell,
All day long
With a ring-a-ding-dong.
But what she is ringing for
No one can tell.
And that's my song
With a ring-a-ding-dong.

3. Hush-a-ba - Traditional

Hush-a-ba, Birdie, Croon, Croon,
Hush-a-ba-Birdie, Croon,
The sheep are gone to the siller wood
And the cows are gone to the broom, broom,
And its braw milking the kye, kye,
And its braw milking the kye,
The birds are singing, the bells are ringing,
The deer come galloping by, by.

4. Spin, Lassie, Spin - Lady Strachey

Spin, Lassie, Spin,
An even thread and thin,
From this fleecy wool of thine
I would have a plaidie fine.
Spin, lassie, spin.
Spin, lassie, spin,
An even thread and thin,
Blue and green my plaid shall be
And all lads will envy me.
Spin, lassie, spin.

Spin, lassie, spin,
And even thread and thin,
When I'm in my plaidie dress
I'll kiss the lass that I love best.
Spin, lassie, spin.

5. **Fifteen Acres** (Extract) - James Stephens

I cling and swing
On a branch or sing
Through the cool clear hush of morning, O!

Or fling my wing
On the air, and bring
To sleepier birds a warning, O!

That the night's in flight!
And the sun's in sight!
And the dew is the grass adorning, O!

And the green leaves swing
As I sing, sing, sing:
Up by the river,
Down the dell,

To the little wee nest,
Where the big tree fell,
So early in the morning, O!

These selections were chosen for drill on this aim because they are poems in which the nasals play a most important part in the beauty of their sound.

**PROCEDURE:**

A. **Presentation.** Typewritten copies of the selection were given the class.

B. **Analysis of the problem.** It was pointed out that
the musical quality of the nasals adds great beauty to the
tone quality of the group when speaking together. On no other
sounds is it possible to obtain a more resonant and harmon-
ious tone from the group.

C. Analysis of the selections. The prevalence of the
nasals (m); (n), and (ŋ) in these poems was noted. It
was pointed out that because of their great resonance, these
are favorite sounds with poets, particularly in poems where
the chief poetic value is a musical quality. To realize
the full beauty of such poems it is essential that full
nasal resonance be given.

It was noted that nasal sounds in initial positions
have less resonance than those in medial positions, and
those in medial positions have less resonance than those in
final positions. It was pointed out that where poets use
nasal sounds as a device for securing musical quality, they
choose words with nasal sounds in final positions and us-
ually place them in accented positions where full tone value
can be given them. This was illustrated with such words as
"Swing," "sing," "throne," "king," and "wing," from the first
selection; "croon," "broom," "singing," and "ringing" in
the second; "ringing," "long," "ring-a-ding-dong" and "song"
from the third; "spin," "thin," "thine," "fine," and "green"
from the fourth; and "cling," "swing," "sing," "morning,
"flying," "wing," "bring," "warning," and "adorning" in the
fifth.
The group was warned of the effect on the beauty and clarity of the group tone of the substitution of the nasal (n) for the nasal (ŋ) in words like "morning," "adorning," "swinging," etc.

D. Drill. The selections were read in unison with the group striving to achieve pure nasal resonance and a blended and musical tone quality.

LESSON 29

AIM:

A. Primary.

(1) To drill on pitch variation.
(2) To drill on intensity variation.
(3) To drill on tempo variation.

B. Secondary.

(1) To drill on pace and accuracy in articulation.

MATERIAL:

_Weather_ - Thomas Hardy

This is the weather the cuckoo likes.
And so do I;
When showers betumble the chestnut spikes,
And nestlings fly;
And the little brown nightingale bills his beak,
And they sit outside the "Traveler's Rest,"
And maids come forth sprig-muslin drest,
And citizens dream of the South and West,
And so do I.
This is the weather the shepherd shuns,
And so do I;
Then beams drip in browns and duns,
And thresh and ply;
And hill-hid tides throb, throe on throe,
And meadow rivulets overflow
And drops on gate-bars hang in a row,
And rocks in families homeward go,
And so do I.

This poem was selected because the contrasting
descriptions of its two stanzas offer a basis for more
technical drill in the use of pitch, intensity and tempo;
and because the regularity of the metrical pattern and
the crisp and brisk quality of the words used make it a
useful poem for review on pace and accuracy of articulation.

PROCEDURE:

A. Presentation. Typewritten copies of the poem
were given the class. They were asked to read it through
silently and make suggestions on the manner in which it
should be interpreted.

B. Analysis. It was noted that the prevailing mood
of the first stanza is gay in its description of light
showers, nightingales and maids in muslin, demanding a
fairly high pitch, light intensity, and a quick and lively
tempo. The prevailing mood of the second stanza is somber
and melancholy in its description of dripping trees and
overflowing streams, demanding a prevalingly low pitch,
a stronger intensity and a slower tempo.
It was further noted that the regularity of the metrical pattern demands that every sound be pronounced in order to preserve the rhythm. Every syllable in words like "betwixte," "nightingale," "Travellers," "citizens," "rivulets" and "families" must be sounded in order to give the correct number of accented and unaccented syllables to the line. It was further noted that the gaiety of the first stanza is achieved largely through the use of such crisp and brisk words as "little," "best," "sit," "outside," "citizens," etc., and that they must be sounded with neatness, lightness and agility. In the second line of the second stanza it was noted that all of the accented words begin with a plosive and that firm attack there would aid in securing unity. In the fifth line of the same stanza it was noted that the combination of sounds makes light articulation difficult, and that there must be a slowing down in pace in order to give full value to the sounds.

C. Drill. The women's voices spoke the first stanza, the men the second. The poem was then read as two-part study, the attempt being made to secure a prevailing high pitch, light intensity, and rapid tempo in the first stanza; a prevailing low pitch, strong intensity, and slower tempo in the second; and to preserve the perfection of the rhythm by putting in every sound.
LESSON 30

AIMS:

A. **Primary.** To continue drill on the primary aims of the preceding lesson.

B. **Secondary.** To give drill in resonant and blended voice quality.

MATERIAL:

**The River - Charles Kingsley**

(See Lesson 21)

This poem was chosen for drill on these aims because its three stanzas seem to demand three characteristics—pitch levels, contrasts in intensity and tempo. The resonant nature of its sounds give opportunity for review and development in voice quality.

PROCEDURE:

A. **Presentation.** Typewritten copies of the poem were given the group for silent reading and analysis.

B. **Analysis.** It was noted that the three stanzas of this poem present interesting contrasts in the use of pitch, volume and tempo.

The first stanza in which the river is described as a tiny stream full of "laughing shallow" and "dreaming pools" seems to ask for a prevailingly high pitch, a light tone and a fairly rapid tempo. The phrase "cool and clear" sets the keynote of the stanza and may be said to be descriptive of
the general tone of the vocal work as well as of the river; the lines.

Under the crag here the ouzel sings
And the ivied wall where the church bell rings,

were seen to ask for a particularly lively tempo as they describe the rapid movement of the stream.

The second stanza with its description of "the smoky town in its murky cowl" and its "wharf and ever and slimy bank" seems to ask for a lower pitch. Here the phrase "dark and foul" sets the keynote. An increased intensity, and a decreased tempo will aid in suggesting the suppressed force with which the sluggish river now moves. The lines,

Darker and darker the further I go,
Baser and baser the richer I grow,

seem to ask for a gradually decreasing pitch within the range set for the stanza.

In the third stanza the phrase "strong and free" gives the clue to the characteristic tone. The pitch is gradually rising as the river discards the filth of the town and "cleanses its streams." The intensity is greater as the river moves with tremendous force and power out to the sea. The tempo is quickened on the opening lines descriptive of the sudden release of the water and the hurrying force as it surges out to the sea. In the last lines there is a suggestion
of the absorption of the waters of the river into the immense depths of the ocean demanding a deepening pitch, a decreasing intensity, and a slower tempo.

The opportunities for work in resonant voice quality were noted in words like "cool," "pool," "sings," "rings," "child's," "dark," "foul," "owl," "bark," "go," "grow," "strong," "free," "see," "along," "main," and "again," all of which contain resonant sounds and all of which receive the metric and the sense stress in the poem.

C. Drill. The poem was arranged as a two part study with the women's voices giving the first stanza, the men's the second and both reading the third in unison. The emphasis in reading was placed upon realization of variations in pitch, intensity, and volume, and upon unifying the voices for a resonant group tone.

LESSON 31

AIM:

To continue drill on the primary aims of the preceding lesson.

MATERIAL:

THE BELLS (Extract) - Edgar Allan Poe

Hear the sledges with the bells,
-Silver bells!
What a world of merriment their melody foretells!
Now they tinkle, tinkle, tinkle,
In the icy air at night!
While the stars, that oversprinkle
And the heavens, seem to twinkle
With a crystalline delight:-----

Hear the mellow wedding bells,
Golden bells!
What a world of happiness their harmony foretells:
Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune-
What a liquid ditty floats
To the turtle-dove that listens, while she floats
On the moon!-----

Hear the loud alarum bells,
Brass bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire.-----

Hear the tolling of the bells,
Iron bells!
What a world of solemn thought their monody compels:
In the silence of the night
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.-----

This material was chosen because of the contrast in
tone demanded in giving the full onomatopoeic values to
the descriptions of the different types of bells.

PROCEDURE:

A. Presentation. Typewritten copies of the poem were
given the group for silent reading and analysis.
B. Analysis. It was noted that the four stanzas suggest great variety by their description of silver, golden, brazen and iron bells.

The first stanza has a rapid tempo, clear light tone, and prevailing high pitch. Attention was called to the onomatopoetic values in the blend of short vowels, and neat and precise consonants.

The mellow tones of the golden bells in the second stanza call for a lower pitch, a full, rich, resonant tone and a slower, swinging tempo. The prevalence of resonant vowels and consonants was noted.

The third stanza demands first a very deep pitch as the alarum bells boom forth, followed by a sharp rise in pitch as they "scream out their affright." The intensity grows greater here as the terror increases.

The last stanza seems to call for a leaden monotone, a deep reverberent tone and a slow tempo, suggestive of the gloomy, measured pace of a funeral march.

C. Drill. The poem was read as a group and unison study. The women's light voices read the first stanza, the women's dark voices read the second stanza. The men's voices read the first two lines of the third stanza and were joined by the women's voices for the remaining lines of the stanza. The last stanza was read by the men.

Emphasis was upon variety in pitch, intensity and tempo.
AIM:

To give drill in uniformity in the use of the breathing pause.

MATERIAL:

**Time, You Old Gypsy Man** - Ralph Hodgson

Time, you old gypsy man,
Will you not stay,
Put up your caravan
Just for one day?

All things I'll give you
Will you be my guest,
Bells for your jennet
Of silver the best,
Goldsmiths shall beat you
A great golden ring,
Peacocks shall bow to you,
Little boys sing,
Oh, and sweet girls will
Festoon you with may,
Time, you old gypsy,
Why hasten away?

Last week in Babylon,
Last night in Rome,
Morning, and in the crush
Under Paul's dome;
Under Paul's dial
You tighten your rein—
Only a moment,
And off once again;
Off to some city
Now blind in the womb,
Off to another
Ere that's in the tomb.

Time, you old gypsy man,
Will you not stay,
Put up your caravan
Just for one day?
This poem was chosen for drill on this aim because the brevity of its lines gives opportunity for introductory drill on unity in the use of the breathing pause.

PROCEDURE:

A. **Presentation.** Typewritten copies of the poem were given the group for silent reading and analysis.

B. **Analysis.** It was pointed out that group speaking, like group singing, demands that there be uniformity in the use of the breathing pause.

It was further noted that there are two important considerations in the use of the pause for breathing. One is that enough control must be exerted in the expenditure of air to permit a sustained tone from one pause to another; the other is that breathing pauses must not be introduced where they might destroy the continuity of sound that is part of the actual sense of the words.

It was noted that the length of the thought units in this poem are such as to allow pause for breathing at fairly short intervals.

C. **Drill.** The group decided to begin the drill by pausing at the end of every second line. After a few readings, the pauses for breathing were reduced to every fourth line. The emphasis in practice was placed upon maintaining a sustained tone and achieving unity in pausing for breathing.
AIMS:

A. Primary.
   (1) To drill on natural, conversational style.
   (2) To drill on the realization of varied imagery.

B. Secondary.
   (1) To drill on climax and anti-climax in narration.

MATERIAL:

Daniel - Vachel Lindsay.

Darius the Mede was a king and a wonder.
His eye was proud, and his voice was thunder.
He kept bad lions in a monstrous den.
He fed up the lions on Christian men.

Daniel was the chief hired man of the land.
He stirred up the music in the palace band.
He whitewashed the cellar. He shoveled in the coal.
And Daniel kept a-praying:—"Lord save my soul."
Daniel kept a-praying:—"Lord save my soul."
Daniel kept a-praying:—"Lord save my soul."

Daniel was the butler, swagger and swell.
He ran up stairs. He answered the bell.
And he would let in whoever came a-calling:—
Saints so holy, scamps so appalling.

"Old man Ahab leaves his card.
Elisha and the bears are a-waiting the yard.
Here comes Pharaoh and his snakes a-calling.
Here comes Cain and his wife a-calling.
Shadrach, Meshach and Abednego for tea.
Here comes Jonah and the whale,
And the Sea!
Here comes St. Peter and his fishing pole.
Here comes Judas and his silver a-calling."
Here comes old Beelzebub a-calling.
And Daniel kept a-praying:—"Lord save my soul."
Daniel kept a-praying:—"Lord save my soul."
Daniel kept a-praying:—"Lord save my soul."
His sweetheart and his mother were Christian and meek. They washed and ironed for Darius every week. One Thursday he met them at the door:—Paid them as usual, but acted sore.

He said:—"Your Daniel is a dead little pigeon. He's good hard worker, but he talks religion."
And he showed them Daniel in the lion's cage.
Daniel standing quietly, the lions in a rage.
His good old mother cried:—"Lord save him."
And Daniel's tender sweetheart cried:—"Lord save him."

And she was a golden lily in the dew.
And she was as sweet as an apple on the tree.
And she was as fine as a melon in the corn-field.
Gliding and lovely as a ship on the sea.
Gliding and lovely as a ship on the sea.
And she prayed to the Lord:—
"Send Gabriel, Send Gabriel."

King Darius said to the lions:—

Thus roared the lions:—
"We want Daniel, Daniel, Daniel, We want Daniel, Daniel, Daniel."

And Daniel did not frown.
Daniel did not cry.
He kept on looking at the sky.
And the Lord said to Gabriel:—
"Go chain the lions down, Go chain the lions down, Go chain the lions down, Go chain the lions down."

And Gabriel chained the lions, And Gabriel chained the lions, And Gabriel chained the lions, And Daniel got out of the den, And Daniel got out of the den, And Daniel got out of the den, And Darius said:—"You're a Christian child."
Darius said:—"You're a Christian child."
Darius said:—"You're a Christian child."
And gave him his job again, And gave him his job again, And gave him his job again.
This poem was chosen for drill on these aims because it is a dramatic narrative poem containing many minor "peaks," yet moving toward a definite climax, told in a simple, natural and conversational style, with a vivid sense of the picturesque in imagery.

PROCEDURE

A. Presentation. Typewritten copies of the poem were given the group for silent reading and analysis.

B. Analysis of the Poem. It was pointed out that this poem is in the form of a conversational narrative and should be told in a manner much nearer to the conversational than is demanded by the lyric. It was seen that its style resembles the conversational in its frequent pauses and short sentences, and also in the varied nature of its inflections. The interest here is primarily that of incident and character rather than of musical quality. Swiftness of pace and accuracy of speech with vigor and humor are required in such a study.
At the same time it was noted that the story is told from the point of view of the Negro. Therefore its imagery is both naive and picturesque. Such details as the description of the oddly assorted collection of visitors, the metaphors with which the young sweetheart is pictured, the imitation of the roaring lions, demand a vivid realization of individual images, given with an entire lack of sophistication and inhibition.

It was further noted that the poem is full of dramatic climaxes. Each sequence of repeated lines constitutes a minor "peak" in the poem. In addition there is a small climax in stanza three.

Here comes Jonah, and the whale, and the sea.

The major climax comes with the excitement of Darius' command and the lions' answer, followed by the triumph and delight at the release of the prisoner. The lines which end the poem constitute an anti-climax in their practical and everyday solution of the situation.

C. Arrangement of the Poem. The poem was arranged as a cumulative and sequential study primarily. A small group of three voices took the lines which give the general narrative. Solo voices were used for Daniel, Darius, the Mother and the third stanza were given in sequence by individual voices. On the lines,
Here comes Jonah, and the whale, and the sea.

accumulation of voices was used. In the repeated lines in stanzas one and two, the first line was spoken by the narrators and the soloist; on the second the women's voices were added, and on the third the men's. The first three lines of stanza six were spoken by three groups of women's voices in sequence; line four was spoken by the women in unison; line five by the entire chorus. The lion's lines were given by the men's voices. In stanza nine the lines beginning "go chain the lions down" were given cumulatively by the men. In the last stanza, all the voices read the first line, the men dropped out on the second, the women on the third, leaving the narrators to speak that line. This procedure was reversed on the next three lines; the same effect was used on the next three; and on the last three the same device of dropping voices was employed.

D. Drill. Drill on so complicated an arrangement as this demanded close attention to "pick-up" as the voices were added or subtracted. In addition the drill emphasized easy, conversational tone, vivid realization of individual pictures and close attention to climax and anti-climax.

LESSON 34

AIM:

To give drill in the essential elements of successful
group speaking: (1) mastery of rhythm and meter, (2) precision and uniformity in articulation, (3) light flexible utterance, (4) control of tone and volume, (5) blending of voice quality, (6) flexibility in the use of pitch, tempo and volume, (7) uniformity of phrasing, (8) a sense of climax in narration.

MATERIAL:

**Tarantella - Hilaire Belloc**

Do you remember an inn Miranda?
Do you remember an inn?
And the tedding and the spreading
Of the straw for a bedding
And the fleas that tease in the High Pyrenees
And the wine that tasted of the tar?
And the cheers and the jeers of the young muleteers
(under the dark of the vine veranda?)
Do you remember an inn Miranda?
Do you remember an inn?
And the cheers and the jeers of the young muleteers
Who hadn't got a penny
And who weren't paying any
And the hammer at the door and the din?
And the hip! hop! hap!
Of the clap
Of the hands to the twirl and the swirl
Of the girls gone chancing,
Clancing,
Dancing,
Backed and advancing,
Snapping of the clapper to the spin
Out and in--
And the ting, tong, tang of the guitar!
Do you remember an inn Miranda?
Do you remember an inn?
Never more, Miranda, Never more. Only the high peaks hoar, And Aragon a torrent at the door. No sound In the walls of the halls where falls The tread Of the feet of the dead to the ground; No sound; Only the Boom Of the far waterfall like doom.

This material was chosen because (1) its predominating poetic value is its imitative rhythm; (2) its rhythm is lively, demanding agility in articulation; (3) it is predominantly light in mood, demanding flexible utterance; (4) it demands control of tone and volume; (5) its use of assonance and alliteration gives opportunity for blended voice quality; (6) it gives opportunity for wide variations in the use of pitch, tempo and volume; (7) it gives opportunity for drill in phrasing because it has sustained thought over several lines; the proper observance of the pause is necessary to both the metre and the meaning; (8) it moves toward a definite climax.

PROCEDURE:

A. Presentation. Typewritten copies of the selection were given the class. Since appreciation of this poem is largely dependent upon an appreciation of its imitative rhythm, a poetic factor that cannot be
realized through silent reading, this poem was read to the class by the director before discussion was initiated.

B. Analysis of the poem’s meaning and background. Class discussion brought forth comments on the nature of the Spanish folk dance, the Tarantella, its light quick movements followed by slow, gliding waltz steps. It was noted that the characteristic musical accompaniment is the guitar and the castanet. The story with its implication of two lovers meeting after many years to reminisce was discussed. The peculiar appropriateness of the poem to the present Spanish situation was commented upon. It was agreed that in interpreting the poem all other elements should be subordinated to the prevailing rhythms.

C. Analysis of the poem’s form. It was pointed out that the first stanza imitates the rhythms of the Tarantella; that the spirited tempo suggests the plucking of the strings of a guitar and the clicking of the castanets; and that there is an abrupt cessation of guitar notes at the end of the first stanza and a sudden change to the somber rhythms of a Death March in the beginning of the second. It was pointed out that the basis for affecting variations in timing would be the change in the nature of the rhythms which the poem imitates. It was further noted that the change
of the dance movement from staccato to legato could be detected throughout the first stanza.

D. Preparation for speaking. (1) Rhythm and meter. During a rereading of the poem by the director the class made a physical response to the prevailing quick tempo of the first stanza and the prevailing slow tempo of the second stanza by marking the time with a light movement of the hand. Attention was then called to the fact that, in addition to making an effort to say the first stanza rapidly and the second slowly, the reader would be aided if he recognized and observed the change in the quality and quantity of the vowel and consonant sounds which prevail in the two stanzas. In the first stanza voiceless consonants, particularly plosives and affricates, prevail in words like "cheers," "hip! hop! hap!" etc. In the second stanza voiced consonants, particularly liquids and nasals, and "long" vowels and diphthongs prevail in words like: "door," "more," "wall," "hall," "sound," "doom" etc.

It was further noted that the subtler changes in tempo within the first stanza, corresponding to the dancer's variations from quick, sharp movements like stamping and hopping, to slow, waltzing steps, was accompanied by a similar shift in the quantity and
quality of the sounds employed. Two lines like the following served to illustrate the point:

And the cheers and the jeers of the young muleteers,
(Under the dark of the vine veranda)

The first was noted to be full of voiceless consonants and affricates, the second full of long vowels, diphthongs and voiced consonants, particularly nasals. By voicing these lines in unison it was seen that the quantity and quality of the first permitted light, quick utterance, and that the second induced slower, smoother speech.

(2) Articulation. The need for neat, agile articulation of consonants in order to keep pace in the first stanza was emphasized. Preliminary unison drill to achieve simultaneous attack in order to avoid blurring was held on those words where vigorous attack is most necessary. These were chiefly the words making use of the plosive: "tedding," "spreading," "tasted," "cheers," "jeers," "door," "din," "hip," "hoo," "hap," "clap," "snapping," "guitar," etc.

(3) Light, flexible utterance. It was noted that the fast tempo, gay mood, and quickly changing descriptions of the first stanza demand a light tone and a flexible tone.

(4) Control of tone and volume. See previous discussion.
(5) **Blending of voice quality.** The necessity for pure vowel quality to preserve the assonance of phrases like "fleas that tease in the High Pyrenees"; "cheers and jeers"; "in the walls of the halls where falls"; "chancing, glancing, dancing" was pointed out. Preliminary unison drill on the vowels involved in such phrases was held.

The prevalence of nasals as a poetic device for securing the singing effect of the guitar was indicated. Attention was called to the fact that "din," "chancing," "glancing," "spin," "in," "ting, tong, tang" are placed in positions where they receive the metrical stress, demanding a lengthened quality which gives opportunity for increased resonance. Preliminary unison drill on these nasals was held.

(6) **Pitch, tempo and volume.** The contrasting pitch patterns of the two stanzas was noted: the first prevailingly rising because it is in the form of a question and because its mood is one of gaiety and abandon; the second prevailingly falling because of the gloominess of its description.

It was pointed out that a greater intensity and volume was necessary in the second stanza.

The onomatopoetic values in words and phrases like "hammer at the door and the din"; "hic! hoo! hap!", "clap", "twirl and swirl", "ting, tong, tang", and "boom" was analyzed.
(7) Uniformity of phrasing. It was pointed out that the sustained thought over several lines is a part of the technical fluency of the poem and that breathing pauses would need to be carefully observed. Preliminary unison drill in speaking the following passage without a break was held:

And the cheers and the jeers of the young muleteers Who hadn't got a penny And who weren't paying any And the hammer at the door and the din.

For sustained tone in a passage which moves in a mounting crescendo, the following lines received preliminary drill:

And the hip! hop! hap! Of the clap Of the hands to the twirl and the swirl Of the girls gone chancing. Glancing, Dancing, Backing and advancing Snapping of the clapper to the spin Out and in And the ting, tong, tang of the guitar!

The use of the pause as a part of the metric and sense pattern was discussed. The fact that the first stanza has practically no pauses, except where they are demanded by the speakers for breathing, was contrasted with the last stanza where the pause is a part of the metre and the onomatopoetic effect, i.e.:
No sound (pause)
Only the boom (pause)
Of the far waterfall (pause) like doom.

(8) **Climax.** It was noted that the first stanza moves with increasing intensity to the line "ting, tong, tang of the guitar." The second stanza builds to a second and more powerful climax on the last line.

E. **Drill.** The poem was spoken in full unison. An attempt was made to secure unison in all the elements under consideration.
E. DRILL PROCEDURE FOR GROUP B

(I) General Practices and Procedures. Because of the fact that the drill procedure for Group B did not differ materially from the methods commonly used by speech educators today in teaching fundamental speech skills, it is not thought necessary, to outline this procedure in detail.

Drill procedure for this group was conducted on the basis of individual accomplishment. Recitation periods were occupied with giving each student individual practice and criticism. When group vocalizing of any kind was done, it was to facilitate and expedite drill on voice quality, articulation or flexibility. Its aim was to save time in giving preliminary drill, and it was in no sense an attempt to achieve a unified group response.

The material for this group was all chosen on the basis of suitability for individual speaking. Formal drills were in prose, and so worded as to approach the natural and conversational in style as nearly as possible. Students were urged to select for their own recitations materials drawn from their own reading: current text-books, magazine articles, collateral readings, etc.

Drill procedure for this group was direct. Each
lesson was presented with the specific aim of improving the individual's articulation, voice quality or flexibility. At all times emphasis was placed upon the use of the material at hand as a means toward the acquisition of fundamental speech skills, rather than on the presentation of the material as an end in itself.

The order in which this material is presented here is not, in all cases, the order in which it was presented to the class. Work on articulation, voice quality and flexibility was frequently conducted simultaneously. In broad outline, however, the unit of work on articulation was presented first, the unit on voice quality, second, and the unit on flexibility, third. The material is presented in this order here for the sake of organization.

Furthermore a great deal more material was presented in class than is here indicated. The drills presented here are merely illustrative of the type of exercise given to the class.

24 This drill material is either taken directly from, or adapted from, or suggested by the drill material in G. W. Gray and C. H. Wise, Bases of Speech.
II) Lesson Units.

A. ARTICULATION

UNIT I

AIM:

To drill on clear articulation of certain single consonants which are frequently omitted, substituted for by another sound, or improperly made.

MATERIAL:

Drills making use of the following consonants were used:

1. Plosives - (p), (b), (t), (d), (k), (g).
2. Lateral - (l).
3. Nasals - (m), (n), (ŋ).
4. Palatal fricative - (j).
5. Frictionless continuants - (w), (ʍ).
6. Fricatives - (θ), (ʃ).
7. Retroflex flapped - (r).

PROCEDURE:

Each drill was preceded by practice on the sounds individually until the members of the class understood the problems in forming the sounds correctly.

Drill 1. (p), (b), (t), (d), (k), (w).

The members of the class were asked to practice the following exercises to develop muscular energy in the
lips and tongue.

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Peach, pay, baby, boy, make, toy, date, dub, keg, coy, gate, go.

1. Peter Piper picked a peck of pickled peppers.
2. Tootle-tootle-tootle-two.
4. A big black bug bit a big black bear.
5. Two tickets to Tooting take two tens.
6. Doctor Pepper takes a token.
7. Twice times two.
8. Kimbo-Kimbel kicked his kinsmen's kettle.
9. A blue trip slip for an eight-cent fare
   A buff trip slip for a six-cent fare
   A pink trip slip for a three-cent fare.
10. Punch brother punch
    Punch with care
    Punch in the presence of the passenger.
Drill 2. (1).

The members of the class were asked to read the following sentences taking care to bring the tongue well forward for (1).
1. Alexander Hamilton was an important figure in the finance of early America.
2. He insisted that he is able to do the work himself, so I did not trouble myself any further.
3. This is a self-help grocery which I am running myself.
4. Twelve elves played in the open grade.
5. We crossed the ferry at Melville.
6. Early to bed and early to rise, makes a man healthy, wealthy, and wise.
7. Thelma’s hair is a silvery gray, although she is really quite young.
8. He moved stealthily forward.
9. I am resolved to become more skillful.
10. I had to stop in Melville and have the valves ground.

Drill 3. (m) and (n).

The members of the class were asked to read the following sentences, making an effort to give full nasal resonance on (m) and (n).
1. I wonder if Tim will seem to be the same calm boy.
2. Come home with me and I will hem the garment for you.
3. Miriam taught her tame lamb to climb trees.

4. Calm Sam made room for the bum who came to him with a hard luck tale.

5. I seem indifferent to them, but all the same I have to conform to rules.

6. The bumble bees and humming birds are murmuring melodiously.

7. Alone, alone, all, all alone, alone on a wide sea.

8. Does this town maintain its own light plant?

9. Jenny said, "Funny how good honey is when you are hungry."

10. Soon a tiny lone figure moved across the lawn and was gone.

11. The leaves of the vine shine in the sunshine.

12. Nine dogs were having fun with a bone and a bun.

Drill 3. (con't.) - (η)

The members of the class were asked to read the following sentences giving true resonance to (η).

1. He made a medley of "There's a Long Long Trail A-Winding," and "Sing Baby Sing."

2. Many people are singing or whistling something they call "Swing Music."

3. There was a rustling that seemed like a bustling of merry crowds jousting at pitching and hustling. Small feet were pattering, wooden shoes clattering, little
tongues chattering, and like fowl in a barnyard when barley is scattering, out came the children running.

4. We were drinking cokes and swinging our legs and thinking about nothing.

5. Springing into the air, catching the ball and bringing it to his master was a favorite pastime with Bingo.

6. A youngish looking creature was flinging her evening wrap about her shoulders with a longing look on her face.

Drill 4. (j)

The members of the class were asked to note the position in which (j) precedes (u). They were then asked to read the words and sentences in this drill observing proper usage of (j).

new tumult lassitude duke cubic
knew tuna substitute dude cubicle
pneumonia tunic institution dupe cupid

1. The new voice student sang out of tune.

2. He knew that his note was due for payment.

3. The constitution was written on Tuesday.

4. A new dukedom was created.

5. Tuberculosis and pneumonia are diseases of the lungs.

6. A heavy dew fell Tuesday night.

7. Senior students have one particular duty.

8. The new song is similar to an old tune.
9. An escalator is a new kind of elevator.
10. The student knew the duke intimately.

Drill 5. (w) and (ʍ).

The difference between (w) and (ʍ) was pointed out and the class was asked to practice in these sentences on differentiating the two.

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1. He asked whether I knew why Walter had whipped whimsical William.
2. The weary worried wife worshipped wealth.
3. I don't know whether this weather will last while our festival is in progress.
4. William whittled and whistled while he waited where we left him.
5. The weary wag watched and wondered, at the women workers in the way of the west.
6. The whale wheeled, whirled, and whirred, in the whirlpool.
7. He whimpered whilst the weary Whig wheezed and whispered.
8. When he whistled the whole crew let out a wild whoop, while Wharton whimpered where he lay.
3. He whirled and hit Cherton a resounding check with the whip which he had with him.

10. What whim led White Whitney to whittle, whistle, whisper, and whisper near the wharf where the whale might wheel and whirl?

Drill 6 — (θ) and (ɔ).

The class read these sentences attempting to avoid the substitution of (t) and (d) for (θ) and (ɔ).

1. The thread and the thimble were thrown through the window.

2. Three throbbing thrushes sang thrice through the thick night.

3. Thrifty Theodore thought he could save three thousand dollars for Theodora through thrift.

4. That thought that he thought was that Theodore and Theodora thought that they were athletes.

5. Thelma thought the thatched cottage thoroughly picturesque.

6. I think the thimble will be found in the thicket.

7. One of the thieves liked his cup thin, the other liked it thick.

8. The thought that sticks me thoroughly through thick and thin is the thought that that that that young lady has just erased in a pronoun.
2. The youth had a beautiful mouth and teeth.
10. The path to health is not a wreath strewn path.

Drill 7.

The class read the following sentences noting the positions in which the (r) forms a link between two vowels and must be pronounced.

1. I see the mirror on the wall.
2. Mary is very careless of her own things.
3. He made no error in his theme.
4. We will carry our own books.
5. More and more we realize the importance of environment.
6. Harry said he would not worry in his hour of trial.
7. If he does not hurry the driver of the car in the road will never make the ferry.
8. We've said over and over that we would not get in a flurry.
9. We were very gay
   And we were very merry
   We rode back and forth
   All night on the ferry.
10. Worry and hurry caused Jerry's illness.

The class drilled on the following sentences taking care not to permit the intrusion of the excrescent linking (r).
1. Florida and Louisiana maintain law and order.
2. America and China are sending delegates to the India office.
3. The following students are members of Theta Alpha.
4. The idea of eating raw oysters with soda and milk did not appeal to Hannah and Maria.
5. The man in the yellow tie was hollowing through the window.

UNIT II

AIM:

To drill on clear articulation of certain pairs of consonants which form a frequent combination.

MATERIAL:

Drills making use of the following combinations of consonants were used.

1. Voiceless dental fricative and voiceless plosive - (st), (sp), (sk).
2. Voiced fricative and a voiced plosive - (zd).
3. Voiceless labio-dental fricative and a voiceless plosive - (št).
4. Dental nasal and a plosive - (nd).
   Bi-labial nasal and a plosive - (nd).
   Labial and a plosive - (l d ).
5. Palata-alveolar and a plosive (št).
PROCEDURE:

Each drill was preceded by drill on these sounds individually and then in combination until the members of the class understood the problems involved in making these sounds in combination.

Drill 1. (st).

The members of the class read these sentences with special attention on sounding the final (t).

promised haste least greatest forest
classed paste youngest list roost
past pest oldest forced boost
last nest taste arrest lost

1. The police will arrest the first vagrant they see.
2. She will be last, but not least.
3. The child clenched his fist and faced his tormentor.
4. The lion is the fiercest beast of all animals.
5. A heavy frost lay over the forest.
6. John placed the list on the table.
7. Don't waste the rest of the food.
8. The officer thrust his shoulder against the locker door.
9. You must have promised more than you could do.
10. Anne is my oldest and dearest friend.

Drill 1. (con't)

The members of the class read these sentences with
special attention on sounding the final (p) and (k).

asp  rasp  hasp  crisp  wasp
clasp  grasp  lisp  wisp  grasp

1. A wasp of hair lay on her forehead.
2. An asp is a small snake.
3. Do you like crisp toast?
4. Unfasten the clasp of the pin.
5. Grasp the bar and chin yourself.
6. The rasp in my voice is caused by a cold.
7. Mary lost control of the wheel when the wasp stung her.
8. Can you clasp your hands like this?
9. I heard a gasp, then saw you fall.
10. Unlock the hasp on the basket.

Drill 1. (cont) (sk).

ask  flask  bisque  husk
mask  cask  whiskey  dusk

1. Do you like crayfish bisque?
2. An elephant’s tusk often grows very large.
3. The mask looked grotesque in the dusk.
4. I shall ask her to use her own desk.
5. Making crayfish bisque is a big task.
6. A flask of wine and a cask of jewels were found in the haunted house.
7. Jane’s voice was brisk as she talked of her task.
8. Such an investment involves too much risk.
9. Jim's manner was even more brusque than usual.
10. I intend to do nothing but bask in the sun the whole day.

Brill 2. (ed).

The members of the class read these sentences with special attention to sounding the final (d).

- emphasized
- grazed
- amazed
- squeezed
- bruised
- housed
- grazed
- appeared
- caused
- used
- phrased
- pleased

1. The child's eyes blazed with anger as she gazed at her tormentor.
2. When I had phrased the sentences differently, it pleased me.
3. The police seized the criminal, who was in a dazed condition.
4. We were amazed when they raised a protest against the measure.
5. The refugees were housed in tents under a sun which blazed pitilessly.
6. The bell buzzed just as the old man dozed off to sleep.
7. Jane was amazed that so much trouble was caused by her mistake.
8. I bruised my hand when it grazed the door.
9. The baby seized the doll and squeezed it.
10. The speaker emphasized the seriousness of the situation.

Drill 3. (st), (pt), (kt).

The members of the class read these sentences with special attention paid to the sounding of the final (t).

1. He puffed and huffed and huffed and puffed.
2. Lift your left hand.
3. They left a gift for each child.
4. The wind will waft the snow into a big drift.
5. The police laughed at the report of the theft.
6. The bear tripped the spring and was trapped.
7. Ben slipped on the smooth floor and dropped the vase.
8. The old man slapped his hands and slapped his knees.
9. We wrapped the present and shipped it yesterday.
10. The girls slept late in the morning, then shopped until noon.
11. The boxer stepped forward warily, then stopped quickly.
12. The company lacked the correct equipment.
13. Both the subject and the object of this verb are pronouns.
14. The judges will reject all papers with incorrect spelling.
15. We select only perfect specimens.

16. Our ship was decked with flags when it docked in New York.

Drill 4. (nd), (md), (ld).

The members of the class read these drills with special attention to the sounding of the final (d).

land remained hemmed doomed killed
kind earned ashamed rammed mold
found ordained schemed felled howled

1. The officer maintained his command of the situation.
2. Stand behind the door.
3. Remind me to find the book for you.
4. Your demand will astound them.
5. The police abandoned the search for the band of thieves.
6. The banker assumed that you had redeemed that note.
7. The milliner re-trimmed the plumed hat.
8. I resumed my work after you roamed away.
9. The hunter aimed at the moving target, and carefully timed his shot.
10. The little boy dreamed that he tamed a lion.
11. He held all his old prejudices.
12. We have sold our house and will soon build a new one.
13. The farmer sold the field he had tilled so long.
14. The bold Columbus sailed westward.
1. James sealed the letter and mailed it.

2. (f-t).

   The members of the class read these sentences with special emphasis of the sounding of the final (t).

   hushed  mashed  fished  brushed
   gushed  clashed  crashed  blushed
   flushed  dashed  smashed  finished

1. Johnny dashed away and cashed the check.
2. Thunder crashed and lightning flashed.
3. Anne flushed with anger and rushed away.
4. The windshield was smashed and the driver's head gashed.
5. Mary gushed about the dinner as she brushed away the crumbs.
6. The man pushed through the crowd and rushed away.
7. Ted wished that he had thrashed the young upstart.
8. The ball crashed through the window and smashed the pane.
9. Tom wished he had finished his work earlier.
10. The boys fished all afternoon, then rushed home.

UNIT III

AIM:

To drill on certain frequently occurring combinations of three consonants which give difficulty in articulation.

MATERIAL:
Drill words and sentences containing the following combinations of consonants were used:

1. A voiceless plosive and a voiceless palatal - alveolar fricative and a voiceless plosive - \( t\)\(d\).  
2. A voice plosive and a voiced palatal - alveolar fricative and a voiced plosive - \( d\)\(z\).  
3. A dental fricative and a dental plosive and a dental fricative - \( s\)\(s\).  
4. A dental fricative and a bi-labial plosive and a dental fricative - \( s\)\(p\).  
5. A dental fricative and alveolar plosive and a dental fricative - \( s\)\(k\).  

PROCEDURE:

These sounds were made individually and then in combination until the group understood the problems involved in saying the three sounds in combination.

Drill 1 (\( t\)\(d\)).

The members of the group read these sentences with special emphasis on saying all three sounds.

- pouched  beseeched  bleached  hitched
- notched  impeached  clenched  scratched
- punched  pinched  crunched  itched

1. He matched the man for the money, then clutched it and ran.
2. Alice searched for her patched apron.
3. She switched off the light and latched the door.
4. The artist beached the canoe and sketched a picture.
5. The tramp munched and crunched dry bread while the others lunched.
6. The wrestler hunched his shoulders as he has been coached to do.
7. Ben pitched the coin and watched it spin.
8. A thief boldly approached and snatched my purse.
9. The civilians watched the soldiers as they marched away.
10. The dog snatched the stick and fetched it to his master.

Drill 2. (dʒd). The members of the group read these sentences with special emphasis on saying all three sounds.

hedged waged forged drugged alleged
plunged raged assuaged emerged urged
trudged sponged pledged barged full-fledged

1. He trudged along the bridged highway.
2. The prisoner alleged that he had been misjudged.
3. The child was hedged in like a caged animal.
4. Anna urged me to become a full-fledged member.
5. Tom raged inwardly as he trudged along.
6. The emperor broke his pledged word and waged a war.
7. The boy's face was smudged, and his pockets bulged.
8. No one begrudged the money which assuaged the child's grief.
9. The traveller emerged from his car just as he was paged.

10. The wrestlers lunged at each other until one plunged to the mat.

Drill 3. (sps ), (aks ), (sts ), ( ft$).

These words and sentences were read by the class with emphasis on sounding all three of the sounds in the combination.

mast $ pos $ as ps wasps masks husks sists
insists wastes clasps grasps basks tusks rafts
resists taster rasps asks tasks crafts thefts

1. The athlete grasps the bar and lifts himself.

2. We saw several wasps nests in the garage.

3. The baby lisps, otherwise he asks plainly for what he wants.

4. The thefts included two desks.

5. This picture interests most artists.

6. The cook bastes the meat, then tastes the gravy.

7. Johnny boasts that he has killed two asps.

8. The canoe drifts past the rafts.

9. This farmer never rests from his tasks.

10. The casks of jewels and several flasks of wine were found in the beautiful house.

11. Put copies of the lists on all the desks.

12. The hostess insists that we remove our masks.
13. The beasts in these forests are very wild.
14. Anne trusts me to deliver all these gifts.
15. Old Uncle Tom insists that he saw ghosts last night.
16. The captain rasps out his last command, then gasps for breath.
17. Every child resists even the thought of such tasks.
18. The wind wafts the snow into big drifts.
19. Mother asks me to take no more risks.
20. Amidst the mists and fiercest frosts
   With barest wrists and stoutest beasts.
   He thrusts his fists against the posts
   And still insists he sees the ghosts.

Drill 5.

Attention was called to other difficult combinations of consonants which occur more rarely:

(Ks @) — sixth          (ηkt) — linked
(γκθ) — strength        (kst) — boxed
(spt) — lisped           (dst) — amidst
(lpt) — helped           (mpt) — bumped
(skt) — asked            (lvz) — resolves
                            (1kt) — sulked

These sounds were not drilled on individually but were corrected when errors were made.
UNIT IV

AIM:

To give drill on certain vowel sounds which are commonly substituted one for the other.

MATERIAL:

Drill sentences containing the following vowels were used:

1. Front vowels (i) and (ɛ).
2. Back vowels (ɑ) and (ɔ).
3. Back vowels (ɯ) and (ʊ) and central vowel (ʌ).

PROCEDURE:

These vowels were sounded individually until the group had learned to recognize and form them. The words and sentences were then read with emphasis on purity of vowel quality.

Drill 1. (i) and (ɛ).

The sentences were read individually by the class with emphasis on (i) and (ɛ) when they occur preceding nasals.

1. Ben was on the verge of losing his temper when he saw her grin.
2. I spent ten cents for this Scripto pencil.
3. Confidentially, I have no intention of entering, but I shan't mention it.
4. Kent awoke to find himself in the accident ward of
the General Hospital.

3. He vaguely remembered coming to the city on Wednesday to meet some friends.

4. A smile of contentment spread over his features when he saw her.

5. The lieutenant offered an amendment to the constitution.

6. I knew when you lent the tent to those men that it would never come home again.

7. When I went in I found twenty people ahead of me waiting for interviews with Brent.

8. Besides being my friend, he is a splendid fellow. I don’t intend to let anyone slander him in any such fashion.

Drill 2. (a) and (c).

The sentences were read by the members of the class individually with emphasis on correcting the confusion between (a) and (c).

sharp    margin    carpenter    garden    gone
arctic    artist    carve    guard    bought
farce    bazaar    card    garter    caught

1. Arthur Harmon was a regular card-sharper.

2. Charles was large-hearted.

3. Artistic manuscripts have wide margins.

4. Carl paddled the barge down the river.
5. The guards were not far apart.
6. Martha and Charles drove farther than we did.
7. Mark the time when you start home.
8. What is the difference between a bazaar and a carnival?
9. The soldiers marched rapidly in the darkness.
10. We saw a shark and some carp at the aquarium.

Drill 3. (u) and (u) and (ʌ).

The words and sentences were read by the group with emphasis on correcting the confusion between (u) and (u).

coop room roof just
hoop fool proof such
broom school soot study

1. The broom was used to get the soot out of the room.
2. If you do not go to school, you may grow up to be a fool.
3. The man wants proof that the coop was stolen off the roof.
4. Just such things as this cause confusion.
5. Roll the hoop with the broom handle.

UNIT V

AIM:

To give drill on certain vowel sounds which are commonly mispronounced through excessive diphthonging, through nasalizing, or through faulty formation.
MATERIAL:

Drill material containing the following vowel sounds was used:

1. Front vowel - (æ).
2. Medial vowels - (ɛ) and (ɔ).

PROCEDURE:

The sounds were practiced by the members of the group until they understood the correct position of the organs of articulation in making them.

Drill 1. (æ).

The words and sentences in this drill were read by the members of the class with emphasis placed upon avoiding the following common errors in sounding - (æ), (æi), (æə), (æj), (æjə), (æs), (æ), (æi), (æə), (æj), (æjə).

back    flat    grass    mass    path
last    Lester    basket    Paris    flask
ask    task    laugh    half    glass
stand    man    slam    fancy    dance
slant    band    command    hand    fan
manners    sang    grant    answer    glance
catch    candy    carry    caverns    cash
canyon    canvas    care    gallon    gasoline
gasp    gallant    gallery    cannibal    gamble

1. As she passed down the path she glanced up and waved her hand.
2. Slam the door and stand with your back to it.

3. We lay flat on the grass and watched the clouds mass in the sky.

4. You shouldn't handle a camera in that fashion.

5. I can't pass my examination in grammar even by cramming.

6. Annie can't peel apples half as fast as Dan can.

7. Can't the candidate take a definite stand against gambling in this campaign?

8. Gaston carried his camera to California.

9. Alice carried a basket of asters in her hand.

10. Lads and lasses ran across the sand.

Drill 2. (3), (ə).

These words and sentences were read by the group with special emphasis placed upon avoiding diphthongizing (3) to (3/) or (3ə), or using excessive retroflection on (ə) resulting in the "growled r".

were here cur burr
work heard curb bird
worse hearse curt Bert
worst hurt curve burn

1. Herman yearned to see a birch tree in the spring.

2. It's absurd to assert certain opinions without proof.

3. The courteous deserve to be heard.

4. We rehearsed until time for the curtain to rise.
5. Bert seemed very much in earnest about working his way around the world.

6. Your question is both impertinent and personal and deserves a curt answer.

7. Earl asserted that the worse was yet to come.

8. He is a person who does worthwhile work.

9. Turner can hurl a curved ball.

10. The worm will turn.

11. Thirty purple birds were sitting on a curb.

UNIT VI

AIM:

To give drill on certain diphthongs which are commonly mispronounced either through slighting one of the elements or by substituting another sound for one of the elements.

MATERIAL:

Drill material containing the following diphthongs was used:

1. (AI).
2. (AU).

PROCEDURE:

The vowel elements in these diphthongs were first practiced individually and then in combination until the group understand the problems involved in sounding them correctly.

Drill 1. (AI).
The words and sentences in this drill were practiced with special emphasis on sounding the second element of the diphthong.

right bright abide provide confine
five style resign civilize highest
tired pine desire knight retire

1. I had a fine time riding Clyde’s bicycle.
2. Please try to iron the garments before night.
3. When I am tired, I lie on my side to rest.
4. I ruined my wine colored tie.
5. The Pied Piper piped the children away.
6. I’ve told that child time and time again not to play with fire.
7. I didn’t get good mileage on that tire.
8. Your violence surprises me.
9. The style is right but the color is too bright.
10. I shall resign and confine my activities to writing.

Drill 2. (aœ).

The words and sentences in this drill were practiced with special emphasis on avoiding substituting the (œ) for the (aœ) as the first element of the diphthong.

hour sound hound count profound
how brown clouds counsel counsel
howl proud pout crown mountain

1. She now passes the house without speaking to me.
2. The Ozarks are only mounds in comparison with the Rocky Mountains.
3. How soon do children learn to count to a thousand?
4. How the baseball crowd howls!
5. Howard wound a stout cord around the package.
6. How loud can you shout?
7. The fountain showered water on the flowers around its base.
8. Hear how the wind howls around the house.
9. The clouds are moving toward the south.
10. The gown was trimmed with brown beads.
11. The mountain tops were hidden by the clouds.

UNIT VII

AIM:
To review on articulation of all the commonly mis-pronounced vowels, diphthongs and consonants.

MATERIAL:
Specially prepared articulation passages were given the group for reading. These passages contained all of the sounds drilled on, as well as many other isolated words which present problems. These selections were presented in the order of their difficulty.

PROCEDURE:
Each student was asked to read these passages individually. His errors were checked and special drill was held on the sounds with which he had difficulty.
Drill 1.

This term's work demands many hours of hard labor in acquiring the best effects. Good speakers breathe correctly, use agreeable tones, and do not mispronounce such words as first, land, send, sound, card, next, whereas, lists, mine, on, police, recognize, walk.

Drill 2.

Do you remember the dinner we had at the inn that winter and the incident at the end of it? It was an intensely interesting event which occurred in Endover when twenty slender pink rhododendrons were sent to ten thin men.

The instant the tempestous senator would spend his last cent the convention would end, and his influence, independence, and eminence would begin to wane.

Drill 3.

I can hardly resist the temptation to go fishing instead of attending speech classes to learn that I was mistaken about the correct pronunciation of twenty, thing, relent, and begin. When I mispronounced many other simple words it tempts my friends to grin. My former placement of accents, I cannot defend. I can easily grasp the essentials necessary to the prevention of long established errors, many of which are conventional in some localities, but I just can't catch myself in time to prevent
error as yet. Soon I will get the habit of thinking about good speech and will begin to ask about such words as rhododendron and temperamental. I will not resent being frequently reminded, but will get the keenest satisfaction from knowing that my speech is being strengthened.

Drill 4.

The youthful Emperor Luther of England went whaling on Wednesday, the tenth of the month. White-capped waves indicated bad weather, but he entered the whaler whether or no.

Just before he embarked, hoof-beats announced the entrance of Empress Cynthia. Thinking of a long trip, she brought brooms for sweeping soot from the state-rooms.

Many shrimp and whales were caught. There was singing and dancing for the guests who were not thinking of fishing while other whims were for whistling, whispering, or whirling.

Drill 5.

Twelve-year-old Ben found the pantry locked when he touched the door knob. At first he howled, then became ashamed of himself. He would not ask for the key; instead he schemed to open the hasp of the locked door. His mother heard him invading her realm. A film of anger came over her soft eyes. She picked up the key, stepped to the door and unlocked it. Ben grinned and claimed he had earned it.
least twelve cookies. His mother kissed him and presented the twelve cookies as a gift.

Drill 6.

The erect old man stretched, yawned soundlessly, clasped his hands, closed his eyes, slept and dreamed that all by himself he has helped the gardener, judged twelve contests, tramped five miles, husked the corn, killed some wasps, and finished all his tasks. As hedreams, he next lifts his left hand and holds it for ten minutes as if he were working at a certain task.

Drill 7.

As we gazed up and down the ridged valley, two thin gasping men dashed up to us. One doubled his fist and began to ask me if we were going to build a house on the bottom of the valley. I grinned at him and judged him to be insane; but he seemed half scared himself. When the men looked away, we quickly ditched behind an elm tree and hid ourselves.

The crazed man laughed, scratched his head, and screamed, "Your equal is matched. Your realm has an end. You shall be held and judged. We shall have you penned to protect ourselves."

The basking bee buzzed at first as he settled on one half of an elm leaf; then he ceased, for the leaves above him kept off the sunlight and the wind was cold. The abashed
little insect dashed around awhile. Then choosing a spot he judged held some warmth, he crept nimbly toward it.

When cookies are kept tucked away in a jar, a boy is apt to do a left turn and pluck one. Then he runs to the loft to eat the newly baked morsel. Unless he is adept, his mother is displeased, and he is punished.

Drill 8.

He was only a dog—and not a pedigreed dog, at that. Reckoned in dollars and cents, the loss occasioned by his death was inconsiderable. But he was a friendly dog, on speaking and romping terms with every child in the neighborhood, and to the tender heart of childhood his death was something akin to a calamity. At noon one day he risked darting in front of my car and both wheels passed over his body. His front legs were broken, but by using his hind legs and his nose, he half dragged, half jerked his shattered frame to the curbing, where he stretched out to die. School had just dismissed, and in a very short time a solemn circle of children fixed themselves about him. I shall never forget the picture; the noon-day sun shining down upon a mangled dog; the circle of sorrowing children who had romped with him but a few hours before, and who loved him as only children can love a canine friend; one of the little lads with his hat removed—his hands clasped, quivering lips, and moistened eyes all about; truly, a tragedy of childhood. He was only a dog—but the gasps and sobs resulting from the grief of
that group of children was inexpressible, and, though it was no fault of mine, I felt strangely like a criminal who insists upon robbing childhood of one of its dearest possessions. My daughter asked me to write a poem to his memory. It was my car that killed him. It will be my pen that will write his requiem.

UNIT VIII

AIM:
To give drill in all-round excellence of articulation.

MATERIAL:
The members of the class were asked to bring selections to class taken from essays, short stories, novels, magazine articles, text-books, etc. The approximate length was 200 words.

PROCEDURE:
The members of the class read their selections making as effort to articulate every sound clearly and distinctly. Errors were noted and corrected. This assignment was repeated at various intervals throughout the training period.

B. Voice Quality

UNIT I

AIM:
To drill on pure vowel quality.

MATERIALS:
1. The vowels.

2. Exercises:

(a) Good night, sweet prince;
And flights of angels sing thee to thy rest!
--Shakespeare, Hamlet, Act V, So.2.

(b) Alone, alone, all, all alone,
Alone on a wide, wide, sea.
--Coleridge, The Ancient Mariner

(c) I shall start a heron soon
In the marsh beneath the moon--
A wondrous silver heron its
inner darkness fledges!
--William Rose Benet, The Falconer of God

(d) Banners yellow, glorious, golden,
On its roof did float and flow
(This—all this was in the olden
Time long ago),
And every gentle air that dallied
In that sweet day,
Along the ramparts plumed and pallid,
A winged odor went away.
--Poe, The Haunted Palace

(e) These be
Three silent things:
The falling snow...the hour
Before dawn...the mouth of one
Just dead.
--Adelaide Crapsey, Triad

(f) Rhodora, if the sages ask thee why
Thy charm is wasted on the earth and sky,
Tell them, dear, that if eyes were
made for seeing,
Then beauty is its own excuse for being.
--Emerson, The Rhodora
(g) Pale green-white, in a gallop across the sky,
The clouds retreating from a perilous affray
Carry the moon with them, a heavy sack of gold.

(h) And thou . . .
Didst tread on earth unguessed at.
    Better so!
All pains the immortal spirit must endure,
All weakness which impairs, all griefs
    which bow,
Find their sole speech in that victorious brow.
---Matthew Arnold, Shakespeare.

(i) The blessed damozel leaned out
    From the gold bar of heaven;
Her eyes were deeper than the depth
    Of waters still at even;
She had three lilies in her hand,
And the stars in her hair were seven.
---Rossetti, The Blessed Damozel.

(j) And when even dies, the million-tinted,
    And when night has come, and planets glinted,
Lo, the valley hollow
    Lamp-bestarred!
Robert Louis Stevenson, In the Highlands.

(k) With ravished ears
The monarch hears,
Assumes the god;
Affects to nod
And seems to shake the spheres.
---Dryden, Alexander's Feast.

(l) Behind him lay the great Azores,
Behind the Gates of Hercules;
Before him not the ghost of shores;
Before him only shoreless seas.
---Joaquin Miller, Columbus.
(m) And when he fell in whirlwind, he went down
As when a lordly cedar, green with boughs,
Goes down with a great shout upon the hills,
And leaves a lonesome place against the sky.
—Edwin Markham, Lincoln, The Man of the People.

(n) Gloom of the live-oaks, beautiful-braided
and woven
With intricate shades of the vines that myriad-
cloven
Chamber the forks of the multiform boughs—
Emerald twilights—
Virginal skylights,
Trowse of the leaves to allure to the whispers of vows
When lovers pace timidly down through the green
colonades
Of the dim, sweet woods, of the dear, dark woods,
That run to the radiant marginal sand-beach
within
The wide sea-marches of Glynn—

(o) The hickory told me manifold
Fair tales of shade; the poplar tall
Brought me her shadowy self to hold;
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, Pass not, so cold, these manifold

Deep shades of the hills of Habersham,
These glades of the valleys of Hall.
—Sidney Lanier, Song of the Chattahoochee.

(p) From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she floats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future. How it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,

To the rhythm and the chiming of the bells!
—Poe, The Bells.
The schooner near by, sleepily dropping
down the tide . . .
The strata of colored clouds, the long
bar of maroon tint . . .
The horizon's edge . . . the fragrance
of salt marsh . . .
These became part of that child who went
forth every day, and who now goes,
and will always go forth every day.
--Walt Whitman, There Was a Child Went Forth.

My mother has the prettiest tricks
Of words and words and words.
Her talk comes out as smooth and sleek
As breasts of singing birds.

She shapes her speech all silver fine
Because she loves it so.
And her own eyes begin to shine
To hear her stories grow.

We had not dreamed these things were so
Of sorrow and of mirth.
Her speech is as a thousand eyes,
Through which we see the earth.

God wove a web of loveliness,
Of clouds and stars and birds,
But made not anything at all
So beautiful as words.

They are as fair as bloom or air,
They shine like any star,
And I am rich who learned from her
How beautiful they are.
--Anna Hempstead Branch, Her Words.

These selections were chosen because they are
particularly rich in resonant vowel sounds.

3. Selections chosen by the group.

PROCEDURE:

1. After all of the vowel sounds had been intro-
duced to the group, a period averaging fifteen minutes
per week over the training period was given to phonation of the vowels, with emphasis on pure, rich, resonant quality. These phonation drills were accompanied by drills for control of breathing, and exercises in maintaining pure and resonant vowel quality over a wide range in pitch and volume.

2. The selections listed were assigned to the group for individual reading with emphasis on maintaining a pure and resonant tone. It was explained to the group that students having thin, harsh, or otherwise disagreeable voices could often be influenced to produce better tones by reading material of rich, resonant sound or implication. It was noted that these passages contained all the more resonant consonant and vowel sounds in abundance.

3. Each student was asked to bring to class passages containing resonant sounds for reading. The passages were read individually and the students' voice quality criticized. This assignment was repeated over several intervals of the training period.

UNIT II

AIM:

1. To drill on elimination of nasality.

2. To drill on nasal resonance on (m), (n) and (ŋ).

MATERIAL:

1. Exercises.
(a) Swift as the boreal light which flies . . . .
(b) But the little desperate elf . . . .
(c) The bride kissed the goblet.
(d) Who is already sick . . . . pale with grief . . . .
(e) The Lord executeth righteous acts.
(f) Bless the Lord, all ye his works.
(g) Puppies are able to sleep at the stable.
(h) All's right with the world.

2. Exercises.
(a) Sing, singing, bring, bringing, fling,
flinging, coming, going, working, writing, hurrying, strong, strength, long, length.
(b) The jingling and the tinkling of the bells.
(c) The rhythming and the chiming of the bells.
(d) By the sinking and the swelling, in the anger of the bells.
(e) To the moaning and the groaning of the bells.
(f) Chilling and killing my Annabel Lee.
(g) In her tomb by the sounding sea.

3. Exercises.
(a) I stand on the sand of a sunlit strand,
By the marge of a sun-kissed sea;
And my hand parts the band
Of the gold-tinged sand
That parts my realm from thee.
—C. M. Wise, Fairy Song.
(b) In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man,
Down to a sunless sea.
--Coleridge, Kubla Khan

(c) Annabel Appleton asked Andrew Anderson and
Addison Axtell to ask the agitated agriculturist for the annotated apple advertisement.

(d) Man and the masses.

(e) Can the canner can the candy, or has he had to have his hired hand handle it?

(f) Lo! in yon brilliant window-niche
How statue-like I see thee stand!
Ah, Psyche, from the regions which Are holy land!
--Poe, To Helen

(g) Fast, faster, fastest.
The last man made fast the last cast.

(h) The brown cow found a round town in the south county.

(i) The bounding billows.

(j) Long Island Sound.

(k) Around and around.

(l) Out, damned spot.

(m) Down, Towser, down.

(n) The owl, for all his feathers, was a-cold.

(o) Zounds, sir!

(p) Bouncing and jouncing around the bounds of the pound.
(q) Out of the hills of Habersham, Down the valleys of Hall.

The material in (1) was chosen because it contains no nasal sounds; in (2) because it contains nasals which are frequently given faulty resonance; the selections in (3) contain vowels which are frequently nasalized preceding a nasal.

PROCEDURE:

The selection in (1) were drilled individually with the attention placed on complete elimination of nasal resonance.

The selections in (2) were drilled for nasal resonance, particularly on (ŋ).

The selections in (3) were read with attention paid to maintaining a pure vowel quality when the sound which follows is a nasal.

UNIT III

AIM:

To continue drill on voice quality.

MATERIAL:

Selections chosen by the students.

PROCEDURE:

The members of the class were asked to bring selections ranging in reading time from two to three minutes. The instructor and the class noted and criticized such faults
as thinness, harshness, shrillness, breathiness, nasality, etc. The instructor pointed out the remedies for the defects in question.

This assignment was repeated at intervals over the training period.

C. FLEXIBILITY

UNIT I

AIM:

To give drill in variation in use of inflection.

MATERIAL:

1. All the world's a stage.

2. Selections chosen by the group.

PROCEDURE:

1. The members of the class were asked to read this line with the following variations in use of inflection.
   
   (a) All the world's a stage.
   (b) All the world's a stage.
   (c) All the world's a stage.
   (d) All the world's a stage.
   (e) All the world's a stage.
   (f) All the world's a stage.
   (g) All the world's a stage.
   (h) All the world's a stage.

2. The members of the class were asked to bring
selections of a conversational nature to class from (a) a Shakespeare play, (b) a modern play. The selections were read and criticized for variety in the use of inflection patterns.

UNIT II

AIM:

To give drill in variety in the use of volume.

MATERIAL:

1. The vowels.

2. Exercise.

I wonder whether I can make an announcement here. If I thought everybody could hear me, I should announce the play to-night. Can you hear me? There is to be a play to-night in this building. It will be at eight o'clock. The title is being kept a secret. I'm going to try to make the people out in the hallway hear this announcement. A play to-night! This building! Eight o'clock! Everyone invited!

3. Selections:

(a) Listen.

With faint, dry sound,
Like steps of passing ghosts,
The leaves, frost-crisped, break from the trees
And fall.

---Adelaide Crapsey, November Night.
(b) But soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.
Aris, fair sun, and kill the envious moon,
Be not her maid, since she in envious;
It is my lady. Oh, it is love!
Oh, that she knew she were!
—Shakespeare, Romeo and Juliet, Act II, Sc. 2.

(c) Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! Awake!
Shake off this drowsy sleep, death's counterfeit,
And look on death itself! Up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up and walk like sprites,
To countenance this horror! Ring the bell!
—Shakespeare, Macbeth, Act II, Sc. 3.

(d) Arise, arise, arise,
There is blood on the earth that denies ye bread!
Be your wounds like eyes
To weep for the dead, the dead.
What other grief were it just to pay?
Your sons, your wives, your brethren, were they!
Who said they were slain on the battle-day?
Awaken, awaken, awaken!
The slave and the tyrant are twin-born foes.
Be the cold chains shaken
To the dust where your kindred repose, repose.
Their bones in the brave will start and move
When they hear the voices of those they love
Most loud in the holy combat above.
—Percy Bysshe Shelley, Ode.

(e) Honour to the old bow-string!
Honour to the bugle horn!
Honour to the woods unshorn!
Honour to the Lincoln green!
Honour to the archer keen!
Honour to tight little John,
And the horse he rode upon!
Honour to bold Robin Hood,
Sleeping in the under wood.
—John Keats, from Robinhood.
(f) The hickory told me manifold
Fair tales of shade; the poplar tall
Wrought me her shadowy self to hold;
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, Pass not, so cold, these manifold
Deep shades of the hills of Habersham,
These glades of the valleys of Hall.
--Sidney Lanier, Song of the Chattahoochee.

(g) Blow, winds, and crack your cheeks! Rage!
Blow!
You cataracts and hurricanoes, spout.
You sulphurous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking
thunder
Smite flat the thick rotundity of the world.
Rumble thy bellyful! Spit, fire! Spit, rain!
Nor rain, wind, thunder, fire, are my daughters.
--Shakespeare, King Lear, Act III, Sc. 2.

4. Selections chosen by members of the class.

PROCEDURE:

1. The class was asked to phonate the vowels, first
very softly and then with increasing intensity, making an
effort to keep the tone musically agreeable.

2. This exercise was practiced as follows:

Practice the following: (As if speaking to someone
at your side) I wonder whether I can make an an-
nouncement here? (To those halfway back in the room)
If I thought everybody could hear me, I should
announce the play tonight. (To those at the back)
Can you hear me? There is to be a play tonight in
this building. It will be at eight o'clock. The
title is being kept a secret. I'm going to try to
make the people out in the hallway hear this announce-
ment. (Loudly, as if calling—but with agreeable
voice) A play tonight! This building! Eight o'clock.
Everyone invited.

3. Selections (a) and (b) were read for drill on soft
volume. Selections (c), (d), (e), (f) and (g) were read
for drill on loud volume.

4. The members of the class were asked to bring
selections to class which illustrated (a) soft volume,
(b) loud volume. These were read and criticized.

UNIT III

AIM:

To give drill on variety in the use of pitch.

MATERIAL:

1. The vowels

2. Selections:

   (a) Behold me! I am Famine, Bukadawin!
       Behold me! I am Fever, Akosewin!
       --Longfellow, Hiawatha.

   (b) Her waggon-spokes made of long spinners' legs,
       The cover of the wings of grasshoppers,
       Her traces of the smallest spider's web,
       Her collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her waggoner a small, grey-coated gnat;
Her chariot is an empty hazel-nut
Made by the joiner, squirrel or old grub,
Time out of mind the fairies' coachmakers.


(c)

I am thy father's spirit,
Boond'ed for a certain term to walk the night;
And, for the day, confined to fast in fires,
Till the foul crimes, done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold, whose lightest word
Would harrow up thy soul; freeze thy young blood;
Make thy two eyes, like stars, start from their
spheres
Thy knotted and combined looks to part;
And each particular hair to stand on end,
Like quills upon the fretful porcupine:
But this eternal blazon must not be
To ears of flesh and blood.—List, list, oh, list!
If thou didst ever thy dear father love

Revenge his foul and most unnatural murder.

Murder most foul, as in the best it is;
But this most foul, strange and unnatural.


3. Selections chosen by the members of the class.

PROCEDURE:

1. The group was asked to phonate the vowels at
several pitches, ranging from low to high. Emphasis was
placed upon avoiding disagreeable tones at high pitch.

The vowels were repeated at a sliding pitch, (1)
low to high, (2) high to low, (3) low to high (4) low —
high — low, (5) high — low — high.

2. Selection (a) was read at a very low pitch with
emphasis on maintaining an agreeable tone.

Selection (b) was read in a light tone, of medium pitch.

Selection (c) was read in a low pitch, at a monotonous chant, with strong volume.

3. The members of the class were asked to bring selections to class illustrating decided contrasts in pitch levels. These were read and criticized.

UNIT IV

AIM:

To give drill on variety in tempo.

MATERIAL:

1. Selections.

(a) How They Brought the Good News from Ghent to Aix (Extract) - Robert Browning

I sprang to the stirrup, and Joris and he;  
I galloped, Dirck galloped, we galloped all three;  
"Good speed!" echoed the wall to us galloping through;  
"Speed!" cried the watch, as the gate-bolts undrew;  
Behind shut the postern, the lights sank to rest;  
And into the midnight we galloping abreast.  
Not a word to each other; we kept the great pace.  
Neck by neck, stride by stride, never changing our place;  
I turned in my saddle and made its girths tight;  
Then shortened each stirrup, and set the pique right,  
Rebuckled the cheek-strap, chained slacker the bit;  
Nor galloped less steadily Roland a whit.
(b) The Man With the Hoe (Extract) - Edwin Markham

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of world.
Who made him dead to rapture and despair,
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?
Is this the dream He dreamed who shaped the suns
And markt their ways upon the ancient deep?
Down all the caverns of Hell to their last gulf
There is no shape more terrible than this--
More tongued with censure of the world's blind greed--
More filled with signs and portents for the soul--
More fraught with menace to the universe.

2. Selections made by members of the class.

PROCEDURE:

1. Selection (a) was read as an illustration of rapid tempo. Selection (b) was read as an illustration of slow tempo.

2. The members of the class were asked to bring selections illustrating variety in tempo. These were read in-
dividually and criticized.

F. METHOD OF JUDGING

The ratings on skill in articulation, voice quality and flexibility of tone as exhibited in the recorded material were made by four teachers in the Department of Speech of Louisiana State University. The judgment of these records supplied the data recorded in Chapter V of this study and formed the basis for the conclusions drawn in Chapter VI.

These judgments were made subjectively. The experimental work of Tiffin and Murray has demonstrated that those voices classified as good on a subjective basis do have certain characteristics measurable objectively which are not possessed by voices classified as poor. Furthermore, the following analysis of the basis of judgment of a research problem in experimental phonetics is offered as indicative of the attitude toward subjective judgment taken by the more authoritative investigators in the field of voice science to-day:

While these judgments were subjective, something may be said in favor of such procedure. Voices are good or bad as they sound to the ear. In the last analysis, excellence in speech is and must be subjective. Experimental research is essentially an attempt to isolate and measure, and perhaps to control those aspects of speech which are subjectively evaluated as good or bad. Furthermore, it was assumed that if valid judgments were to be obtained under any conditions, they could be obtained through observation by a group of trained instructors in speech.26

In view of these arguments, the data submitted in Chapter V of this study and the conclusions drawn from it in Chapter VI are felt to be justified.

The following considerations governed the judging of the records:

1. The use of four judges was thought to offer a basis for a composite judgment that would be more objective than the use of a smaller number. It also offers the possibility of testing the validity of the individual judgments.

2. The judges were all trained instructors in speech.

3. The judging of the records made at the beginning and at the end of the training period was done at the same time. The judges rated the records by numbers without

26Ibid., pp. 64-65.
knowing at what time they were made, or to which group
the subject belonged. This method was thought to eliminate
any possibility that the Judges would be influenced by
any considerations other than what was heard on the record.

An adequate description of the procedure used in
the Judging is contained in the instructions to the Judges.
These instructions follow:

**Instructions to Judges.** You have been selected
to judge the articulation, voice quality and flexibility
of tone of forty voices, each of which has made two re­
cordings. These records will be played for you at ran­
dom with no indication as to the time the recording was
made. You are to rate these voices on the above mentioned
characteristics according to the scale hereafter indicated.

A sample record has also been made, using the same
material as was used in the records mentioned in the
paragraph above. This record is not to be thought of
as representing the perfect use of articulation, voice
quality and flexibility of tone; it is rather to be
used to give a starting point or basis for your judgment
of the other records. In the scale of ten, it should
probably be given a score of two to four; depending, of
course, upon individual variations of judgment. The sample
record, as it shall hereafter be referred to, will be
played at the beginning of the Judging period and again
at the end of each group of ten records. In other words, the sample record will be played eight times during the judging period. Remember that the sample record is to be considered a part of the procedure only so far as it will give you a standard of judgment upon which to base other judgments.

You are requested to judge only the articulation, voice quality and flexibility of tone. Each of these characteristics is to be judged and scored individually in the column indicated. Please do not allow judgment on any one characteristic to influence judgment on any other.

The judging is to be done on a basis of ten, with one representing a perfect score on any given characteristic and ten representing entire inadequacy on any given characteristic. It is obvious that only on rare occasions will a voice fall definitely within either of these two categories.

The attached form is to be used in recording your judgments. The extreme left hand column represents the records and the extreme right hand column will be filled in by the experimenter. As each record is played, write a score (one to ten) in each of the columns indicated.
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 CHAPTER V

DATA AND INTERPRETATIONS

The following tables and figures present the data compiled from the scoring of the records for Group A and Group B made before and after the training period.

Table I shows the separate scores of the four judges for both recordings for each of the forty subjects, together with the averages for each subject. The first column indicates the numbers of the records in the order in which they were played to the judges; the second column gives the initials of the subjects; the figure (I) following the initials indicates that it was the first recording which the subject made (that is, before the period of training); the figure (II) indicates that it was the second recording made at the close of the training period. The four judges are indicated as A, B, C and D. Their scores are given in the third to the seventeenth columns.
### TABLE I

SEPARATE SCORES OF THE FOUR JUDGES (A, B, C AND D) FOR BOTH RECORDINGS, TOGETHER WITH THE AVERAGES FOR EACH SUBJECT

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Table II gives the average scores and average improvement for each subject in Group A in Articulation, Voice Quality, and Flexibility of Tone, together with the averages of the group as a whole. In the column indicated as "Record I" are the average scores on the records made at the beginning of the training period. Under "Record II" are the average scores on the records made at the end of the training period.

### Table II

**Average Scores, together with Average Improvement on Articulation, Voice Quality and Flexibility of Tone for Group A**

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<td>5.75</td>
<td>0.75</td>
<td>6.75</td>
<td>4.25</td>
</tr>
<tr>
<td>O. L.</td>
<td>6.25</td>
<td>4.50</td>
<td>1.75</td>
<td>6.25</td>
<td>6.75</td>
</tr>
<tr>
<td>J. K.</td>
<td>8.00</td>
<td>5.50</td>
<td>2.50</td>
<td>6.00</td>
<td>5.00</td>
</tr>
<tr>
<td>D. T.</td>
<td>8.50</td>
<td>7.00</td>
<td>1.50</td>
<td>7.00</td>
<td>6.00</td>
</tr>
<tr>
<td>A. H.</td>
<td>6.75</td>
<td>5.25</td>
<td>1.50</td>
<td>5.75</td>
<td>5.00</td>
</tr>
<tr>
<td>N. J.</td>
<td>5.50</td>
<td>4.50</td>
<td>1.00</td>
<td>5.75</td>
<td>5.00</td>
</tr>
<tr>
<td>D. G.</td>
<td>6.75</td>
<td>5.50</td>
<td>1.25</td>
<td>6.25</td>
<td>7.00</td>
</tr>
<tr>
<td>SUBJECT</td>
<td>ARTICULATION RECORD I</td>
<td>ARTICULATION RECORD II</td>
<td>ARTICULATION AVERAGE IMPROVEMENT</td>
<td>VOICE QUALITY RECORD I</td>
<td>VOICE QUALITY RECORD II</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------</td>
<td>------------------------</td>
<td>----------------------------------</td>
<td>------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>K. L.</td>
<td>4.50</td>
<td>3.50</td>
<td>1.00</td>
<td>5.00</td>
<td>4.25</td>
</tr>
<tr>
<td>D. G.</td>
<td>8.50</td>
<td>7.75</td>
<td>0.75</td>
<td>8.00</td>
<td>6.50</td>
</tr>
<tr>
<td>S. L.</td>
<td>7.50</td>
<td>6.00</td>
<td>1.50</td>
<td>7.00</td>
<td>5.50</td>
</tr>
<tr>
<td>R. K.</td>
<td>6.00</td>
<td>3.50</td>
<td>2.50</td>
<td>7.00</td>
<td>5.00</td>
</tr>
<tr>
<td>K. M.</td>
<td>7.25</td>
<td>5.50</td>
<td>1.75</td>
<td>7.50</td>
<td>5.25</td>
</tr>
<tr>
<td>J. H.</td>
<td>7.50</td>
<td>6.00</td>
<td>1.50</td>
<td>8.50</td>
<td>7.50</td>
</tr>
<tr>
<td>P. J.</td>
<td>6.00</td>
<td>4.75</td>
<td>1.25</td>
<td>5.75</td>
<td>4.75</td>
</tr>
<tr>
<td>P. G.</td>
<td>7.25</td>
<td>6.00</td>
<td>1.25</td>
<td>7.25</td>
<td>5.75</td>
</tr>
<tr>
<td>S. G.</td>
<td>9.00</td>
<td>6.25</td>
<td>2.75</td>
<td>7.25</td>
<td>5.75</td>
</tr>
<tr>
<td>B. H.</td>
<td>6.75</td>
<td>5.25</td>
<td>1.50</td>
<td>7.50</td>
<td>6.00</td>
</tr>
<tr>
<td>E. G.</td>
<td>6.25</td>
<td>3.50</td>
<td>2.75</td>
<td>8.00</td>
<td>4.00</td>
</tr>
<tr>
<td>AVERAGE</td>
<td>6.75</td>
<td>5.16</td>
<td>1.59</td>
<td>6.81</td>
<td>5.43</td>
</tr>
</tbody>
</table>

Table III gives the average scores and average improvement for each subject in Group B in Articulation, Voice Quality and Flexibility of Tone, together with the averages of the group as a whole. In the column indicated as "Record I" are the average scores on the records made at the beginning of the training period. Under "Record II" are the average scores on the records made at the end of the training period.
TABLE III

AVERAGE SCORES, TOGETHER WITH AVERAGE IMPROVEMENT ON ARTICULATION, VOICE QUALITY AND FLEXIBILITY OF TONE FOR GROUP B

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>ARTICULATION</th>
<th>VOICE QUALITY</th>
<th>FLEXIBILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>RECORD I</td>
<td>RECORD II</td>
<td>AVERAGE IMPROVEMENT</td>
</tr>
<tr>
<td>J. L.</td>
<td>5.50 5.75</td>
<td>- .25</td>
<td>7.50 7.50</td>
</tr>
<tr>
<td>S. S.</td>
<td>7.75 7.70</td>
<td>0.25</td>
<td>7.50 6.25</td>
</tr>
<tr>
<td>S. A.</td>
<td>5.75 4.75</td>
<td>1.00</td>
<td>5.75 4.75</td>
</tr>
<tr>
<td>I. M.</td>
<td>8.25 7.75</td>
<td>0.50</td>
<td>8.25 6.00</td>
</tr>
<tr>
<td>L. P.</td>
<td>5.50 4.50</td>
<td>1.00</td>
<td>6.25 4.75</td>
</tr>
<tr>
<td>L. F.</td>
<td>4.00 3.75</td>
<td>0.25</td>
<td>5.25 4.50</td>
</tr>
<tr>
<td>R. S.</td>
<td>5.25 4.75</td>
<td>0.50</td>
<td>6.25 6.50</td>
</tr>
<tr>
<td>P. L.</td>
<td>7.25 6.50</td>
<td>0.75</td>
<td>8.75 8.00</td>
</tr>
<tr>
<td>T. C.</td>
<td>8.50 7.25</td>
<td>1.25</td>
<td>6.75 6.75</td>
</tr>
<tr>
<td>E. H.</td>
<td>5.25 4.75</td>
<td>0.50</td>
<td>5.50 5.25</td>
</tr>
<tr>
<td>C. R.</td>
<td>7.50 6.00</td>
<td>1.50</td>
<td>6.75 5.75</td>
</tr>
<tr>
<td>C. W.</td>
<td>6.50 5.50</td>
<td>1.00</td>
<td>5.75 5.50</td>
</tr>
<tr>
<td>H. W.</td>
<td>6.00 4.50</td>
<td>1.50</td>
<td>6.75 5.00</td>
</tr>
<tr>
<td>R. T.</td>
<td>6.75 4.75</td>
<td>2.00</td>
<td>7.00 5.00</td>
</tr>
<tr>
<td>G. M.</td>
<td>6.25 4.50</td>
<td>1.75</td>
<td>7.25 6.00</td>
</tr>
<tr>
<td>J. J.</td>
<td>5.75 5.00</td>
<td>0.75</td>
<td>6.75 5.00</td>
</tr>
<tr>
<td>SUBJECT</td>
<td>ARTICULATION RECORD I</td>
<td>ARTICULATION RECORD II</td>
<td>ARTICULATION AVERAGE IMPROVEMENT</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------------</td>
<td>------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>L. H.</td>
<td>5.25</td>
<td>4.75 0.50</td>
<td>6.00 6.25 -.25</td>
</tr>
<tr>
<td>R. R.</td>
<td>9.00</td>
<td>7.50 1.50</td>
<td>8.25 6.75 1.50</td>
</tr>
<tr>
<td>K. G.</td>
<td>6.00</td>
<td>5.50 0.50</td>
<td>5.50 5.00 0.50</td>
</tr>
<tr>
<td>M. R.</td>
<td>8.25</td>
<td>6.75 1.50</td>
<td>7.25 7.00 0.25</td>
</tr>
<tr>
<td>AVERAGE</td>
<td>6.51</td>
<td>5.60 0.91</td>
<td>6.75 5.87 0.88</td>
</tr>
</tbody>
</table>

These data are shown graphically in Figures 1 to 6. In each figure the solid line represents the average scores made before, and the broken line represents the average scores made after, the training period. Subjects are arranged, in each graph, in an ascending order of excellence, those to the left having poorer, those to the right having better, speech, with respect to the specific characteristics indicated.

In Figure 1 are shown the average scores and improvement in Articulation both for individuals and for the group as a whole, for Group A. Figure 2 shows these data for Group B.
In Figure 3 are shown the average scores and improvement in Voice Quality both for individuals and for the group as a whole, for Group A. Figure 4 shows these data for Group B.

In Figure 5 are shown the average scores and improvement in Flexibility of Tone both for individuals and for the group as a whole, for Group A. Figure 6 shows these data for Group B.
FIGURE 1
AVERAGE SCORES ON ARTICULATION
GROUP A
FIGURE 2
AVERAGE SCORES ON ARTICULATION
GROUP B
FIGURE 3
AVERAGE SCORES ON VOICE QUALITY
GROUP A
FIGURE 4
AVERAGE SCORES ON VOICE QUALITY
GROUP B
FIGURE 5
AVERAGE SCORES ON FLEXIBILITY
GROUP A
FIGURE 6
AVERAGE SCORES ON FLEXIBILITY
GROUP B
These data as shown in both the tables and the graphs reveal some interesting contrasts.

The averages in Articulation, Voice Quality and Flexibility of Tone for the two groups in the beginning show that Group B was judged better than Group A in all three characteristics. These averages are given in Table IV.

### TABLE IV

**AVERAGES IN ARTICULATION, VOICE QUALITY AND FLEXIBILITY OF TONE FOR BOTH GROUPS, BEFORE AND AFTER TRAINING PERIOD**

<table>
<thead>
<tr>
<th></th>
<th>ARTICULATION</th>
<th>VOICE QUALITY</th>
<th>FLEXIBILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BEFORE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GROUP A</td>
<td>6.75</td>
<td>6.81</td>
<td>7.62</td>
</tr>
<tr>
<td>GROUP B</td>
<td>6.51</td>
<td>6.75</td>
<td>6.91</td>
</tr>
<tr>
<td><strong>AFTER</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GROUP A</td>
<td>5.16</td>
<td>5.43</td>
<td>5.61</td>
</tr>
<tr>
<td>GROUP B</td>
<td>5.60</td>
<td>5.87</td>
<td>6.34</td>
</tr>
</tbody>
</table>

It is significant, however, that though Group B had a slightly higher average than Group A on the first recording on all three of the characteristics under consideration, Group A has a higher average on all the second recordings.

Another interpretation of this data shows that the improvement made by Group B was much less than that made by Group A. For Articulation it was 57 per cent as great; for Voice Quality it was 64 per cent as great; for Flexibility of Tone it was only 29 per cent as great.
In Group A every subject made improvement in Articulation. In Voice Quality, one recorded a negative improvement, and in Flexibility, one recorded a negative improvement.

In Group B, one recorded negative improvement in Articulation, two recorded zero improvement in Voice Quality, and in Flexibility, three recorded zero improvement and two recorded negative improvement.

In Group A thirteen subjects recorded an average improvement in Articulation of 1.50 or better. In Voice Quality nine recorded an average improvement of 1.50 or better. Sixteen subjects recorded an average improvement in Flexibility of 1.50 or better.

In Group B six subjects recorded an average improvement of 1.50 or better in Articulation. Six recorded an average improvement of 1.50 or better in Voice Quality, and two improved by 1.50 or better in Flexibility.

The maximum average improvement made by any subject in Group A in Articulation was 2.75. This was made by two. In Voice Quality the greatest average improvement made by any subject was 4.00. In Flexibility the greatest average improvement made by any subject was 4.00.

The maximum average improvement made by any subject in Group B in Articulation was 2.00, made by one student. In Voice Quality the greatest improvement was 2.25; and in
Flexibility, two subjects made a maximum average improvement of 2.25.

The highest average score in Articulation in Group A before the training period was 4.00. After the training period it was 2.50. The highest average score made in Voice Quality before the training period was 5.00. After training the highest score was 4.00, made by a subject whose preliminary Voice Quality rating was 8.00. In Flexibility the highest average score for Group A before training was 5.50. After training it was 3.75.

In Group B the highest score made in Articulation before training was 5.00. After training it was 3.75. The highest score in Group B in Voice Quality before training was 5.25. After training it was 3.75, made by a subject whose previous Voice Quality rating was 5.75. In Flexibility the highest score in Group B was 4.50, made by a subject who did not improve with training. The highest score made in Group B in Flexibility after training was 4.00.

The lowest score made in Articulation in Group A before training was 9.00. After training this subject’s score was 6.25. In Voice Quality the lowest rating before training was 8.50. After the training period this subject’s score 7.50. In Flexibility the lowest score in Group A before training was 9.50. After training this subject scored 5.75. The average improvement of these three subjects,
considering all three phases, was 2.52.

In Group B the lowest score in Articulation was 9.00. This subject's score after training was 7.50. In Voice Quality the lowest average score before training was 8.75. This subject scored 8.00 after training. In Flexibility the lowest score before training was 8.75. This subject scored 8.50 after training. The average improvement of these three subjects, considering all three phases, was .83.
CHAPTER VI

CONCLUSIONS

The purpose of this investigation, it will be remembered, was to answer three specific questions regarding the value of choral or group speaking in developing certain proficiencies in speech. It was pointed out too, in the outline of the purpose of the study, that the method of investigation would inevitably supply data for a comparison of the effectiveness of two methods of teaching fundamental speech skills.

In view of the data and their interpretations here presented, the following conclusions seem warranted:

1. Choral reading is an effective method of training for:
   (a) Articulation
   (b) Voice Quality
   (c) Flexibility of tone

2. A choral reading technique in training is superior to the customary type of individual training, when the two methods are isolated, for all three characteristics studied.

3. Choral reading seems least effective in the development of Voice Quality and most effective in the development of Flexibility of Tone.
GENERAL OBSERVATIONS

The following general observations on the problems involved in the use of choral speech as a teaching device were made by the investigator during the training period:

1. While the data indicates that when the two methods of training are rigidly isolated, choral reading tends to be superior to the older, generally followed method of individual training, these conclusions should in no sense be taken as an indication that choral reading should supplant other methods as a general practice. The technique of individual training has values for both the student and the instructor which are lacking in group speaking. The peculiar advantages of group speaking as observed during this investigation are that it gives opportunity for increased participation in drill, it stimulates a cooperative approach toward the problems of acquiring good speech, it presents drill in a form which is attractive to the group, it rides the class of self-consciousness, and it results in increased appreciation of materials for interpretation. On the other hand, it seems less effective than the technique used in training Group B in isolating individual faults and problems and in developing the self-confidence of the individual speaker. The ideal teaching technique would probably employ a combination of the two methods, relying more heavily upon choral reading during the earlier period when motivation for good speech, ridding the
group of self-consciousness and drill in fundamental skills are the paramount considerations.

2. Both the data and personal observation supply evidence which contradicts one of the claims commonly made by writers on this subject: that choral reading may have a psychological value in offering a better outlet for training of the timid and repressed.¹ It seems that the repressed student finds in choral reading an opportunity to hide himself in the group, and, lacking definite pressure for overcoming his personality problem, makes no improvement. The data would seem to bear this out. In Group A only two subjects showed negative improvement in any of the characteristics under consideration. In both cases these scores were made by students who were timid and repressed, and who, by the nature of the training given, had had less direct motivation for individual enterprise than they would have had under a different method.

3. The technique of choral reading demands highly trained directors. Choral reading can be a dangerous weapon in the hands of the teacher who is not fully aware of its problems, and equipped to cope with them. It is as specialized an art form as the art of conducting an orchestra

¹See Chapter III, pp. 52-53.
or training a choral group in singing. It is recommended that the director of a choral speaking group have, in addition to a sound knowledge of the principles of teaching speech, some specialized knowledge of musicology, English prosody, history and appreciation of literature, and of the technique of dramatic art.

4. It has been charged that participation in choral reading results in a mechanical style of delivery when the individual speaks alone. The four judges reported that they were unable to detect in the recordings any evidence that this was true. The high rating given Group A on flexibility (an improvement of 2.01 as compared with .58 for Group B) would seem to indicate that this charge is not justifiable. On the contrary, participation in choral reading seems to increase greatly the flexibility of the individual speaking voice.

5. Teachers have expressed doubt that choral reading could be made popular with their students, particularly boys who have a reputation for disliking poetry. At the end of the training period, the students in Group A were asked to write anonymously their personal reactions to group speaking. Eighteen of the group expressed great satisfaction with choral reading, both from the standpoint of personal enjoyment and improved speech. Both students who expressed dissatisfaction with the method gave as their
reasons that they felt the need of more individual criticism of their faults. A few of the typical reactions are quoted verbatim here:

(a) One important result I received from choral reading was flexibility in reading. I got ideas of when to use certain inflections and how. It was beneficial in the way of bettering your articulation because you felt you had to fit in with the others.

(b) I thoroughly enjoyed the time and work we spent on choral reading. It gave me a better understanding of how to interpret the rhythms and meaning of poetry. . . . . I believe I would have gotten more out of it if I would have heard my own voice more.

(c) With the group as a whole working together, the individual feels less self-conscious and too, the group strives to perfect their reading more than an individual would.

(d) I have learned to read poetry so as to get the most out of it and now I know exactly what I am trying to read.

(e) It helped me to appreciate poetry more. Before these drills I would not have a thing to do with poetry, but this has made me think there is really something to it. I now get the feeling of the words.

6. It is quite possible that definite preparation for public choral reading performance may provide a degree of motivation far greater than exists in a strictly classroom situation, such as described in the present study. This
intensified motivation might in turn very conceivably contribute to an even greater improvement, in the three characteristics of speech considered, than was found in this investigation. Five years of experience in directing a choral group for public performance give some justification for anticipating that such would, in fact, be the case.
Note: The modern study of Group Speaking is so new that no complete bibliography on the subject has been compiled up to now. A study on Choric Speech\(^1\) made in 1935 lists forty-three references in its bibliography and has this to say of available material: "The existing literature on Choral Reading consists of nine small books, a pamphlet, a few magazine articles and a chapter in a recent book." Since the body of literature devoted to Choric Speech has grown so enormously since that time, the author feels that it will be some contribution to include a complete bibliography on the subject and to cite related articles and books which will be of value to the student in this field. All of the references listed were consulted in making this study. Those which are cited directly in the report of this investigation are marked with an asterisk (*). As far as the author can ascertain, this bibliography includes all of the material published

or available in manuscript form on the subject of Choral Speech up to the present time.

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Note: All files of *Good Speech,* Quarterly Journal of the Verse Speaking Fellowship, London, contain articles about choral speaking.
BIOGRAPHY

Clifford Anne King was born in Atlanta, Georgia, July 3, 1910. When she was four years old her family moved to Alexandria, Louisiana, and it was in the public school of that city that she received her primary and secondary schooling. She was graduated from the Bolton High School in Alexandria in 1926. In the Spring of 1930 she received her B.A. degree from Louisiana College, Pineville, La. In June of that year she became a member of the staff of the Cheatham Conservatory of Music and Dramatic Arts in Jasper, Alabama, teaching dramatics and directing the Children's Theatre. She remained there in that capacity until February, 1932, when she became a teacher of English in the Glenmora High School, Glenmora, Louisiana. She continued there until June, 1933. In the summer of 1932 she entered the Graduate School of Louisiana State University. In the fall of 1933-34 she became a teaching fellow in the Speech Department of that institution. In August, 1934, she received the degree of Master of Arts from L.S.U. During the school year of 1934-35 she taught English and Speech at Bolton High School, Alexandria, Louisiana. In the summer of 1935 she began work toward the degree of Doctor of Philosophy in the Graduate School of Louisiana State University.
During the school years of 1935-36 she was again a teaching fellow on the staff of the Speech Department of L.S.U. In the summer of 1936 she was sent by the University to England where she did preliminary research for this study at University College, the University of London, at the Oxford Verse Festival and as a member of the Speech Fellowship, London. In the fall of 1937 she was made an Instructor in the Department of Speech, Louisiana State University. She became a candidate for the degree of Doctor of Philosophy in June, 1938.
Candidate: Clifford Anne King

Major Field: Speech -- English

Title of Thesis: The Effectiveness of Group Speaking on the Acquisition of Certain Speech Skills.

Date: May 4, 1932.

Approved: 

EXAMINING COMMITTEE: