

THESIS



**A VISUAL MODE OF INSTRUCTION FOR THE TEACHING
OF ORAL INTERPRETATION TO HIGH SCHOOL
STUDENTS ON THE JUNIOR AND SENIOR LEVEL**

By

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A THESIS

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ABSTRACT

A VISUAL MODE OF INSTRUCTION FOR THE TEACHING OF ORAL INTERPRETATION TO HIGH SCHOOL STUDENTS ON THE JUNIOR AND SENIOR LEVEL

by Marie E. Herrington

Oral interpretation is not frequently included in the high school curriculum. Part of the reason for this may be the lack of materials available for the teacher's use. Frequently, too, teachers are afraid to meet the challenge that oral interpretation raises. This thesis, therefore, is a compilation of materials applied to the overhead projector. I have created a series of transparencies covering oral interpretation. In addition, I have included materials to be used for demonstration purposes, lesson plans, a rationale of my choice of materials, and some research material which supports the theory that children do learn better if they visualize what the teacher is talking about.

This mode of instruction is not based on one particular text. I have taken materials from several texts, as well as from various other sources. The value of this curriculum has been weighed to a limited extent. Included in this thesis is an evaluation of the mode of instruction after it was taught to four different classes of high school students on the junior and senior levels. This evaluation is based on my reactions as well as those of some of the students.

Marie E. Herrington

It is my hope that teachers and students will benefit from this thesis by taking it into the classroom and using it.

ACKNOWLEDGMENTS

This thesis has become a reality through the help of a great many people. Foremost on the list is my family and particularly my husband, whose patience and encouragement have always kept me going. I also am ever grateful to the committee of advisors who took time and effort to guide this thesis. Particularly, I am thankful for the extra encouragement from Dr. F. Alexander. Last, I wish to thank my classes for their honest opinions about the curriculum.

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CHAPTER I

TEACHING OF ORAL INTERPRETATION

Introduction

The area of oral interpretation is frequently left untouched by the speech teacher on the high school level, and the teachers who do incorporate oral interpretation into their speech-dramatics program often rely on the standard text book for a teaching tool. I am not satisfied with a text book if it is not supplemented with other materials. Therefore, my purpose for creating a visual mode of instruction in the area of oral interpretation is to offer a more varied, interesting, and flexible mode of instruction. Primarily I created this mode to fit the individual classroom situation. Flexibility is the key to this.

Oral interpretation is the art of creating an image in the mind of the listener, through the effective use of the reader's voice and body. Let me break this definition down. Oral interpretation is an art because it requires a specific talent to which one applies acquired skills. This talent may be inborn or cultivated. The skill is that of being able to imagine and recreate an image. Since oral interpretation involves the voice, there is also a reader and a listener. The listener not only hears, but he also sees. Hence there is a need for the reader to be conscious of his body as well as his voice. To summarize: a reader recreates a visual

image in the mind of his listener. This image is based on literature and transmitted through the voice and body of the reader.

Oral interpretation differs from acting because we identify the speaker with the material. When acting, the material is identified with the play; and the speaker is identified with the character he is portraying. The interpreter suggests the character.

Oral interpretation differs from elocution because the former focuses the attention on the speaker; while the latter focuses the attention on the content. The interpreter need not worry about his techniques. He is concerned with the mood he creates.

When people are interpreting they feel they are recreating. This is because they are absorbing or assimilating a literary work; "feeling" the mood of the work; and recreating this mood for the listener.

Memorization, costumes, setting, and make-up are not needed for the successful interpreter to communicate with his audience. Thus, the person himself has only his own resources to rely upon.

The field of oral interpretation offers a challenge to anyone. However, I feel there is a tremendous potential in our teenagers. The students in the junior and senior years of high school are capable of performing this skill because of their rich imaginations, lack of inhibitions, and sheer enjoyment of performing.

I have, therefore, created this mode especially for their needs and capabilities. This mode of instruction was taught in Grand Ledge High School, Grand Ledge, Michigan. The four classes in which this was taught were a mixture of girls and boys on the junior or senior high school level. They had enrolled in a Speech course. The classroom is equipped with a stage and is physically advantageous for the speaker. Additional equipment for this unit consists of an overhead projector (see Chapter II), transparencies (included later in this paper), a flat-matte screen, and the mimeographed materials included in Chapter III.

In order to evaluate the mode of instruction I have set forth the following criteria:

1. Does the visual aid hold the students' attention better than the traditional lecture method?
2. Does the color of the visual aid affect the interest level?
3. Does the use of the overhead projector permit better control of learning and of the class activity?
4. Is the mode flexible?
5. Does the mode permit self-expression by the students?
6. Will the mode have value in future years to the student after he has this class?
7. How does this oral activity affect stage fright?

Limitations

It should be noted that this unit has several limitations. You need to work with a group of between fifteen and twenty students. The personal attention each student requires is such that a teacher needs as few pupils as possible. The

personal attention is mandatory when choosing materials and recreating a mood. Since many students have a difficult time freeing themselves from shyness, it is only through personal attention that the student can perform well.

Another limitation is the interest level. Many boys feel interpreting is silly or "sissy stuff." To overcome this feeling, it is necessary to stress the variety of materials available. For this reason, it is advisable that the teacher be particularly aware of the students' reactions when the topic is introduced. It is most important to hold the interest of the entire class or bedlam could result. Therefore, I have provided suggested materials which appeal to both the boys and the girls. Usually, if this method is not successful, a conference with the "stray" student will remedy the problem.

A logical limitation is the equipment. Any overhead projector will suffice. However, the one I used seems to be the clearest projector I have seen. There are many techniques for producing transparencies. I have used the easiest method and the one that is fool-proof. This technique is described later in the paper.

I feel that the majority of these limitations can be overcome by the conscientious teacher who is fully aware of the reactions and abilities of his class. And it is under this assumption that I have created the mode to follow.

Plan of Study

This thesis consists of a brief history of oral interpretation; a definition of various equipment and techniques

used; an explanation of the mode of instruction; a rationale for the use of the overhead projector; the visuals and supplementary material used in this mode; and student and teacher observations of this mode of instruction.

History

Oral interpretation is not a newly developed area of speech. In fact, it is as old as the Dionysian festivals in Greece. The term "oral interpretation" has not always been in existence either. And, some confusion of the first oral interpretation is the result. If we define oral interpretation as reading aloud, we can trace its origin to the fifth century B.C.¹

In Greek education, interpretation was often merged with rhetoric when literature and speeches were read and declaimed in an effort to improve delivery.²

If we consider the origin of the seeds of oral interpretation, we must travel back to earliest tribal rituals. Stories and songs were handed down from generation to generation. Each new recipient added much original material and exaggerated the old. Story tellers emerged and later the balladeers. Thus, the histories, cultures, and legends of one era gradually became the property of another. The art of story telling remained as the primary form of oral interpretation for several hundreds of years.

¹ Karl F. Robinson and E. J. Kerikas, Teaching Speech Methods and Materials (New York: David McKay Company, Inc., 1963), p. 27.

² Ibid.

It was not until the nineteenth century that oral interpretation was even considered as a part of a curriculum.

[At this time a woman by the name of] Gertrude Johnson inaugurated a course in oral interpretation of literature at the University of Wisconsin. This course was the first of its kind to be given academic credit among the colleges and universities in the United States.³

For approximately seventeen years she gave her students an opportunity to learn about and demonstrate oral interpretation through a coordinated course in this field. She stressed the natural ability and talent of the interpreter. Thus, the course became a chance for one to freely express himself through the interpretation of literature.

Professor Johnson was a woman who relied on the inner person to recreate the literature. She did not coach her students, but replaced this with encouragement. Her four basic principles which follow have come down to us as a guideline for the effective interpretation of literature.

1. All that appears or happens in the situation suggested by any literature--prose, poetry, or drama--should be conceived in the imagination of the reader and placed "off stage."
2. Toward the situation held in the imagination, the reader should react as an observer and never as a participant in anything on stage. A reader's reactions should be as positive as those of an actor, but because of the difference in perspective which is qualitatively different.
3. The best and most natural preparation and presentation for the interpretative approach can be achieved through a skillful use of the manuscript, rather than from memory.
4. Both the understanding of content and the expression of it can be, and should be, trained and improved.⁴

³E. Ray Skinner, "Gertrude Johnson: Pioneer in the Oral Interpretation of Literature," The Speech Teacher, XIV, No. 3 (September, 1965), p. 226.

⁴Ibid., p. 228.

Audio-Visual Materials and Techniques

For many years man has been communicating visually. We can see the early pictures drawn by cave man and receive a message. Down through clay engraving, papyrus, chalk, charcoal, the printing press, camera and projector, man has shown his own thoughts. Today, we have even more techniques available to us. We have but to look around us to realize the vast gold mine of things which visualize our ideas. Some of these methods are more suited for a particular use, and some are specifically appropriate in the field of education. One of these is the overhead projector.

Overhead projection? No, the projected light does not pass over the head of the viewer. The name comes from the fact that the projected image is behind and over the head of the speaker. In overhead projection a transparent "visual" is placed on a horizontal stage on top of a light source. The light passes vertically through this transparency and then is reflected at an angle onto the screen in back of the speaker.⁵

This projector is relatively simple to operate. It weighs around fifteen pounds and is completely portable. It is best to set it on a level surface and let it remain there until it cools after using. Once it is on a surface it should not be moved while the light is on as this can cause the bulb to burn out more quickly.

⁵ Ozalid Audio-Visual Department, They See What You Mean--Visual Communication with the Overhead Projector (Johnson City, New York: Ozalid Division of General Aniline and Film Corporation, 1959), p. 15.

The head support should be installed and attached to the machine. To this attach the head assembly. This houses the top mirror. You may easily adjust the mirror with a knob on the head assembly. This allows for a clear image on the screen. Place your transparency on the transparency table and focus the picture with the knob, after turning the light and fan on. It is important to have your transparency on the table before turning on the light. If you swish transparencies back and forth across the table or screen, your audience will become quickly distracted. Therefore, turn off the projector if you plan to lecture in between the transparency viewing.

The screen used with an overhead projector should be a matte-surface screen. While a glass bead screen has more reflective power the matte-surface screen allows for better viewing as far as uniformity and brilliance are concerned. This screen is a fairly standard piece of equipment in the public school. Some classes have permanent ones hanging. If not, one may set on its own standard. It should be at a 90 degree angle with the light beams of the projector. Now, the screen should be placed as high as is possible in the classroom so that all the students can see the visual image. It is therefore suggested that the screen be secured at the bottom. If this happens, there will frequently be a tilt to the screen thus distorting the 90

degree angle of the projector beam. To compensate for this, the mirror or head assembly may be tilted upward until the center ray of the light will hit the screen at a 90 degree angle.

The transparency is one of the most important things in this method. They are made of a plastic mylar substance which is clear. They are available in various colors as well as a clear transparent sheet. These come in standard page size and may be easily cut to fit any size or shape desired.

In addition to transparencies, there is an adhesive-backed colored film which may be used to add color to a transparency. It is impossible to reproduce an image on this. However, it does add color and variety to any transparency.

Another important item is the cardboard frame used for mounting the transparency. It is not included with this paper due to its size. However, it is a piece of sturdy cardboard which surrounds the transparency. The sheet may be taped to the mounting frame easily. This process protects the transparency and affords easy handling. They may be easily made or cheaply purchased.

To make a transparency you may use a variety of methods. I have chosen the photocopy process. This involves a Thermo-Fax 45C Secretary and 107 Dry Photo Copier manufactured by Minnesota Mining and Manufacturing

Company. Thermo-Fax Division. The former machine demands that the material to be copied be written with a carbon based substance. This substance appears in the form of a pen or typewriter ribbon and is commonly found in office supply stores. Any paper may be used with either machine as a writing surface. This sheet of paper together with a mylar sheet (film) is fed into the machine. The machine then, through a heat process, transfers the carbon images to the film in a matter of seconds. Both sheets are returned by the machine. The result is a printed visual and the original sheet, which is in no way changed. The variety of film offers a variety of transparencies.

The 107 Dry Photocopy Machine produces half-tones. This process lifts pictures and images, either colored or black and white, and creates a grey-toned transparency. The transparencies used for Imagery exercises in Chapter II demonstrate this technique. This technique does not demand a carbon print on the original.

The Thermo-Fax 45C Secretary demands a carbon print on the original. This heat and light process (infra-red) produces a visual such as the ones with writing on them in Chapter II.

Rationale

Many teachers are afraid to try something new in the classroom. Thus, the overhead projector is often a neglected piece of machinery left in the library or audio-visual center to collect dust. Contrary to popular belief, the overhead projector is a relatively simple and foolproof piece of equipment to use. In addition to its ease, it is versatile and lightweight. Some of the other advantages are listed below.

1. You as the teacher, place the transparency on the screen and see it exactly as the student will see it.
2. You face the class the entire time you are using the overhead projector. The picture is projected on to a screen behind you, but facing the students. Thus, you have complete control of discipline and reactions to learning in front of you.
3. Size of the picture is variable. It may be as large or as small as the teacher wishes. The size changes simply by increasing or decreasing the distance between the projector and the screen.
4. The projector itself is turned on with a simple switch. It automatically turns on its own cooling fan, motor, and lamp. You need only

adjust and focus your picture. Also, the projector is lightweight and may be easily carried to any position in the room. The bulb may be easily replaced; and the screen may be easily cleaned.

5. The materials the teacher uses may be of many varieties. He may create his own visuals through a machine or chemical process. He may copy colored and black and white pictures. He may copy printed material. Also, there is a vast amount of pre-made visual kits available in the subject areas.
6. The machine may be turned off when you wish the students' attention to come back to you. Because you are there next to the projector, you need not ~~lose~~ contact by walking back and forth.
7. Because the students may need repetition, you have a permanent file of visuals which you may use whenever you wish. These may be kept indefinitely and reused. If a student is absent, he may easily preview the materials missed through the use of the visuals.
8. Students can use the transparencies themselves. By using a wax pencil, they may write down their own line interpretations or stress marks. Tests

may be given on the overhead projector also.

Numerous studies have been conducted to determine how much time is saved by using transparencies and the quality of learning that results from their use. One such extensive experiment was conducted at the University of Texas in 1960. There the object was to compare results in engineering drawing classes, some of which were taught with careful use of the chalkboard and others with projected transparencies. The experiment, conducted by C. W. Chance, was supported by funds from the National Defense Education Act. It required a full semester and involved the use of 200 transparencies and 800 overlays. The results showed a saving of 15 minutes of every 60-minute lecture period when transparencies were used. The experimenter found a measurably higher attentiveness in the transparency group, which, in final examinations and final grades, was also significantly superior to the group taught by chalkboard. It was not surprising that both students and instructors favored the use of transparencies.⁶

The overhead projector has made its debut in the field of business and education. We, as educators, must develop its potential power and advantages to their full value. By becoming familiar with this machine and by using it, we are progressing with education.

The following chapter contains the transparencies used in one area of speech education, oral interpretation.

⁶James W. Brown, Richard B. Lewis and Fred F. Harclerod, A-V Instruction--Materials and Methods (2d ed.; New York: McGraw-Hill Book Company, 1959), pp. 472-473.

The chapter is arranged so that the reader may read the explanation of the visual before he sees it. The actual visuals used in teaching this mode of education are included in the chapter.

CHAPTER II

VISUAL MATERIALS

This section contains the actual visual aids I used. These transparencies may be used repeatedly and stored indefinitely. When they are used it is helpful to frame them with cardboard for ease of handling. They are made of acetate. The 3M Company distributes this type of transparency. I have used their brand of acetate as well as their equipment for creating the visual aid. This equipment includes:

1. Thermo-Fax Secretary (Model 45C).--This machine copies carbon images from a sheet of paper on to the clear acetate sheet.
2. 3M Brand Dry Photo Copier (Model 76).--This machine copies colored pictures on to an acetate sheet. The resulting image is black and white halftone. This is a visual which produces color in terms of grey, browns, and neutral shades.
3. 3M Brand Overhead Projector (Model 66).--This machine is the projector which transfers the image from the acetate sheet to the screen. It is frequently referred to as the projector.

This definition of oral interpretation is a workable one. Since I feel you should start with knowing what you are doing, I started with a definition.

I feel there is a definite art involved in oral interpretation. The entire mind and body are turned toward a creative effort. And to do so successfully, is an art.

The reader next must concentrate on creating a mental image in his own mind through his ability to re-experience. This experience he recalls, must be communicated to the listener through the reader's body and voice. And the final result is for the listener to get the same image as the reader.

I have chosen this definition because it is clear, easy to understand and brief. It is one of my own devising and my own feelings. I have found that it has a great amount of meaning to the student because he can understand the words. They are familiar to him.

We spend a good deal of time discussing this definition. It is most important that you explain clearly what this is all about. Of course, the following visuals further explain it, and how to do it. However, it does not hurt to frequently review this definition and to apply it to your own demonstrations and those of the students.

ORAL INTERPRETATION

The art of creating an image in the mind of the listener, through the effective use of the reader's voice and body.

INTERPRETATION

ORAL

The art of creating an
image in the mind of the
listener, through the effective
use of the resources
of the body.

Imagery appeals to the senses. There are six varieties. The first one is visual and the transparency explains this. A person recalls or imagines a visual image. The next one is auditory. The reader recalls a sound and reacts to it. Olfactory is the sense of smell; gustatory recall or sense of taste; and lastly, tactile refers to our sense of touch and thermal to our response to heat and cold. Many of these appeals are dependent upon one another. For instance, you not only see a fire, but you hear, smell, touch and respond to the heat. We also have imagery which involves the muscles. Physical activity is called kinetic, and kinesthetic refers to the way muscles relax and tense. All are important to the interpreter.⁷

I have chosen to draw the picture to demonstrate what is going on in the reader's mind. It is a universal picture as it deals with common symbols. The picture is amusing due to its simplicity. This is an important key to using the overhead, for if too much is crowded on to one visual the student will become involved with the confusion, rather than with the point the teacher is trying to make.

⁷ Karl F. Robinson and Charlotte Lee, Speech in Action (Chicago: Scott, Foresman and Company, 1965), pp. 335-336.

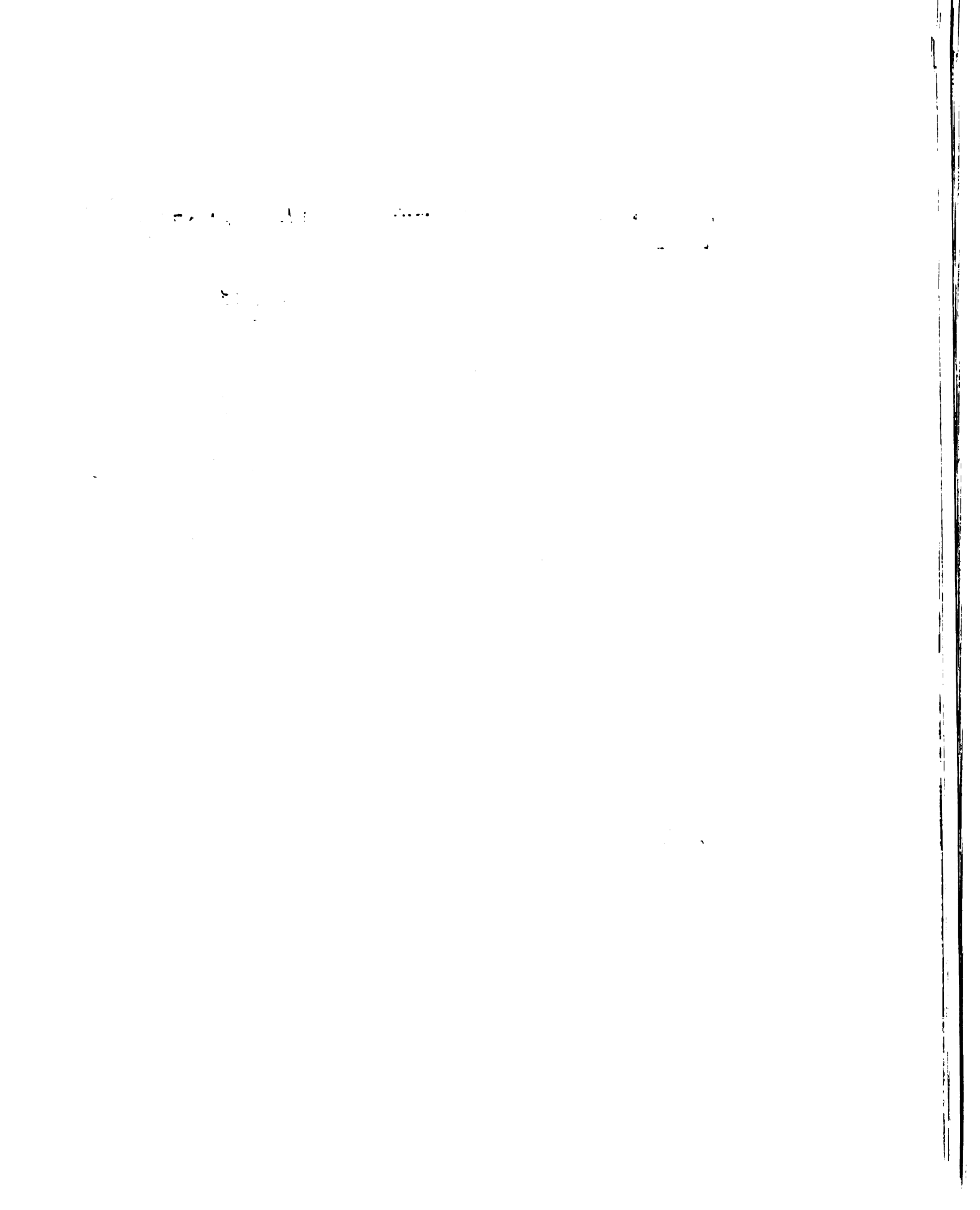




This exercise is taken from Speech in Action, p. 255. I have used it to explain Imagery. I ask the students to think of a mental picture of a forest and a woods. Then we discuss what is in their minds. The students often come up with other examples such as pretty and beautiful; risky and dangerous; hurry and run; canine and dog. This can be a lot of fun and also put your imagination to work. I try to start with concrete words (nouns) and work into adjectives, adverbs, and verbs. It is interesting to recall the meanings we attach to words. And, also, it makes the students more aware of what word they use to describe.



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Along with the previous transparency, this one explains the word "forest." It is from a poem by Longfellow. I quickly flash on the next transparency so as to give the students a pictorial view of the word. We then discuss how their mental image differed and agreed with the next visual.

This is the forest primeval

The murmuring pines and
the hemlocks, . . .

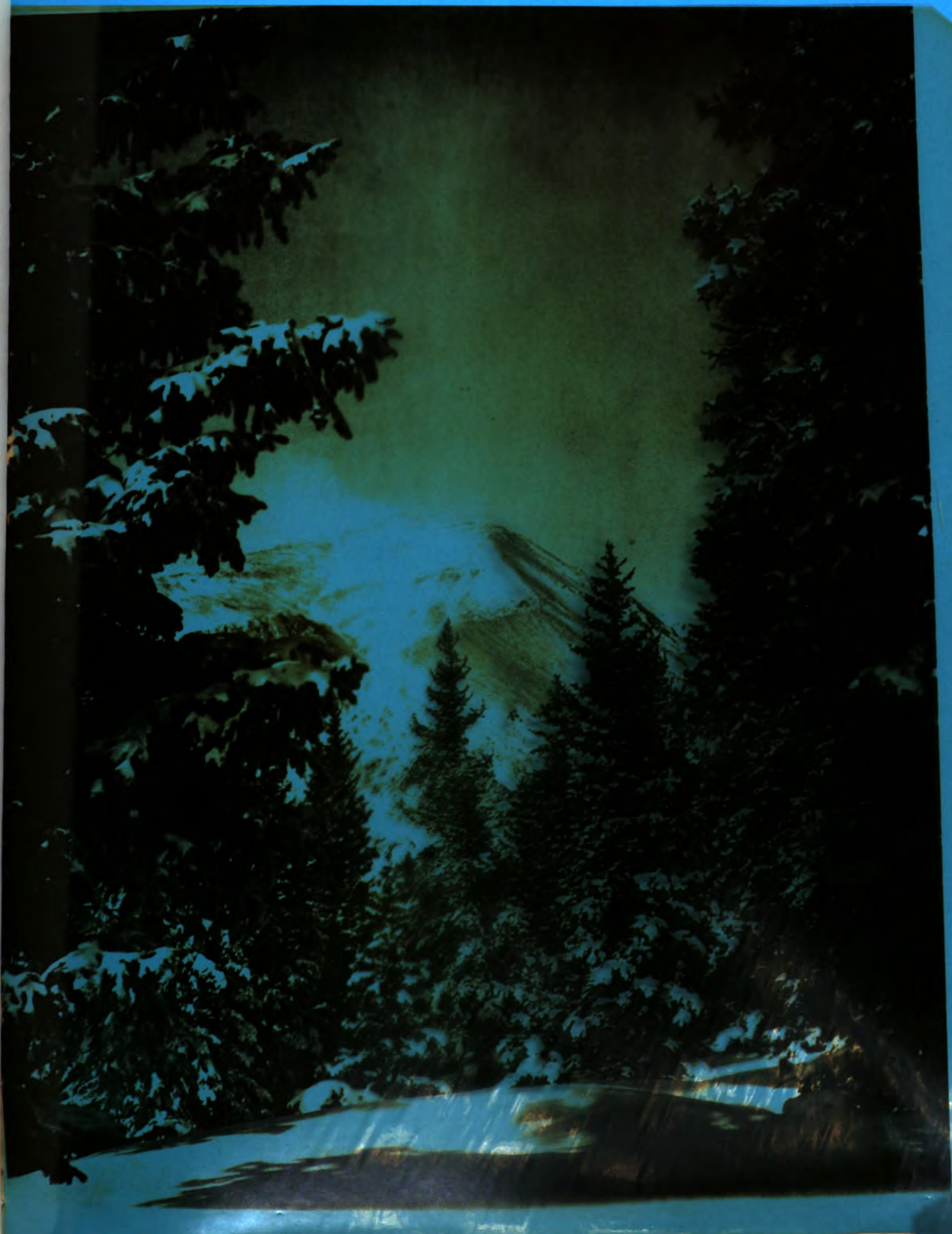
LONG FELLOW

This is the forest primoral

The murmuring birds and
the hum of bees

LORD-FELLOW

This visual shows the pines tipped with snow. The students enjoy the contrast and comparison with their own mental picture.





This poem by Frost, describes a woods. It is used to compare the woods to the forest. The lines are familiar to many students and are concrete.

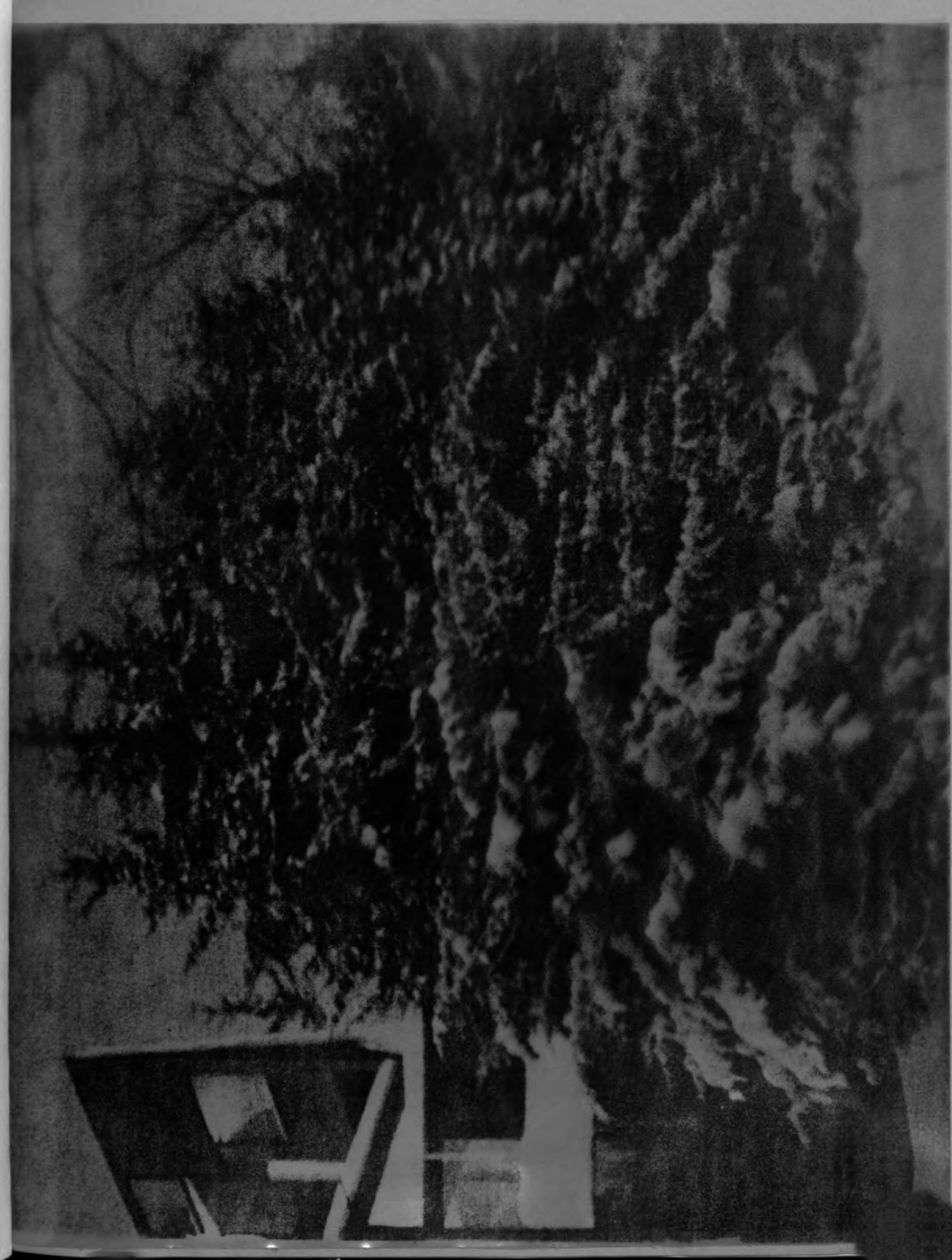
Whose woods these are I
think I know,
His house is in the village
though;
He will not see me stopping
here
To watch his woods fill up
with snow.

ROBERT FROST

When we were out
I went to drink
this beer in the village
; about
the mill not see me
here
to water his horse
with water.

Robert Frost

This picture shows the woods. Again I ask students to describe their mental pictures.





A further imagery exercise can be done. Ask all the students but one to cover their eyes. Flash the following picture on the overhead screen. Ask the one remaining student to describe the picture to the rest of the class. Then before the class sees the picture, ask them to compose a mental picture from the description of the one student. When they see the picture ask how many came close to seeing the same mental picture. This exercise demonstrates the difficulty the reader has when he tries to re-create a picture in the mind of his audience.

I chose this picture as it is an unusual one. It demands imagination; and very few students can mentally recall the picture from an oral description. Thus it supports my emphasis on the need to analyze, study, and practice.





This transparency is used in the previously described Imagery exercise.





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Now that I have covered imagery, I introduce the actual topic--oral interpretation. They have an idea of what interpretation demands. Now, I explain how it is done. I choose to give the students a wide range of literary materials to choose from. An ideal situation allows for each student to try each type. However, on the high school level, interpretation is a unit, and therefore, limited by time. It is a good idea to stress the variety and types of materials. At this point I try to demonstrate different types by interpreting the materials listed in Chapter III.

At this time I also give the students the Library Sheet in Chapter III. Many students do not know how to use the library. Others have forgotten. So we spend some time going over the sheet and studying examples. A tour of the library does help, too. The student can see where materials are and connect the terms with the actual object.

How IS IT DONE ?

1. The reader chooses a selection which appeals to him. It may be:

the cutting from a book

a short story

a poem or song

biography

an original creation by you

a play

and many other types of written material.

How is it done?

The reader chooses a selection
which appears to him.
It may be:

the cutting from a book
or short story

or news or diary

or biography

or original material by you

or play

and many other types of

written material.

After a choice comes the analysis. This is done so that the interpreter knows what he is interpreting. After all, we cannot convey a meaning if we do not have one. It is important to stress the fact that we can never know the author's true intent, but we analyze to find out as much as we can about his intent. A general encyclopedia, biography, or Who's Who can give author information. It is also a good idea to read several selections by the same author in order to understand his style and main ideas. A dictionary is a handy and necessary tool. A reader must understand each word. If he fails to do so he may misinterpret or mispronounce a very important word.

A student need not fear the process of analysis. This does not spoil good literature. Rather it enables us to understand the author's skill and intent.

2. The reader familiarizes himself very well with his selection. He does not memorize it.

Know the BACKGROUND

Know the AUTHOR

Know the MEANING

Know WORD PRONUNCIATION & MEANING

Know AUTHOR'S INTENT IF POSSIBLE

The reader will be familiarized
himself very well with
his selection. He does not
memorize it.

Know the BACKGROUND

Know the AUTHOR

Know the MEANING

Know WORD DENOTATION & CONNOTATION

Know AUTHOR'S INTENT & PURPOSE

The need for practice cannot be stressed too much. Many students confuse reading with interpreting and neglect to practice because of the false impression of interpretation being easy. It helps to explain how to practice. A mirror helps a student to observe muscle reaction and physical reaction. Encourage him to read aloud until he can do so without the need to constantly look at his paper. At this point eye contact may be discussed. There is a need for the student to understand that he must communicate with the audience with his entire body.

Some students have trouble "feeling" the mood of literature. A suggestion is to let your emotions guide you. Chances are that students will be fairly inhibited at first and tend to hide emotions. Encourage them to free themselves and truly express their feelings. It is easier to quell an emotion than to overemphasize it.

Voice alone cannot do the whole job. Your listeners see you before they hear you. The way you walk to the platform can set a mood. As an interpreter, you must have a flexible, controlled body so that you look at ease and so no personal mannerisms distract the audience from the experience you are sharing with them. The better your technique, the less obvious it is. They must have their attention free to concentrate on what you are saying, not on how you are saying it.

⁸ Ibid., p. 259.

3. He practises ...

Read aloud

Let your emotions guide you

Try gesturing naturally

Be conscious of how your

body can communicate

the meaning

3. The practices ...

Lead about

Let your students guide you
Try gesturing naturally
Be conscious of how you
communicate
The meaning

An introduction is very important to the audience. It sets the scene. The reader need not tell what the work is about. This will be evident from his reading. Speak as you would normally. Be as brief and clear as possible. The reader may often wish to pause before beginning so as to gain a mood.

This transparency lists several things the reader may include in his introduction. If more than one character is included, the reader may need to clarify this. The time and setting are also important in some instances. It is permissible for a reader to connect several short works by introductory methods.

Encourage the students to work out several introductions and rehearse them with his reading.



At this point, I use a poem and start the process of analysis. It helps if you ask each student to bring in a poem and apply the analysis to his own poem. This affords practice and exposes the student to literature.

It is necessary to review the poetry sheet in Chapter III. This will give you a common language and review session.

The first step is to analyze the poem in terms of ideas. It doesn't matter what the poem is, there will be ideas in it. Along with this step, the second step analyzes the meaning and mood. Explain the difference to your students. Meaning is what the author is trying to say. Mood is how he says it.

How to PREPARE for an Effective READING of a poem...

- 1) Study the poem to find out its main idea and specific ideas.
- 2) Study the poem for inner meaning and mood.

How to prepare for an
Effective Reading
Exam ...

1) Study the poem to find out
the main idea and specific ideas.

2) Study the poem for minor
meaning and words.

Charlotte Lee suggests the three principles for oral interpretation. These are general guidelines to remember. At this point a student can become frustrated if he is unable to dig for inner meaning and mood. So, it is a good idea to stop and remind the student that meaning and mood are often the same thing. We only look at them differently when we are studying the poem. It will help the student if he realizes he is interpreting the author's works. He cannot express the exact meaning, but he tries to get as close to the author's meaning as possible. Lastly, the student should be reminded that the techniques discussed (practice, introduction in a normal voice) and the techniques to be discussed (rate, emphasis, quality, etc.) should not be applied in a way that seems artificial and false. Never raise your voice because everyone else does when they utter that word. Let your emotions guide you.

1. February 1912

2. [Faint text]

3. [Faint text]

4. [Faint text]

5. [Faint text]

6. [Faint text]

7. [Faint text]

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EXPERIMENT 1

MEASUREMENT OF THE
GRAVITATIONAL CONSTANT

BY
J. H. VAN VLIET

PHYSICS DEPARTMENT
UNIVERSITY OF CHICAGO

PHYSICS 5350, SPRING 1964

ADVISOR: DR. J. H. VAN VLIET

PHYSICS DEPARTMENT
UNIVERSITY OF CHICAGO

PHYSICS 5350, SPRING 1964

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PHYSICS 5350, SPRING 1964

PHYSICS DEPARTMENT
UNIVERSITY OF CHICAGO

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This sheet explains how to go about creating a mood. The need to concentrate cannot be stressed too much. Since every muscle is used, you the reader must be constantly conscious of what you are doing. This is extremely difficult for students to do. Again, ask your students to recall the imagery exercises. They would see something and then re-tell about it. Interpretation is the same thing. The student must mentally experience and call on past experiences. Then he re-experiences the mood and creates an interpretation. Lastly I have stressed the word "Practice."

The color and technique of this transparency adds interest and emphasis to this visual.

CONCENTRATE

EXPERIENCE

RE-EXPERIENCE

PRACTICE

PRACTICE

PRACTICE

CONSULTANTS

EXPERIENCE

RE-EXPERIENCE

PRACTICE

PRACTICE

PRACTICE

The next two visuals deal with techniques of oral interpretation. I refer to a technique as a tool or method for interpreting. Lee, in her book, Oral Interpretation, states the following ideas.

Each main idea and word needs a particular amount of stress. This may be attained through lowering or raising the voice, pausing before or after, and many other ways. This technique is one of the most important. It is not a terribly difficult one to grasp. I ask my students to underline words in their poem which should be emphasized. Through oral reading, the audience can quickly determine if the word emphasized is the appropriate one. Also, there is a visual later in the thesis which demonstrates this technique using the class as a whole.

Rate is the speed at which we speak. But along with rate comes pausing. This is difficult for a beginner to do. They usually will read too quickly. It helps to demonstrate how the pause and various rates can be used as a technique. Poetry demands much emphasis on rate. Again, the students' individual poems could be used as examples.⁹

Quality is closely connected with tone. This technique is the most difficult to incorporate because of

⁹Charlotte I. Lee, Oral Interpretation (2d ed.; Boston: Houghton Mifflin Company, 1959), p. 130.

its intangibility. I try to explain that it is the little extra which makes the reading sound perfect. It is a technique which will not occur to the beginning reader. However, it is one that needs stressing.¹⁰

Pitch and force are tied together because one can often control the other. We refer to pitch as a tone level in the voice, created by tension of the vocal bands. The force with which we let air pass through the vocal box will influence the pitch. Thus we do breathing exercises to demonstrate how this works. It is difficult for a student to change his pitch and air stream flow. But, it can be done. As for force, this is best explained by using a match and enunciating close to it when it is lit. The wavering of the flame will be influenced by the force of your breath. Again, demonstrating appropriate use of pitch and force does help the student.

Pitch is predetermined by our physical makeup. The vocal bands and larynx control the range of the voice. However, some of us inadvertantly raise our pitch (according to a musical scale) when we become nervous. Therefore, it is important to stress relaxation and proper breathing. (My students had been through this unit eariler in the year and were able to do breathing exercises.) It is also a

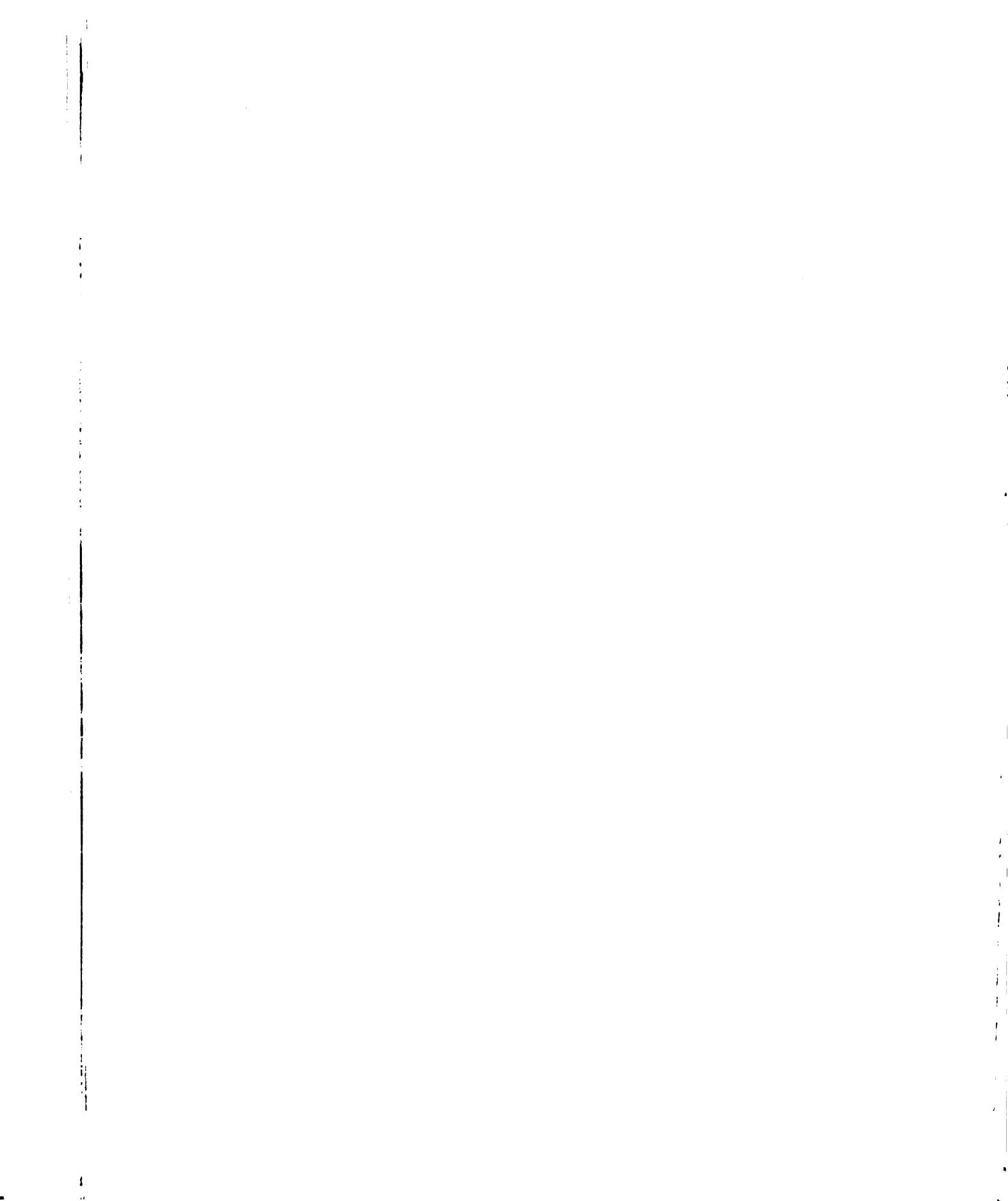
¹⁰Ibid., p. 126.

good idea to demonstrate how a change in pitch can add considerably to the character in the interpretation.¹¹

Rhythm is the most difficult of the techniques to understand. It is quality of balance which works through a certain design of the author. By this I mean, that climax and anticlimax together in a set pattern result in a rhythm. The stressed and unstressed syllables of a poem create rhythm. The hero and villain in discourse equal rhythm. The best way to explain this to the student is to start with poetry and explain beat. From this launching point, the teacher may go into prose, songs, and other literary areas.¹²

¹¹ Ibid., p. 123.

¹² Ibid., p. 49.



EMPHASIS:

EMPHASIZE IMPORTANT WORDS AND SUBORDINATE UNIMPORTANT WORDS.

PRACTICE FOR PROPER EMPHASIS

EMPHASIS IS ALSO ACHIEVED BY THE USE OF PAUSE

John sails for England tomorrow.

RATE:

READ AT THE PROPER RATE.

I have fallen in love with American names,
The sharp names that never get fat,
The snakeskin-titles of mining-claims,
The plumed war-bonnet of Medicine Hat,
Tuscon and Deadwood and Lost Mule Flat.

Stephen Vincent Benet

QUALITY:

A rich, colorful voice quality is needed in reading poetry.

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

T. S. Eliot

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PITCH AND FORCE:

MAKE SURE IT IS SUITABLE TO WORK.

RHYTHM:

NOTICE THE BEAT OF THE LINES.

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MAKE SURE IT IS SUITABLE TO WORK.

RHYTHM:
NOTICE THE BEAT OF THE LINES.

Rhymed verse is brought in at this point in connection with the poem each student has selected for study. We thoroughly discuss the poetry sheet in Chapter III. Then we apply what is on the sheet to the visual. I have put examples of rhymed verse, free verse, and blank verse on visuals so that the entire class may understand what the difference is by seeing the difference. I also can underline words and mark the visuals with a wax pencil to illustrate a particular point.¹³

¹³William Leahy, Fundamentals of Poetry (Chicago: Kenneth Publishing Company, 1963), pp. 10-11.

RHYMED VERSE

Horses

They head the list
Of had to bet on,
But I insist
They're worse to get on.

RICHARD ARMOUR

Richard Verses

Richard

They heard the bell
Of how to get on

But I wish

They're never to get on

RICHARD ARMSTRONG

FREE VERSE

Splinter

The voice of the last cricket
across the first frost
is one kind of good-bye.
It is so thin a splinter of
singing.

Free Verse

Splinters

The hair of the last cricket

crosses the first one

is over him of good-bye

It is as thin a splinter

of rain

BLANK VERSE

from JULIUS CAESAR

Cowards die many times before their deaths;

The valiant never taste death but once.

Of all the wonders that I have heard,

It seems to me most strange that
men should fear;

Seeing that death, a necessary end,

Will come when it will come.

SHAKESPEARE

BLACK Verse 3293

From Julius Caesar

Caesar's die many times before their death?
The valiant never taste death but once.
Of all the wonders that I here have seen,
It seems to me most strange that men should fear?
Seeing that death is no punishment to us;
Seeing that, when we are dead, we shall
Come passers-by, and look back on them,
Will come when it will come.

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Ozymandias is a fine example of a poem rich in imagery. I use it to explain emphasis, imagery, and other techniques used by the reader. The class reads it silently as I read it out loud for meaning. We then break it down into its parts and analyze it. I also find this poem to be one that the students are fairly familiar with. This helps, as they feel more at home with the work.

The final use of this visual, is for the teacher to interpret it. Again, demonstration is the best teaching device.¹⁴

¹⁴Lee, op. cit., p. 265.

OZYMANDIAS

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on those lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

Percy Bysshe Shelley

OTYNDIAS

I met a traveller from an antique land
Who said: Two vast and tumultuous seas of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on those lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
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Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
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Percy Bysshe Shelley

This poem is used in the same manner as the previous one. I have chosen it because it has a deeper meaning and the tone can be interpreted many different ways. It leaves room for individualism and is short enough for each student to read.

Unwritten Registry
by Elaine V. Hanns

**You have hours that glow
Jewel-like and exquisite, and I have rare
Mornings and afternoons and midnights, too,
You've loved a city you cannot forget,
And I a hill and wood in April; you,
Bird song and voices I've not known,**

Unwritten Registry
By Elaine V. Evans

You have hours that give
Jewell-like and exquisite, and I have rare
Mornings and afternoons and nights, too,
You've loved a city you cannot forget,
And I will not weep in April; you,
Bird song and voices I've not known,

This final visual is a series of questions which may be used for reviewing purposes, testing purposes, or discussion purposes. I have tried all three, and find them to be successful. They are fact questions, and I find a need for more thorough testing at various intervals through oral presentation and written comprehension tests.

In addition to the visuals, the teacher needs to demonstrate. Therefore, the next section is devoted to suitable materials for oral interpretation by the teacher.

QUESTIONS

What three principles underlie the study of oral interpretation?

How do you study a poem to get its thoughts?

How do you study a poem to get its mood?

How do you phrase the lines of a poem?

How do you achieve proper emphasis?

How do you express the rate of a poem?

How do you adapt the quality of your voice to the reading of a poem?

How do you express the rhythm of a poem?

What are the usual errors made by untrained readers of poetry?



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What are the usual errors made by untrained readers of poetry?

CHAPTER III

COLLECTED MATERIALS FOR DEMONSTRATION

The materials in this section are merely an example of the vast amount of materials available for the interpreter. They have not purposely been "stolen" from the authors. Rather, I have used them with the intent that the interpreter will return to the original publication to seek further information.

There are various types of material included here. I have interpreted these in front of my classes so that they may see the variety of materials as well as the applied techniques. Also, it is helpful to ask various students to try to interpret all or part of the works. Thus, this collection serves as a convenient collection that can quickly be pulled from the desk drawer if the student needs an example of a particular type of literature.

I have chosen the following materials because of their vivid illustrations, colorful language, emotion, and variety.

SONG

Excerpt from "Eleanor Rigby"*

Ah look at all the lonely people
Eleanor Rigby picks up the rice in
the church
Where a wedding has been
Lives in a dream
Waits at the window, wearing the
face that she keeps in a jar by the door
Who is it for?

.

Eleanor Rigby died in the church
and was buried along with her name
Nobody came.

*John Lennon and Paul McCartney, "Eleanor Rigby" (London: Northern Songs, Ltd., 1966).

POEM

The Creation*

And God stepped out on space,
 And he looked around and said:
 I'm lonely -
 I'll make me a world.

And far as the eye of God could see
 Darkness covered everything,
 Blacker than a hundred midnights
 Down in a cypress swamp.

Then God smiled,
 And the light broke,
 And the darkness rolled up on one side,
 And the light stood shining on the other,
 And God said: That's good!

Then God reached out and took the light in his hands,
 And God rolled the light around in his hands
 Until he made the sun;
 And he set that sun a-blazing in the heavens.
 And the light that was left from making the sun
 God gathered it up in a shining ball
 And flung it against the darkness,
 Spangling the night with the moon and stars.
 Then down between
 The darkness and the light
 He hurled the world;
 And God said: That's good!

Then God himself stepped down -
 And the sun was on his right hand,
 And the moon was on his left;
 The stars were clustered about his head,
 And the earth was under his feet.
 And God walked, and where he trod
 His footsteps hollowed the valleys out
 And bulged the mountains up.

* James Weldon Johnson, God's Trombones: Seven Negro Sermons in Verse (New York: Viking Press, 1965), pp. 17-20.

Then he stopped and looked and saw
That the earth was hot and barren.
So God stepped over to the edge of the world
And he spat out the seven seas -
He batted his eyes, and the lightnings flashed -
He clapped his hands, and the thunders rolled -
And the waters above the earth came down,
The cooling waters came down.

Then the green grass sprouted,
And the little red flowers blossomed,
The pine tree pointed his finger to the sky,
And the oak spread out his arms,
The lakes cuddled down in the hollows of the ground,
And the rivers ran down to the sea;
And God smiled again,
And the rainbow appeared,
And curled itself around his shoulder.

Then God raised his arm and he waved his hand
Over the sea and over the land,
And he said: Bring forth! Bring forth!
And quicker than God could drop his hand,
Fishes and fowls,
And beasts and birds
Swam the rivers and seas,
Roamed the forests and woods,
And split the air with their wings.
And God said: That's good!

Then God walked around,
And God looked around
On all that he had made.
He looked at his sun,
And he looked at his moon,
And he looked at his little stars;
He looked on his world
With all its living things,
And God said: I'm lonely still.

Then God sat down -
On the side of a hill where he could think;
By a deep, wide river he sat down;
With his head in his hands,
God thought and thought,
Till he thought: I'll make me a man!

Up from the bed of the river
God scooped the clay;
And by the bank of the river
He kneeled him down;
And there the great God Almighty
Who lit the sun and fixed it in the sky,
Who flung the stars to the most far corner of the night,
Who rounded the earth in the middle of his hand;
This Great God,
Like a mammy bending over her baby,
Kneeled down in the dust
Toiling over a lump of clay
Till he shaped it in his own image;

Then into it he blew the breath of life,
And man became a living soul.
Amen. Amen.

NARRATIVE POEM

Excerpt from John Brown's Body*

Cudjo buried the silverware
 On a graveyard night of sultry air
 While the turned sods smelled of the winter damp
 And Mary Lou Wingate held the lamp.
 They worked with a will. They did not speak.
 The light was yellow. The light was weak.
 A tomb-light casting a last, brief flame
 Over the grave of Wingate fame.
 The silver bowl of the Wingate toasts,
 The spoons worn hollow by Wingate ghosts,
 Sconce and ladle and bead-rimmed plate
 With the English mark and the English weight,
 The round old porringer, dented so
 By the first milk-teeth of the long ago,
 And the candlesticks of Elspeth Mackay
 That she brought with her youth on her wedding-day
 To light the living of Wingate Hall
 While the mornings break and the twilights fall
 And the night and the river have memories . . .

There was a spook in Cudjo's eyes
 As he lowered the chests where they must lie
 And patted the earth back cunningly.
 He knew each chest and its diverse freight
 As a blind man knows his own front gate.
 And, decade by decade and piece by piece,
 With paste and shammy and elbow-grease,
 He had made them his, by the pursed-up lips
 And the tireless, polishing fingertips,
 Till now as he buried them, each and all,
 What he buried was Wingate Hall,
 Himself and the moon and the toddy-sippers,
 The river mist and the dancing-slippers,
 Old Marse Billy and Mary Lou
 And every bit of the world he knew,
 Master and lady and house and slave,
 All smoothed down in a single grave.
 He was finished a length. He shook his head.
 "Mistis, reckon we's done," he said.
 They looked at each other, black and white,
 For a slow-paced moment across the light.

*Stephen Vincent Benet, John Brown's Body (Garden City, N.Y.: Doubleday, Doran and Co., Inc., 1931).

Then he took the lamp and she smoothed her shawl
And he lit her back to the plundered Hall,
To pray, with her old serene observance
For the mercy of God upon faithful servants
And a justice striking all Yankees dead
On her cold, worn knees by the great carved bed,
Where she had lain by a gentleman's side,
Wife and mother and new-come bride,
Sick with the carrying, torn with the borning,
Waked by the laughter on Christmas morning,
Through love and temper and joy and grief,
And the years hone by like the blowing leaf.

She finished her prayer with Louisa's child,
And, when she had risen, she almost smiled.
She struck her hand on the bedstead head,
"They won't drive me from my house," she said,
As the wood rang under her wedding-ring.
Then she stood for a moment, listening,
As if for a step, or a gentleman's name,
But only the gnats and the echoes came.

SHORT STORY

Excerpt from The Telltale Heart*

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little-- a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily--until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open--wide, wide open--and I grew furious as I gazed upon it. I saw it with perfect distinctness-- all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person; for I had directed the ray, as if by instinct, precisely upon the spot.

And have I not told you that what you mistake for madness is but over-acuteness of the senses?--now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!--do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me--the sound would be heard by a

*Edgar Allan Poe, "The Telltale Heart," in Good Times Through Literature, ed. Robert C. Pooley, et. al., (Chicago: Scott, Foresman and Company, 1956), pp. 60-61.

neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once--once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

PROSE

Excerpt from The Prophet*

Then said Almitra, Speak to us of Love.

And he raised his head and looked upon the people, and there feel a stillness upon them. And with a great voice he said:

When love beckons to you, follow him,
Though his ways are hard and steep.
And when his wings enfold you yield to him,
Though the sword hidden among his pinions may wound you.

And when he speaks to you believe in him,
Though his voice may shatter your dreams as the north wind lays waste the garden.

For even as love crowns you so shall he crucify you.
Even as he is for your growth so is he for your pruning.

Even as he ascends to your height and caresses your tenderest branches that quiver in the sun,

So shall he descend to your roots and shake them in their clinging to the earth.

Like sheaves of corn he gathers you unto himself.

He threshes you to make you naked.

He sifts you to free you from your husks.

He grinds you to whiteness.

He kneads you until you are pliant;

And then he assigns you to his sacred fire, that you may become sacred bread for God's sacred feast.

All these things shall love do unto you that you may know the secrets of your heart, and in that knowledge become a fragment of Life's heart.

But if in your fear you would seek only love's peace and love's pleasure,

Then it is better for you that you cover your nakedness and pass out of love's threshing-floor,

Into the seasonless world where you shall laugh, but not all of your laughter, and weep, but not all of your tears.

*Kahlil Gibran, The Prophet (New York: Alfred A. Knopf, 1965). pp. 11-14.



Love gives naught but itself and takes naught but
from itself.

Love possesses not nor would it be possessed;
For love is sufficient unto love.

When you love you should not say, "God is in my
heart," but rather, "I am in the heart of God."

And think not you can direct the course of love,
for love, if it finds you worthy, directs your course.

Love has no other desire but to fulfil itself.

But if you love and must needs have desires,
let these be your desires:

To melt and be like a running brook that sings
its melody to the night.

To know the pain of too much tenderness.

To be wounded by your own understanding of love;

And to bleed willingly and joyfully.

To wake at dawn with a winged heart and give
thanks for another day of loving;

To rest at the noon hour and meditate love's
ecstasy;

To return home at eventide with gratitude;

And then to sleep with a prayer for the beloved
in your heart and a song of praise upon your lips.



PROSE

Excerpt from Alice's Adventures Under Ground*

Down, down, down. Would the fall never come to an end? "I wonder how many miles I've fallen by this time?" said she aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think--" (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) "--yes, that's about the right distance--but then what Longitude or Latitude line shall I be in?" (Alice had no idea what Longitude was, or Latitude either, but she thought they were nice grand words to say.)

Presently she began again: "I wonder if I shall fall right through the earth! How funny it'll be to come out among the people that walk with their heads downwards! But I shall have to ask them what the name of the country is, you know. Please, Madam, is this New Zeland or Australia?" --and she tried to curtsey as she spoke, (fancy curtseying as you're falling through the air! Do you think you could manage it?) "And what an ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written up somewhere."

Down, down, down: there was nothing else to do, so Alice soon began talking again. "Dinah will miss me very much tonight, I should think!" (Dinah was the cat.) "I hope they'll remember her saucer of milk at tea-time! Oh, dear Dinah, I wish I had you here! There are no mice in the air, I'm afraid, but you might catch a bat, and that's very like a mouse, you know, my dear. But do cats eat bats, I wonder?" And here Alice began to get rather sleepy, and kept on saying to herself, in a dreamy sort of way "Do cats eat bats? Do cats eat bats?" and sometimes "Do bats eat cats?" for, as she couldn't answer

* Lewis Carrol, Alice's Adventures Under Ground (New York: Dover Publications, Inc., 1965), facsimile of the author's manuscript book with additional material from the facsimile edition of 1886.

either question, it didn't matter which way she put it. She felt that she was dozing off, and had just begun to dream that she was walking hand in hand with Dinah, and was saying to her very earnestly, "Now, Dinah, my dear, tell me the truth. Did you ever eat a bat?" when suddenly, bump! bump! down she came upon a heap of sticks and shavings and the fall was over.

Alice was not a bit hurt, and jumped on to her feet directly: she looked up, but it was all dark overhead; before her was another long passage, and the white rabbit was still in sight, hurrying down it. There was not a moment to be lost: away went Alice like the wind, and just heard it say, as it turned the corner, "My ears and whiskers, how late it's getting!" She turned the corner after it, and instantly found herself in a long, low hall, lit up by a row of lamps which hung from the roof.

There were doors all round the hall, but they were all locked, and when Alice had been all round it, and tried them all, she walked sadly down the middle, wondering how she was ever to get out again.

HUMOROUS PROSE

An Afternoon Stroll*

When I go strolling down to the post office to buy stamps to write to my cousins, my mother says, "Don't walk on the Court House side." That is where the checker players sit. When I get to the pansy bed, my mother calls, "Don't walk past the barber shop." That is where the men take off their collars. When I get to the linden trees, my mother says, "Don't pass the saloon." That is where the door is sawed off at the top and the bottom and the music box is. So I walk in the middle of the street and jump the stepping stones.

And when I get back, my mother says, "Oh, oh, your best ankle strap slippers, they are covered with dust." Some people sure are hard to please. If the Court House is on one side of the street, and the barber shop and saloon are on the other side of the street, and I can't walk in the middle, I guess my mother wants me to fly to the places I go just like St. Francis of Assisi. That's what the Catholics say. But the priest drinks all the wine at that church and maybe he was just seeing things.

Strolling is walking slow and easy like getting married is because it gives you time to maybe change your mind. You stroll when you are a baby sitting in your carriage. You stroll when you are a young lady and have a beau. Then you stroll when you are an old lady and it doesn't matter where you are going or when you get back. When you stroll you get dressed up. Only when I stroll up on Holton Street, I wear my fighting clothes.

Holton Street is where I have my worse trouble. That is another part of town. That is where the Campbellites live. They asked me to their old church party and my mother made me go. And I wore my hat and it was summer, and Alice Coleman laughed because I had on my hat. I said to her, I said, "You shouldn't go in a church without your hat." And she said, "You should too," and I said, "You shouldn't," and she said, "Who said so?" and I said, "St. Paul said so," and she said, "He didn't," and I said, "He did," and she said, "He didn't" and I said, "He did," and she said, "Foofie on St. Paul," and

*Virginia Cary Hudson, O Ye Jigs and Juleps!
(New York: The Macmillan Company, 1962), pp. 40-43.

that is when I slapped her. Once for St. Paul, and I slapped her for the whole state of Christ's church universal and then I pinched her for myself. That slapping was righteous indignation, but that pinch was my own and the devil's idea.

She ran home from the church party screaming and yelling, but I stayed and ate my ice cream. And Miss Billie called my mother up. Miss Billie is Alice's mother. Whoever heard of a mother named Billie? My mother made me sit in my chair one whole hour and read St. Paul. She said that was a good day to read all St. Paul said. So I read about enduring all things and not to behave yourself unseemly. But I bet one thing. I bet St. Paul didn't know any Campbellites and didn't ever go strolling up on Holton Street.

I asked Mrs. Scofield if she would please give me a Persian kitten when her cat had one, and she said there weren't going to be any kittens, and I said, "Why?" and she said just because her cat's name was Henry. And if Mrs. Scofield's cat can't have kittens because it is named Henry, how can Alice's mother have her when her name is Billie?



PLAY

Excerpt from The Lark*

Joan: Blessed Saint Michael. I am in prison. Come to me. Find me. I need you now. I told you that I was afraid of fire, long before I ever knew--or did I always know? You want me to live? Why do I call for help? You must have good reason for not coming to me. They think I dreamed it all. Maybe I did. But it's over now . . .

(Warwick enters)

Monseigneur, I have done wrong. And I don't know how or why I did it. I swore against myself. That is a great sin, past all others--(desperately). I still believe in all that I did, and yet I swore against it. God can't want that. What can be left for me?

(Yes) I will wear cast-off brocade and put jewels in my hair and grow old. I will be happy that few people remember my warrior days and I will grovel before those who speak of my past and pray them to be silent. And when I die, in a big fat bed, I will be remembered as a crazy girl who rode into battle for what she said she believed, and ate the dirt of lies when she was faced with punishment. That will be the best that I can have--if my little Charles remembers me at all. If he doesn't there will be a prison dungeon, and filth and darkness--(cries out) What good is life either way?

(Speaking to voices) I was only born the day you first spoke to me. My life only began on the day you told me what I must do, my sword in hand. You are silent, dear my God, because you are sad to see me frightened and craven. And for what? A few years of unworthy life. I know, I took the good days from You and refused the bad. I know. Dear my God forgive me and take me back for what I am. Call your soldiers, Warwick. I deny my confession.

* Jean Anouilh, "The Lark," in Twenty Best European Plays on the American Stage, ed. John Gassner (New York: Crown Publishers, Inc., 1963), pp. 116-117.



You have a funny gentleman's face. But you are kind. Come now. Soldiers. Englishman. Give me back my warrior clothes. And when I have put them on, call back the priests. Please God, help me now.

PLAY

Excerpt from The Diary of Anne Frank*

Anne: Look, Peter, the sky. What a lovely lovely day! Aren't the clouds beautiful? You know what I do when it seems as if I couldn't stand being cooped up for one more minute? I think myself on a walk in the park where I used to go with Pim. Where the jonquils and crocus and the violets grow down the slopes. You know the most wonderful part about thinking yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time . . . It's funny . . . I used to take it all for granted . . . and now I've gone crazy about everything to do with nature. Haven't you?

Peter: I've just gone crazy. I think if something doesn't happen soon . . . if we don't get out of here . . . I can't stand much more of it!

Anne: I wish you had a religion, Peter.

Peter: No, thanks! Not me!

Anne: Oh, I don't mean you have to be Orthodox . . . or believe in heaven and hell and pergatory and things . . . I just mean some religion . . . it doesn't matter what. Just to believe in something! When I think of all that's out there . . . the trees . . . and flowers . . . and seagulls . . . when I think of the dearness of you, Peter, . . . and the goodness of the people we know . . . Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day . . . When I think of these good things, I'm not afraid any more . . . I find myself, and God, and I

*Frances Goodrich and Albert Hackett, "The Diary of Anne Frank" in Best American Plays, 1918-1958 Supplementary Volume, ed. John Gassner (New York: Crown Publishers, Inc., 1963), pp. 685-686.

Peter: That's fine! But when I begin to think, I get mad! Look at us, hiding out for two years. Not able to move! Caught here like . . . waiting for them to come and get us . . . and all for what?

Anne: We're not the only people that've had to suffer. There've always been people that've had to . . . sometimes one race . . . sometimes another . . . and yet . . .

Peter: That doesn't make me feel any better!

Anne: I know it's terrible trying to have any faith . . . when people are doing such horrible But, you know what I sometimes think? I think the world may be going through a phase, the way I was with Mother. It'll pass, maybe not for hundreds of years, but some day . . . I still believe, in spite of everything, that people are really good at heart.

Peter: I want to see something now . . . Not a thousand years from now!

Anne: But, Peter, if you'd only look at it as part of a great pattern . . . that we're just a little minute in the life Listen to us, going at each other like a couple of stupid grownups! Look at the sky now. Isn't it lovely? Some day, when we're outside again, I'm going to . . .

And so it seems our stay is over. They are waiting for us now. They've allowed us five minutes to get our things. We can each take a bag and whatever it will hold of clothing.

Nothing else. So, dear Diary, that means I must leave you behind. Good-bye for a while.

P.S. Please, please, Miep, or Mr. Kraler, or anyone else. If you should find this diary, will you please keep it safe for me, because some day I hope

CHAPTER IV
LESSON PLANS AND METHOD OF EVALUATION

Fundamentals of Poetry*

1. Poetry

Poetry is a patterned form of verbal or written expression of ideas in concentrated, imaginative, and rhyme and a specific meter, but not necessarily.

2. Meter

Meter is the pattern of stresses and unstressed syllables established in a line of poetry. The stressed (') syllable is also called the accented or long syllable. The unstressed (˘) syllable is also called the unaccented or short syllable. In determining the meter, the importance of the word, the position in the metrical pattern, and other linguistic factors should be considered. In identifying the meter of a line of verse, the type and the number of feet are considered.

3. Verse Forms

The kinds of verse forms based on meter and rhyme are: (a) rhymed verse, (b) blank verse, and (c) free verse.

*William Leahy, Fundamentals of Poetry (Chicago: Kenneth Publishing Company, 1963).

4. Rhymed Verse

Rhymed verse consists of verse with end rhyme and usually with a regular meter.

HORSES

They head the list
 Of bad to bet on,
 But I insist
 They're worse to get on.
 --Richard Armour

5. Blank Verse

Blank verse consists of lines of iambic pentameter without end rhyme.

from JULIUS CEASAR

Cowards die many times before their deaths;
 The valiant never taste of death but once.
 Of all the wonders that I yet have heard,
 It seems to me most strange that men should fear;
 Seeing that death, a necessary end,
 Will come when it will come.
 --Shakespeare

6. Free Verse

Free verse consists of lines that do not have a regular meter and do not contain rhyme.

SPLINTER

The voice of the last cricket
 across the first frost
 is one kind of good-by.
 It is so thin a splinter of singing.

7. Rhyme

Rhyme (also spelled "rime") is the similarity or likeness of sound existing between the two words. A true

rhyme should consist of identical sounding syllables that are stressed and the letters preceding the vowel sounds should be different. Thus (fun and run) are true or perfect rhymes because the vowel sounds are identical preceded by different consonants.

8. Alliteration

Alliteration is the repetition of the initial letter or sound in two or more words on a line of verse.

"How much dew could a dewdrop drop if a dewdrop did drop dew?"

9. Onomatopoeia (on o mat o pe a)

Onomatopoeia is the use of a word to represent or imitate natural sounds: (buzz, cruch, tinkle, gurgle, sizzle, hiss).

from THE COMING OF ARTHUR

Clang battleaxe, and clash brand!
Let the king reign.
--Tennyson

10. Assonance

Assonance is the similarity or repetition of a vowel sound on two or more words. Assonance is sometimes called partial or near rhyme. "Lake" and "stake" are rhyme. "Lake" and "fate" are assonance. "Base" and "face" are rhymes, but "base" and "fade" are assonance.

11. Consonance

Consonance is the repetition of consonant sounds within a line of verse. Consonance is similar to alliteration except that consonance doesn't limit the repeated sound to the initial letter of a word.

from CROSSING THE BAR

But such a tide as moving seems asleep,
Too full for sound and foam,

from IN MEMORIAM

Oh yet we trust that somehow good
Will be the final goal of ill
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

from THE BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.

12. Refrain

A refrain is the repetition of one or more phrases or lines at intervals on a poem, usually at the end of a stanza. The refrain often takes the form of a chorus.

THIS SMOKING WORLD

Tobacco is a dirty weed:

I like it.

It satisfies no normal need:

I like it.

It makes you thin, it makes you lean,
It takes the hair right off your bean,
It's the worst darn stuff I've ever seen:

I like it.

--G. L. Hemminger

13. Repetition

Repetition is the reiterating of a word or phrase within a poem.

THE HAMMERS

Noise of hammers once I heard,
 Many hammers busy hammers,
 Beating, shaping, night and day,
 Shaping, beating dust and clay
 To a place; saw it reared;
 Saw the hammers laid away.

And I listened, and I heard
 Hammers beating, night and day
 In a palace newly reared,
 Beating it to dust and clay:
 Other hammers, muffled hammers,
 Silent hammers of decay.
 --Ralph Hodgson

14. Figure of Speech

A figure is an expression on which the words are used in a nonliteral sense to present a figure, picture, or image.

15. Simile

A simile is a direct or explicit comparison between two usually unrelated things indicating a likeness or similarity between some attribute found on both things. A simile uses like or as to indicate the comparison. In the expression "John swims like a fish," the grace and naturalness with which John swims is compared with the grace and naturalness with which a fish swims. Literally, it would be impossible for John to swim like a fish because of his

human nature. However, we can imagine the figure or image of a very skilled and graceful swimmer beneath the surface.

1. He is sleeping like a log.
2. The ball was thrown like a bullet.
3. Marie eats like a bird.
4. John swings like a rusty gate.
5. The dawn comes up like thunder.

from A RED, RED ROSE

O my love's like a red, red rose
 That's newly sprung in June:
 O my love's like a melodie
 That's like a melodie
 That's sweetly played in tune.
 --Robert Burns-

16. Metaphor

A metaphor is an implied comparison between two usually unrelated things indicating a likeness or analogy between attributes found in both things. A metaphor, unlike the simile, does not use like or as to indicate the comparison.

1. All the world's a stage.
2. She was peaches and cream.
3. Fred's a pig at the table.
4. The screaming headlines announced the murder.
5. Life's a short summer, man a flower.

FOG

The fog comes
 on little cat feet.
 It sits looking
 over harbor and city
 on silent haunches
 and then moves on.
 --Carl Sandburg

Refrain from MY LOVE AND MY HEART

But my love she is a kitten,
 And my heart's a ball of string.
 --Henry Leigh

17. Personification

Personification is the giving of human characteristics to inanimate objects, ideas, or animals.

1. The wind whistled.
2. Her heart cried out.
3. Bright April shakes out her rain-drenched hair.
 (Sara Teasdale)
4. The screams of cut trees . . . (Crane)
5. The dusky night rides down the sky.
 (Henry Fielding)
6. The waves beside them danced.
 (Wordsworth)
7. Time, the subtle thief or youth. . . . (Milton)
8. Death, be not proud, though some have called
Mighty and dreadful, . . . (Donne)

18. Hyperbole

Hyperbole is an exaggeration for the sake of emphasis and is not to be taken literally.

1. Sweat to death
2. Rivers of blood
3. As old as time
4. Million times a day

From RED, RED ROSE

Till a'the seas go dry, my dear,
 And the rocks melt wi' sun!
 And I will love thee still, my dear,
 --Robert Burns

from THE MAN WITH THE HOE

Bowed by the weight of centuries he leans
 Upon his hoe and gazes on the ground,
 The emptiness of ages on his face,
 And on his back the burden of the world.
 --Edwin Markham

19. Antithesis

Antithesis is a balancing or contrasting of one term against another.

Man proposes, God disposes. (Pope)

Fair is foul, and foul is fair.
 (Shakespeare)

from A PSALM OF LIFE

Life is real! Life is earnest!
 And the grave is not its goal;
 Dust thou art, to dust returnest,
 Was not spoken of the soul.
 Not enjoyment, and not sorrow,
 Is our destined end or way;
 But to act, that each tomorrow
 Find us better than today.
 Art is long, and Time is fleeting
 And our hearts, though stout and brave,
 Still, like muffled drums, are beating
 Funeral marches to the grave.
 --Longfellow

20. Symbol

A symbol is a word or image that signifies something other than what is literally represented. The cross is a symbol for Christianity. The donkey and the elephant are symbols of two American political organizations.

21. Stanza

A stanza is a division of a poem based on thought or form. Stanzas based on form are marked by their rhyme scheme. Stanzas are known by the number of lines they contain.

Fundamentals of the Library*

1. Types of Books

Books in the library are divided into fiction and nonfiction.

2. Fiction Books (Novels)

The library meaning of fiction book is synonymous with novel. Fiction books are novels. Because of the great number of novels, they have been separated from the other books and placed in their own section of the library.

3. Nonfiction Books (Non-novels)

Nonfiction books are all books except novels. The difference between fiction and nonfiction is whether the book is a novel or not. Nonfiction includes all books of history, mathematics, science, art, biography, poetry, plays, etc.

4. Card Catalog

The card catalog is an index to all the books in a library. It consists of a cabinet containing many drawers that hold 3" x 5" cards arranged alphabetically. Every book in the library is represented in the card catalog.

*William Leahy, Fundamentals of the Library (Chicago: Kenneth Publishing Company, 1964).

5. Kinds of Cards in the Card Catalog

The kinds of cards used in the card catalog are guide cards, catalog cards (author, title, subject), cross reference cards, and analytic cards.

6. Guide Cards

Guide cards are thick or heavy cards interspersed at intervals of two or three inches between catalog cards. They extend above other cards and indicate by letters or words the content of the surrounding cards.

7. Catalog Cards

The basic cards (98%) of the cards in the card catalog trays are catalog cards. They are the cards that index and represent all the books in the library. The three kinds of catalog cards are the author card, the title card, and the subject card.

8. Author Card

An author card has the name of the card. The author card is the main card or unit card from which the title or subject is typed at the top to make the other cards. The author card indicates a book by an author. Books about an author follow cards for books by an author.

9. Title Card

The title card consists of the basic catalog card (author card) with the title of the book at the top of

the card. Using title cards is the quickest way to find a book in the card catalog. Titles that begin with a, an, or the, will be alphabetized using the second word in the title.

10. Subject Card

The subject card consists of the basic catalog card with the subject of a book at the top of the card. By using subject cards, one can see at a glance the titles of the books in the library on a given subject. Subject headings are typed in capitals or in red to distinguish them from other cards.

11. Information on a Catalog Card

The information found on a catalog card consists of the following:

- a. title
- b. author
- c. call number
- d. name of publisher
- e. date of publisher
- f. number of pages
- g. whether illustrated.

12. Cross Reference Cards

The two kinds of cross reference cards are the see card and the see also card.

13. Magazine Indexes

Magazine indexes are indexes to articles that appear in magazines. The articles are indexed by title, author,

and subject. The three general indexes to magazines are:

Poole's Index
International Index
Reader's Guide to Periodical Literature

Special magazine indexes deal with special interest magazines. Some special magazine indexes are:

Agriculture
 Art Index
 Catholic Periodical Index
 Education Index
 Engineering Index
 New York Times Index

14. Poole's Index

Poole's Index, named after its editor William F. Poole, was the first index to periodicals. It is the forerunner to the ones now being printed and is found only in large libraries.

15. International Index

The International Index is a series of volumes that indexes articles from about 170 magazines from 1907 to the present. The magazines that are indexed are printed here and abroad and deal with the humanities and the social studies.

16. Readers Guide

The Readers Guide to Periodical Literature, a widely used index, is a series of volumes that indexes articles on over 100 selected American magazines of reference value. It aims to provide an index to a well balanced selection of

popular U.S. magazines representing all the important scientific, technical, and subject fields. The Reader's Guide has author and subject entries arranged in one alphabetical listing. New additions are published in pamphlet form semimonthly September to June and monthly in July and August. These paper covered semimonthly issues are combined or cumulated into larger volumes at regular intervals. Eventually, they are combined into hard cover volumes covering several years. One of the many values of the Reader's Guide is that it shows where the latest information is on a subject.

17. Explanation of Entry from Reader's Guide

BASKETBALL players
 1964 All-American H.S. basketball squad
 H.L. Masin. il Sr Schol 84:28 My 8'64

The above entry indicates that an article about basketball players entitled "1964 All-American H.S. Basketball Squad" written by H. L. Masin appeared in Senior Scholastic magazine on May 8, 1964. The article was illustrated and appeared on page 28. The May issue is in bound volume 84.

18. Using the Reader's Guide

In the front of each volume of the Reader's Guide is a list of magazines indexed by the Reader's Guide. A library may not keep all of these and it may not have back issues of these for any length of time. An explanation of the abbreviations used in the index is at the front of each

volume. To use the guide, one simply finds the desired subject or author. After deciding on the article, two copies are made on a library form of the name of the magazine, the volume number, and the date of the entry. One copy is for the librarian and one for the reader. The reader's copy should include the page number. The librarian or aid will get the volume and the reader then finds the page.

19. Abridged Dictionary

An abridged dictionary is one that is shorter than complete language dictionaries. It is sometimes called a desk dictionary. All the words in a language are not in an abridged dictionary, and the definitions are fewer and shorter for each entry. Abridged dictionaries have the advantage of frequent revision for new words, economy, and ease of handling. Common abridged dictionaries are:

The American College Dictionary
Funk and Wagnalls New College Standard
Thorndike-Barnhart High School Dictionary
Webster's New Collegiate Dictionary
Webster's New World Dictionary
The Winston Dictionary

20. Unabridged Dictionary

The unabridged dictionary is one that contains all the words in a language with many explanations of the various uses of the words. This complete dictionary presents a history of each word. The unabridged dictionary is usually found only in a library because of its cost and its

size. The main English unabridged dictionaries are:

Funk and Wagnalls New Standard Dictionary
The Oxford English Dictionary
Webster's New International Dictionary

21. Roget's Thesaurus

The Thesaurus of English Words and Phrases by P. M.

Roget is a collection of words classified according to ideas. The words are not in alphabetical order, but to ideas. The words are in columns of synonyms and antonyms. No discrimination is made as to the meaning of the synonyms or antonyms. The main purpose is to assist one in writing by offering a choice of words.

22. Webster's Dictionary of Synonyms

In Webster's Dictionary of Synonyms words are presented in alphabetical order with synonyms and with some antonyms and analous and contrasting words. The main feature is that the difference between the meanings of synonyms is presented.

23. Kinds of Encyclopedias

There are general encyclopedias and special encyclopedias. General encyclopedias deal with all subjects and give a broad treatment to each topic. Special encyclopedias treat a limited subject area with a particular viewpoint.

24. Vertical File

The Vertical File is a file of pamphlet material that is kept in filing cabinets. The Vertical File is sometimes called the Information Files. The pamphlets are filed by subject and are kept in folders with subject headings at the top of the folder. The drawers of the cabinets are labeled also. The pamphlets are actually all small material that does not go on the book or magazine shelves.

CHAPTER IV

LESSON PLANS

A suggested order of presentation of ideas and materials is listed in a particular order of presentation. As each teacher wishes to set his or her own pace, I have not included specific materials to be covered each day.

1. The topic of oral interpretation should be introduced thoroughly. This includes explaining the terms as well as what you expect from the students.
2. I use the visuals to explain what oral interpretation is all about. Also, the visuals on imagery are fun and do put the point across to the students. Additional pictures may add to the lesson imagery.
3. I bring in recordings of oral interpretation readings from our school library. The recording of John Brown's Body and the recordings of poems are extremely effective.
4. I start demonstrating how to interpret. A poem of medium length is best. I usually use one which is printed on the visual so that the students may follow along with the reading.
5. I then review steps one and two. After I feel the students have a basic understanding, I ask them to do some reading of poems on visuals from the screen.

6. I then explain the Poetry Sheets. This reviews what poetry is all about and also gives us a common vocabulary. This sheet can be used as a reference source, also. I ask students to bring in a poem and analyze it in terms from this sheet. Then they are prepared to start interpreting. They are shy at first, but soon forget this and put themselves into the assignment.
7. Of great importance is the need to introduce the poem and tell about the author. Therefore, I also include a sheet which explains the use of the library. This we go over and then spend time in the library using the various aids. I then ask the students to apply the library sheet to their own poem to find background information and author information.
8. Then, once more I review in terms of the visuals and the mechanics of oral interpretation. The students have the poem, background information, author information, and analysis tools collected. So now it is time to apply the lesson and work on oral interpretation.
9. The last step is to get in front of the class and deliver the poem. I have included a critique sheet which each student uses. These can be used in a variety of ways. I have tried scoring by numbers and combining these to find an average. Another method is to assign a grade measure for each category. The sheet

- is both versatile and useful. It holds the interest of the audience as well as providing audience feedback.
10. From this point, the teacher may go deeper into other types of materials to be interpreted. Or he may wish to tie the lesson up with a test (written or oral). I prefer to go into other types of materials. The students can often find a particular passage from a novel or play which means more to them than a poem. If this is done, I suggest that the teacher demonstrate the various types of materials and how to use them. A review or use of specific visuals may help the student to apply the techniques to various materials. Also, extra class time may be required for preparation and library research.
11. I have found that short spot quizzes along the way are more helpful than a large, all-inclusive test at the end of the lesson. The frequent tests give me an idea of how much is sinking in and how much must be reviewed. This also eliminates the problem of the student who gets lost at the beginning and never bothers to catch up again. With an oral assignment of this type, it is difficult to grade a written examination. Mostly, I have questioned the student about terms and hypothetical situations. I still feel the real test is his oral delivery.

EXPLANATION OF CRITIQUE

This critique is included as a sample critique. It is by no means all-inclusive or without draw-backs. However, I have found it to be flexible and workable.

The student may assign a letter or number grade to each area. The total may be logically and mathematically deduced or he may assign an arbitrary overall grade.

The size of the sheet allows for approximately ten speakers' grades to fit on each evaluation chart. A teacher may, of course, alter the size of this.

The sheet seeks to question the audience about the techniques or oral interpretation. It also serves to help the interpreter by providing feedback. I have found that the students seem to agree with me about weak and strong points. Having studied the mechanics of oral interpretation, I feel they know enough to evaluate each other. Also, they seem to be fair judges of their contemporaries. On the other hand, the speaker feels he must do a good job, as his friends, as well as the teacher, are grading him. He has a "captive" but interested audience. As a teacher, I find there is much less restlessness when the audience is kept busy.

In public speaking we teach students to consider the audience when they choose topics for speech-making. They learn to adapt to their audience's reaction when they are speaking. During a period of criticism, they discover how well, or how poorly, they have gained the desired audience response.¹⁵

Thus, students have a chance to correct their errors and examine their speaking skills through audience feedback. Oral criticism presents a problem as it can often embarrass the speaker. Often a teacher's intentions may be misinterpreted. Also, there are some things that can be better expressed between the teacher and student without the rest of the class listening. This leads us to the written criticism.

I have compiled a written critique which I believe to be workable and useful. I took the suggestions of William S. Tacey in his article "Class Reaction as a Basis for Grading." He advises that the sheet be brief and that it be computable. The sheet is given to each student. There is a sheet for each speaker. Thus, a student may have a sheet for each person who speaks. He is allowed time at the end of each interpretation to grade the sheet. It is then collected and averaged. The speaker receives his critiques from the rest of the class and is able to read them carefully. I suggest that the criticizer

¹⁵William S. Tacey, "Class Reaction as a Basis for Grading," The Speech Teacher, XIV, No. 3 (September, 1965), p. 224.

attaches his name to the critique. This enables the speaker to pursue any criticisms which need clarifying. Also, it eliminates the problems of criticizing unjustly because no one will know who wrote the criticism. I also keep fairly good records of the students who neglect to criticize properly or at all. They generally will need a little proding.

This sheet should be fully explained to the students so as to eliminate confusion.

The plan has numerous faults: it takes time; it requires considerable clerical work in keeping records; it brings complaints from the students who have not been assigned the grades they believe they deserve; and it is far from being a perfect system. These faults are all admitted. Most of them, however, are the faults of any system of grading which an instructor may use.

The chief virtue of this plan of scoring and grading is that it makes a serious attempt to measure the reaction of the student speakers' audience. Over several years of experience, the method seems to have proved its worth. Students' grades are determined upon a much broader base than when they are written by the instructor without tangible evidence of the reactions by members of the audience.¹⁶

The following chapter contains my own evaluation of this curriculum and my methods of presenting it.

¹⁶ Ibid., p. 225.

EXAMPLE OF CRITIQUE

Practice:

1. Enough time spent rehearsing
2. Familiar with words
3. Eye contact

Introduction:

1. Clear
2. Background of piece given
3. Author and title given
4. Information about author

Emphasis:

1. Enough
2. In the proper place
3. Effective

Rate:

1. Spacing of words
2. Spacing of thoughts

Phrasing:

1. Appropriate
2. In proper places

Emotion:

1. Does it come through
2. Does it seem real
3. Is it appropriate

Additional Comments:

CHAPTER V

EVALUATIONS

This curriculum was taught at Grand Ledge High School in Grand Ledge, Michigan. It was used in four different speech classes of juniors and seniors and taught only by myself. I used essentially the same techniques and the same materials each time.

This evaluation of the established criteria in the introductory chapter is based on my observation as well as student feedback. I have answered the questions pertaining to the criteria in the introductory chapter. In order to do this I have relied on student answers to specific questions on the first written test of oral interpretation. This question was "Do you like Oral Interpretation? Why?" Also there are remarks taken from an evaluation form done by the students. This form, distributed at the end of the year, questioned students about my teaching skill and the material taught. Their reactions mentioned oral interpretation. I have, therefore, used their observations. The following incorporates both the student and teacher reactions.

The visual mode of instruction does hold the attention of the student better than the traditional lecture method. Students focus their attention on the screen and seem to enjoy the variety. Some of the remarks from students are as follows: "I liked oral interpretation because I could see what you were saying." "It is like an outline to see the words on the screen." "I like the colors and pictures the best." "Oral interpretation was interesting because the teacher doesn't just talk."

Some of my students noticed that the class was quieter. They were aware, as I was, that I could control the class better because I was facing them all the time. "Oral interpretation was fun because you didn't correct us all of the time." "I think I learned a lot about oral interpretation because I could concentrate without a lot of interruptions from the kids around me. They seemed interested in what you (the teacher) were doing."

The flexibility of the mode was observed in four different situations. Each class was entirely different and demanded special emphasis and explanations in different areas. One class was extremely interested and willing to learn. Two classes were fairly interested and were average grade students (B). The fourth class was totally disinterested in everything about oral interpretation when I presented the topic. Thus, I had to adapt the mode to different class situations. For example, I

spent more time on techniques and specific points in my average classes. With my interested class I got to demonstrate more material and allow a more relaxed situation. With the disinterested class, I had to stress applicability and bring in unusual examples to focus attention on the lesson. Below I have included some of the student comments from before and after the mode was presented.

<u>Before</u>	<u>After</u>
I think oral interpretation will be a challenge.	It was a challenge and taught me a lot.
I don't like to read.	It's fun to do songs.
Oral interpretation doesn't interest me.	I have to admit I liked to do the war poems.
Why should I learn it?	I think I understand why people write and what they mean.
I think it will be fun.	It was fun--but hard.
I welcome the chance to express my feeling.	I would still like to have more freedom in expressing myself.
I like literature and think I will like oral interpretation.	I liked doing plays the best. I can't act and this way I didn't have to but I could put myself in a character.

At the onset many students could not see the value in learning to interpret. Therefore, as one of the test questions, I asked if the students could see any future uses of what they had learned about oral interpretation. Some of the responses were:

"I can read literature and understand it better."

"I'm not as afraid to express myself."

"I can read better."

"I read a lot of stuff I don't usually read."

"I learned to use the library."

"It will help me in English."

"No, I didn't like it."

Many of the quieter students came forward and did a good interpretation. When I asked one girl about why she thought this happened, she said, "I can't express myself in front of people, but I can express what other people say." Personally, I think the students feel more relaxed because they are not expressing their own ideas. Thus, the fear of the peer ridicule is removed.

The following list evaluates the mode in terms of its major strengths and weaknesses.

Strengths

The curriculum offers a permanent set of visual aids. They may be used in any order, for any length of time, and by any number of students. (Frequently when students wanted to review, I pulled several key visuals and reviewed them after school, or let them do it at their own pace.)

The students can copy the materials and not just read them. By having to see them, they are left with a more permanent impression.

The color and variety add interest to the class.

I am able to use the overhead projector and keep an eye on my class to control discipline and learning.

The materials are lightweight, inexpensive, and easy to store.

The students enjoy the freedom from a text. They feel more adult.

The curriculum offers lecture, visuals, library work, free discussion, oral exercises and written exercises. (A little bit of everything.)

The curriculum offers the opportunity for students to express themselves. It brings them in contact with literature. It also demands reading and research.

The curriculum acquaints the student with poetry and the library through the use of additional materials.

The students learn by actually participating. This participation is gradual and accelerated as the lesson progresses.

The student may find a new talent. Also, this lesson may be carried over into the Forensic Program. Through this particular curriculum the student has a variety of methods to choose from and can gradually learn about oral interpretation, in terms of the literature he chooses.

Weaknesses

Setting the screen so everyone can see is a problem.

Often students tend to become keyed up and excited when a lesson is taught with a device which is new to the classroom.

Some students carry a dislike for anything oral or anything having to do with literature.

Stage fright can destroy the best speaker.

The need to repeat is evident. However, the advanced student may become bored.

Slower students have some problems grasping techniques and applying them.

If a student is absent it is difficult to explain the information.

The newness of the material demands that the teacher go slowly.

There is a lot to learn about a lot of things. By this I mean there is new vocabulary, resource methods to be reviewed, applying written material to oral material, and conquering stagefright.

However, I feel the advantages of this curriculum far surpass the disadvantages. The fact that a student is being exposed to a new and creative experience has merit in itself.

This method offers a logical, clear method of teaching. Its value lies in its permanence by virtue of the visuals and its versatility.

To me the greatest reward has come in teaching this curriculum. I have watched and heard learning taking place. To a teacher this is the greatest reward in a classroom.

CHAPTER VI

SUMMARY AND CONCLUSIONS

This thesis has consisted of the presentation of a visual mode of instruction. The mode has included visual aids, materials for interpretation, and supplementary materials. My opinions and the students' opinions have been recorded as a method of evaluating the criteria.

1. Does the visual aid hold the students' attention better than the traditional lecture method?
2. Does the color of the visual aid affect the interest level?
3. Does the use of the overhead projector permit better control of learning and of the class activity?
4. Is the mode flexible?
5. Does the mode permit self-expression by the students?
6. Will the mode have value in future years to the students after they leave this class?
7. How does this oral activity affect stage fright?

An explanation of how these criteria were met is discussed in terms of student and teacher observations. However, the evaluation of this mode of instruction is by no means complete. Many ramifications for further study are evident. Using the visuals in this thesis, a study using a controlled and experimental group could:

1. Determine the effect of colored visuals upon the student,
2. Determine the effects if the visuals were used in other subject matter areas,
3. Determine the effects if different materials are added to those included in the thesis,
4. Determine the effect if the order of presentation is changed,
5. Determine the effect of this mode of instruction upon a culturally deprived group of students or an accelerated group of students.

Of course there are many other possible studies. The previously mentioned ones are just a few of the many possibilities.

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