CLASSROOM USE OF RADIO:
A SUGGESTED COURSE OF STUDY IN HIGH SCHOOL ENGLISH ORIENTATION

Thesis for the Degree of M. A.

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Doris Mac Bride

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CLASSROOM USE OF RADIO:
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By

Doris MacBride

A THESIS

Submitted to the College of Communication Arts
of Michigan State University of Agriculture
and Applied Science in partial fulfillment
of the requirements for the degree of

MASTER OF ARTS

Department of Speech

1956

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DEDICATED TO

my parents for their patience and understanding

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ACKNOWLEDGMENTS

Sincere acknowledgment is made to Dr. Jack Shwartz for his interest and suggestions during the preliminary planning of this thesis, and to Dr. Wilson Paul for his invaluable advice and assistance.

Gratitude is also expressed to Dr. Erling Jorgensen, Chairman of the thesis committee, for his guidance, and to the other members of the committee, Dr. Robert Crawford and Dr. Gordon Thomas for their helpful suggestions.

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AN ABSTRACT

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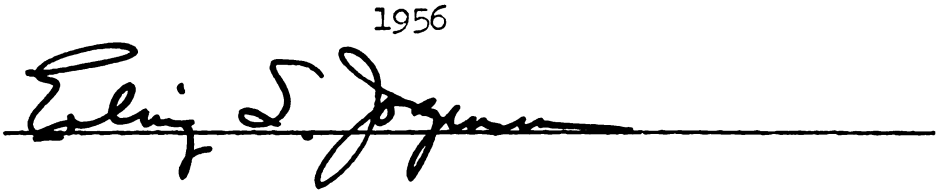
Approved 

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Thanks to the pioneer efforts of educational broadcasters, the potential of radio as an instrument in education has been assessed and demonstrated. There have been missed opportunities and false starts; there have been exaggerated claims by false prophets, but by trial and error and great faith on the part of many, the effectiveness of radio education has been established.[1]

Purpose. The purpose of this study is twofold: first, to study the problems involved in the utilization of radio in the classroom as experienced by many people in the field of education; and secondly, with the collected information as a guide, to prepare a course of study for high school English Orientation in which the radio medium is used as a supplementary teaching aid.

Definition of Terms. The writer has spent the past year teaching in the Whittier Union High School in Whittier, California where the core curriculum, referred to there as

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[1] David D. Henry, "Educational Broadcasting - A Look Ahead," Educational Record, 36:317, October, 1955.

"basic course", was employed. In the particular subject taught, English Orientation, two hours each day were devoted to the integrated program of English and Social Studies. It was felt by this author that much could be done to aid the teaching of this course by the utilization of radio in the classroom.

"Basic Course" is a combination of studies, namely, English and Social Studies. English in present-day education has been broadened to include the communication skills of speaking, reading, writing, listening and observing. Social Studies has been expanded to include geography, government, current affairs, and some elements of economics, as well as history itself. All of these studies are united in a "basic course." There is a "basic course" class for each level of learning, and it meets for two hours each day.

Harris Harvill, in describing the nature of the core curriculum says:

> Perhaps the most distinctive separate ingredients of the core are its time allotment, its increased emphasis on the process of democratic living and learning, its possibilities for improved guidance, and its moderate experimental approach which brings freshness and variety to the teaching process.[2]

The term, "English Orientation" is used to designate the Freshman basic course. Its purpose in the first semester

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[2] Harris Harvill, "Nature of the Core Curriculum," Social Education, 18:218, May, 1954.

at Whittier High School was to help each student understand and develop his personality, discover his capacities, develop his vocational interest and plan for his future. In the second semester, the boys and girls studied ancient civilizations, the Middle Ages, and the Renaissance. The fundamentals of English were taught simultaneously with the above-mentioned studies.

Method of procedure. An intensive study was made of educational broadcasts and classroom situations where radio is used. The techniques employed and the results obtained in various schools were carefully considered. Books and periodicals on educational radio and audio-visual education were examined. A comprehensive picture of previous experimental studies and conclusions concerning the effectiveness of classroom use of radio is included in Chapter Two.

After learning what has been done and said by others about the utilization of radio in the classroom, an outline was prepared of thirty-two radio programs which could be used as a supplementary teaching aid for the high school English Orientation course.

The final step in this procedure was to take two of the programs listed in the outline and prepare actual fifteen-minute radio shows. Both of these programs have as their purpose the teaching of some particular phase of English

Orientation; one with the emphasis on English, the other on Social Studies.

Limitations of study. Many broadcasts of an educational nature are directed toward either the children or the parents, or both, within the home. This study is limited to radio education within the classroom. The broadcasts described were prepared for a specific classroom situation.

Although portions of this study, the program outlines and the radio scripts, will be valuable mainly to teachers of English and Social Studies, the general findings will be valuable to teachers in all fields.

Radio has much to offer the field of education. This study helps to show in a small way not only what it can offer, but likewise, how.

Early history of classroom radio. For over thirty years, schools have experimented with the use of radio programs in the classroom as a teaching aid. The DeWitt Clinton High School in New York City made the initial experiment in 1923, but there was very little record kept of this. In fact, this experiment was of such short duration that many educators failed to recognize it as the first attempt. The Haaren High School, which used radio in connection with classes in accounting in 1924, has often been credited with the initial

broadcast.

Shortly after the Haaren High School experiment, the Oakland Public Schools began broadcasting radio programs to the classroom. Dr. Virgil E. Dickson started a series of lessons on physical training, penmanship, arithmetic, history, literature, English and geography. The lessons were twenty minutes in length, preceded by four minutes of music. Fifty-six lessons were presented in 1924-1925, and, because of their acceptance in Oakland schools, were continued for several years.[3]

Other schools, not wanting to be left behind and eager to try new teaching methods, began educational broadcasts.

Cook County, Illinois was the scene of the "Little Red School House," started in 1924 by Station WLS. This was a weekly program of talks on dairying, corn, birds, automobiles, achievements of boys and girls, and many other topics. Parent-teacher groups equipped the schools with radio receivers.

Station KSAC at the Kansas State Agriculture College on October 5, 1925 started its "College of the Air," with courses in psychology, English, sociology, community organization, literature, economics, journalism, and vocational education. Also in 1925, Cleveland, Ohio offered the first radio courses in music appreciation. The Cleveland Symphony Orchestra played for the upper grades and high school with

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[3]Department of Public Instruction, Harrisburg, Pennsylvania, Radio in Education, (Harrisburg: (n.n.), 1939)

other music provided for the primary and intermediate grades. Miss Alice Keith wrote the first radio music textbook for use in the course. Records showed a 100% increase in attendance at the children's concerts of the Cleveland Symphony Orchestra as a result of the broadcasts.

Other early experiments included: Atlanta, Georgia in 1926 with its daily thirty-minute "Public School of the Air;" Upon, Massachusetts in 1927, where the report was submitted by Principal Stewart B. Atkinson that fifty-three of the 253 Massachusetts high schools were equipped with radio receivers and that twenty-nine of the sets were made in the schools; and Hartford, Connecticut in 1926, where the Connecticut State Board of Education initiated a music appreciation series with lessons broadcast by a commercial station. Lessons were received by groups of six hundred to eight hundred pupils, and it was estimated that the average audience numbered at least 25,000.[4]

Chicago, Illinois made its initial attempt from 1926 to 1932; then, from 1937 to the present time. In 1926 the Goudy School Parent-Teacher Association decided to donate a radio to the children for use in receiving programs. The principal, Miss Fannie Smith, then discovered that there were

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[4] Loc. Cit.

no school programs available. Miss Judith Waller, manager of Radio Station WMAQ, at the request of Miss Smith, created three programs for classroom use -- one in music, one in art, and one which provided prominent speakers. Carroll Atkinson reports that these were very poor at the start, but they constituted the basis of a school-program service which continued six years until 1932.[5]

In 1937, the Chicago Board of Education devised an emergency program of education by radio during a polio-myelitis epidemic when the opening of the elementary schools in the city was postponed several weeks. Seven radio stations donated time in fifteen-minute periods throughout the day. Five newspapers carried a daily digest of each lesson to be broadcast which included directions, questions, and assignments for the pupils. Pupils were instructed to keep all work done in connection with the radio lessons and to present it to their teachers when school opened.[6]

> According to Harold W. Kent, Director of the Chicago Radio Council, the results "were not particularly satisfactory." Only about half the school population of Grades 4-8 listened to the broadcasts, and the test scores of these listeners were not impressively different from those of the non-listeners.
>
> But there was an eventual result which the epidemic listening brought home to the Superintendent of Schools and the Board of Education - the educational possibilities of using radio to supplement the curriculum

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[5] Carroll Atkinson, Public School Broadcasting to the Classroom, (Boston: Meador Publishing Company, 1942), p. 37.

[6] Ibid., p. 39

of the schools. In October 1937, the Radio Council of the Chicago Public Schools was established.[7]

The early thirties saw several attempts at radio education, including the Wisconsin School of the Air, which began with ten weekly programs throughout the school year. These programs were organized into courses of study which for many teachers served as a guide to curriculum development in a given subject. The courses, directed to the elementary schools, covered subjects ranging from music and creative art to physical science and social studies.[8]

Other cities which took part in public school broadcasting to the classroom in the 1930's were: Indianapolis, Indiana; Rochester, New York; Portland, Oregon; Alameda, California; Flint, Michigan; Akron, Ohio; Denver, Colorado; Detroit, Michigan; Long Beach, California; Providence, Rhode Island; LaFayette, Indiana; Olympia, Washington; Greensboro, North Carolina; Milwaukee, Wisconsin; Buffalo, New York; Dayton, Ohio; Kalispell, Montana; and Los Angeles, California.[9]

Despite the fact that several attempts were made during the early years, for the most part, educational broadcasting for classroom use was not found to be very satisfactory. It

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[7]Norman Woelfel and I. Keith Tyler, Radio and the School, (Yonkers-on-Hudson, New York: World Book Company, 1945), p. 98.

[8]Edgar Dale, Audio-Visual Methods in Teaching, (New York: The Dryden Press, Inc., 1948), p. 251.

[9]Atkinson, op. cit., pp. 51-126.

was only as educators and radio authorities began to realize that there was more to broadcasting a program for classroom use than merely applying the methods already in use in commercial broadcasting that radio was able to take its rightful place in education.

CHAPTER II

EFFECTIVENESS OF CLASSROOM RADIO

Educators and radio authorities have had much to say about the utilization of radio in the classroom. From their investigations of and experiences with education, have come fairly definite conclusions. It is the purpose of this chapter, first, to review these investigations, experiences, and resultant conclusions, and second, to review several experimental studies which have been made.

Opinions of educators and radio authorities. Radio is just one of many audio-visual aids to education. Before demonstrating its effectiveness, as viewed by many in the education field, some justification should be made for the use of any audio-visual aid in the instructional program.

Camilla Best, the Director of Audio Visual Aids for the public schools of New Orleans, says that audio-visual aids are simply tools of learning and are only as effective as the good teacher makes them.

> They are hers to use along with textbooks to create a learning situation which is both interesting and vital for her pupils and which will help them to retain the knowledge gained by use of these aids.[1]

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[1] Camilla Best, "Audio Visual Aids Are Fundamental in Social Studies," Instructor, 63:35-36, January, 1954.

"How Important Are Audio-Visual Aids in the Instructional Program?" was the topic for discussion at the 39th Annual Convention of the National Association of Secondary School Principals in Atlantic City in 1955. J. Paul Shaffer, in summing up the presentation of the panel, quotes David D. Henry, Vice Chancellor of New York University: "The new approach in education is to move audio-visual instruments of instruction from the periphery to the center of current practice."[2] According to Shaffer, Henry believes that much group instruction can be done through the use of such aids, leaving the teacher to do the 'follow-up' and the real teaching. Shaffer then continues his summary thus:

> Though there are many minor values to be experienced, the major and most important ones may be viewed as: the establishment of a better quality of learning; verbalism becomes more meaningful; conceptual understanding becomes clearer; additional methods are added to the teacher's repertoire. A successful educational program makes use of all resources, in and out of school. Since a classroom is for learning, it behooves us as administrators, to see that it stands for the best we know in goals and methods of teaching.[3]

One final authority, W. A. Wittich of the University of Wisconsin, summarizes the proceedings of the 38th Annual Convention of Secondary School Principals:

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[2]J. Paul Shaffer, "How Important Are Audio-Visual Aids in the Instructional Program?" Proceedings of the 39th Annual Convention, The Bulletin of the National Association of Secondary School Principals, Vol. 39, (April, 1955), p. 176.

[3]Ibid., p. 177.

> Through audio-visual materials useful and socially desirable learning experiences can be created with a reality, a degree of interest, and an effectiveness not now always characterized by some of the currently arranged classroom learning programs.[4]

It was mentioned earlier that many of the beginning attempts at classroom utilization of radio failed. If one looks at the facts which existed when the experiments with radio in the classroom first started, reasons for failure become obvious. The majority of teachers in the schools were not prepared for the radio programs. Their training had not included the utilization of radio in their classrooms. This fact made it almost impossible for the average teacher to use the broadcasts to the greatest advantage. The idea was still too new for them to know the many techniques that could be used. Because of this, many teachers did not want to be bothered with this so-called "educational tool" and refused to listen to the program. Those who were willing to try it were confronted with still further problems. Oftentimes, the teachers did not receive adequate advance information on the programs. They found that they were unable to use the broadcasts because of a conflict with their class schedules or

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[4] W. A. Wittich, "How Can Audio-Visual Materials Be Integrated into the Instructional Program?", Proceedings of the 38th Annual Convention, The Bulletin of the National Association of Secondary School Principals, Vol. 38, (April, 1954), pp. 183-84.

because they were not prepared for the material which was to be heard. Also, much of the material seemed unsuited to the class group interests. In many cases, after advance information was given to the teacher, an appropriate program was presented to a class; but, with the end of the broadcast came the end of the activity. The teacher had not yet learned that no broadcast is entirely self-sufficient or that the actual broadcast is not nearly as important as the utilization that is made of it. They did not realize that the radio program must be accompanied by other activities.

Another reason for the early failure of radio in the instructional programs of the schools is cited by Floyd E. Henrickson who says that "too often so-called 'educational broadcasts' lack reality and vigor because of a lack of competent talent to stage the show properly."[5] He points out that many school systems tried to broadcast dramatizations acted by children and, according to Mr. Henrickson, children are unable to play adult parts with satisfaction because of the immaturity of their voices.

Most school systems did not have their own radio stations. This made it necessary for the educator to go to the commercial station. The educator knew the kind of information the school

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[5] Floyd E. Henrickson, "Radio and the Education Program of the Future," School Executive, 64:66-7, September, 1944.

child could use, but, because of his limited radio experience, he did not always do the best possible job in the broadcasts. As a result, he was seldom given a warm welcome by those in the radio field. The forces against radio education appeared to be fairly strong. The commercial radio man did not want the educator to broadcast, and the teacher did not want to listen.

Leonard Power, in an article in the School Life magazine, states that "radio is not a 'royal' road to learning." [6] By the same token, it might be said that the road to radio education has not been 'royal' either. It has only been through the tireless effort of a faithful few that radio education is now well-established.

Gertrude Broderick, Radio-TV Education Specialist, reports from Washington, D. C. ".... there are 175 educational radio stations on the air today, -36 AM and 137 FM, representing an 8.8% increase in the number a year ago."[7]

Leo Martin, President of the Association for Education by Radio and Television, says that the general trend the past few years has been toward a re-assessment of the value of radio in the classroom. According to Mr. Martin, the one thing

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[6] Leonard Power, "Radio in Schools and Colleges," School Life, 26:11-12, October, 1940.

[7] Personal letter to the writer from Gertrude Broderick, Radio-TV Education Specialist, Dept. of Health, Education, and Welfare, Office of Education, Washington, D. C., August 7, 1956.

that can be done better by radio than any other medium is to stimulate the child's imagination. Subjects which lend themselves especially well to creative thinking are Literature and Social Studies. He further points out that English can be successfully correlated with radio because the student can engage in many writing activities as a result of the broadcast. Speaking for the Association for Education by Radio and Television, Leo Martin concluded: "We do not sell radio short."[8]

The Assistant Director of Radio and Television for the Chicago Public Schools, Elizabeth E. Marshall, says:

> In education, radio serves as a supplementary teaching device, an immediate dynamic medium which adds a "spice" and variety to the routine of everyday teaching, a powerful motivator for further activities.
>
> Radio supplements the language arts beautifully in its emphasis on the need and value of good diction, the use of correct speech, vocabulary selection, clear enunciation, correct pronunciation, voice flexibility and pleasing voice quality. Student groups to whom radio is a familiar in-school device recognize and appreciate these speech values and work consciously toward an elimination of their own errors through regular listening and critical evaluation.[9]

According to Elizabeth Marshall, the use of radio

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[8]Personal interview by the author with Mr. Leo Martin, President of the Association for Education by Radio and Television, East Lansing, Michigan, August 8, 1956.

[9]Elizabeth E. Marshall, "Radio Serves the Language Arts," (Mimeograph material by the Radio Council of the Chicago Public Schools, re-printed in 1956 from Education magazine, May, 1947.)

is always dependent upon the teacher who channels and guides utilization activities to meet pupil needs.

George Jennings, Director of Radio and Television for the Chicago Public Schools, says that in any school system radio may be one of two things: "a vital, dynamic teaching, method, or just another time-killer in the classroom."[10] He believes that whether radio will be the former or the latter depends upon two things: the program-producing unit, and the teacher.

> If radio programs for classroom use are produced willy-nilly, without consideration of the educational needs of the classroom, and if the teacher tunes in the program 'just to be listening,' radio in any school system is likely to be difficult to justify....
>
> The teacher must know more about the radio program than that it will be on the air. He should have, some weeks in advance, a resume of the broadcast with suggested preparatory material and suggested follow-up material....
>
> Whether good use is made of radio in the classroom depends upon the vitality and imagination of the people responsible for the program, the information these people get to the teacher about the program in time for him to use it, and, as with all aids to teaching, the imagination and skill of the teacher in the classroom. Radio will not cure all teaching ills, but it has proven to be a powerful stimulus to the learning process when planned, written, and produced by radio educators for use in specific grade levels

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[10] George Jennings, "The Place of Radio in the Classroom," (a release re-printed in The Journal of the AERT, 'Radio-TV in Chicago's Schools', by Hope Angel, March, 1955) p. 24.

and subject area by skillful, imaginative teachers.[11]

In speaking of the effectiveness of classroom radio, many educators point to the Wisconsin School of the Air. Burton W. Kreitlow, UW associate professor of rural education, declares: "The University, through its School of the Air, extends its resources to thousands of Wisconsin's elementary school children, thereby vitalizing and enriching their curriculum."[12]

In conjunction with this statement, the article shows several pictures of "success stories." One is of James A. Schwalbach, who, at the time of this publication, had conducted the weekly "Let's Draw" program over WHA's School of the Air for seventeen years. In 1952, more than 2,800 teachers sent him samples of their pupils' art work. This program, incidentally, is scheduled to continue in the 1956-1957 school year.[13]

Another testimony to the effectiveness of radio teaching is the record of Professor E. B. Gordon who began broadcasting to school children in 1931. After 24 years of conducting "Journeys in Music Land," he retired in 1955, and a new series,

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[11] Loc. Cit.

[12] Burton Kreitlow, "UW's School of the Air," Badger Report (University of Wisconsin Alumni Publication, Vol. 3, No. 4, Madison, Wisconsin: University of Wisconsin News Service, March-April, 1953).

[13] Loc. Cit.

"Let's Sing," was begun.

One further evidence of the effectiveness of radio in the classroom through the Wisconsin School of the Air, was displayed at the Annual Radio-Television Family Dinner on May 24, 1956 when WHA citations were given to several people in recognition of their many years of successful radio teaching:

> Fannie M. Steve: ....a quarter-century of distinctive service to children ....
>
> Edgar B. Gordon: ....twenty-four years of inspirational radio teaching ....
>
> Wakelin McNeel: ....distinguished service of RANGER MAC through twenty-one years of inspired nature and conservation teaching ....
>
> James A. Schwalbach: ....twenty years of original and imaginative broadcasting in creative arts ....
>
> Elyda M. Morphy: ....sixteen years of weekly broadcasts sharing with younger children the enjoyment and understanding of music ....[14]

Leo Battin, Director of Radio for Cleveland Public Schools says:

> The simplest and perhaps the easiest method of teaching is for a person with some experience to relate his experiences to another person. This type of teaching may be effective or it may not, depending on the ability of the teacher to make his experiences

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[14] WHA Citations (Mimeograph paper on the Annual Radio-Television Family Dinner, Wisconsin School of the Air, May 24, 1956).

> meaningful and the ability of the pupil to understand the discourse and relate it to his own situation. But from the beginning of civilization good teachers have sought diligently for devices to help them to do a better job of teaching.
>
> Radio is one of the most recent of these devices to be introduced to the classroom. It may be used as a teaching aid in many ways. It may demonstrate for a new teacher a master lesson as presented by a teacher of long experience. It may bring to the pupils stimulating enrichment experiences which are not readily available to every classroom teacher. It may bring to the classroom outstanding public events at the moment they are happening.[15]

In the Philadelphia Public Schools, regular evaluation reports have been made by pupils, teachers, parents, and principals after utilizing the radio broadcasts. The effectiveness of this medium is demonstrated in these observations which are stated repeatedly:

> ....Teachers find that children's viewing and hearing of their contemporaries have increased their interest in speaking clearly and fluently. Possibly this will provide the springboard for teachers to cope with the alleged ungrammatical influences of cowboy heroes and gangsters.
>
> ....Teachers report that music appreciation radio programs, where brief suggestions and explanations are made, permit complete concentration on the message. Similar programs on television result in distractions as the children become pre-occupied with mechanical details of performers and the variety of camera movements.

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[15] Leo Battin, Senior High School Broadcasts, Bulletin OF Station WBOE, Cleveland Public Schools, (November, 1955), p. 1.

> Teachers and principals say that dramatic presentations of stories and events on radio allow for imagination of each child to build his own scenery, characters, and costumes. The same programs on television, to achieve equal effectiveness,would be so costly as to be prohibitive.
>
> It is reported that music programs on radio, in which the pupil audiences interpret rhythm, tempo, and other activity immediately in terms of movement, allow for completely creative expression. The same programs on television, while extremely valuable to teacher and pupils for future use, do not stimulate spontaneous participation because of the problem of viewing and moving at the same time.[16]

It is not the intention here to determine the value of television in the school program; however, the above testimonies are some answers to the claim that television is replacing radio in the classroom.

James M. Morris, Program Manager of KOAC, in the broadcast guide of the Oregon School of the Air states:

> Effective learning springs from rich associations. Radio offers one means of increasing these associations for boys and girls, tearing down the four walls of the classroom and taking your pupils outside the school into a world of new experiences. Radio education becomes a timely, vital, dramatic, and desirable tool to that effective learning.[17]

William B. Levenson believes that radio can give pupils

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[16] Report on Radio-Television Activities, Philadelphia Public Schools, (October, 1953), pp. 22-23.

[17] James M. Morris, Oregon School of the Air, Bulletin of Oregon State Board of Education, Eugene, Oregon, (1948), p.2.

a sense of participation. Because of this fact, they will be in a more receptive mood and, thus, a better condition for learning will exist. Radio can add authority. Mr. Levenson says that radio can integrate the learner's experiences; that is, it can relate things which the student may not realize can be related, such as music and art, or as the writer of this study intends to do, English and social studies. He goes on to say that radio can help in continuous curriculum revision; it can 'up-grade' teaching skills; it can challenge dogmatic teaching; and lastly it can be an emotional force in the creation of desirable attitudes. He warns that it is not sufficient for children to hear a lesson; some use must be made of it.[18]

Lennox Grey of Columbia University had this to say before the National Council of Teachers of English:

> Radio programs, or recordings of radio programs, constitute one of our best means of getting attention to listening, which constitutes a fifth or sixth of our responsibility for the communication skills of listening, speaking, reading, writing, observing and demonstrating. I have never thought that literary experience had to be hard in order to be good. If radio can also help to open some of the harder literary experience in print, it can also be good; let us use it, never forgetting that the end is the illumination of life through literary experience.[19]

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[18] William B. Levenson, Teaching through Radio. (New York: Farrar and Rinehart Company, 1945), pp. 474.

[19] Lennox Grey, "Radio -- A Means, Not an End," English Journal, 40:144, March, 1951.

Just three years ago Kendall Wentz, a school principal in St. Louis, Missouri, stated that educational broadcasting was still in its infancy even though school systems throughout the United States have experimented with it off and on for years.

> There is, however, enough good experience at it to show that it has great potentialities. It seems to be established that if the programs are well-conceived and attractively produced, they will be a great influence on classroom practice.[20]

He goes on to say that an important idea or technique may reach hundreds of classrooms simultaneously by means of radio, in contrast with the weeks of travel from school to school which otherwise might be required of some supervisor or consultant.

Richard Siggelkow, a social studies teacher in Wisconsin, after using radio in the classroom had this to say:

> I believe that we have presented our social studies material more effectively this year than ever before through radio and recordings. We have the opportunity to arouse new interest in what might have been considered dull stuff by the students. A good radio dramatization is as effective as a movie. Finally it should be stressed that such audio aids do not replace the teacher, but make him more important than ever for now he must select the proper materials and present them at the proper time and in the proper manner.[21]

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[20] Kendall Wentz, "Implementing Classroom Instruction through Radio," National Elementary Principals, 33:211-14, September, 1953.

[21] Richard A. Siggelkow, "Make Your Own Recordings," Social Education, 12:302, November, 1948.

Broadcasts are not complete educational experiences in themselves, according to Leonard Power, nor can they be used equally well by all teachers in all subject-matter fields. It is valuable in that;

> It can make students conscious of good speech habits and can widen their vocabularies. It can stimulate students to freer and fuller participation in classroom dramas and discussions -- it helps them to be better listeners.[22]

He is in agreement with Richard Siggelkow concerning the position of the teacher in this program as he points out that the use of radio requires careful preparation and leads to follow-up activities which, although they characterize the best aspects of learning, nevertheless require more of the teacher.

Perhaps one of the most important contributions radio can make to education is a sense of reality. It is dramatic in nature and adds color to the teaching process, thus making subject matter more appealing and stimulating. Radio can make education a vital living thing for the pupils to experience. To quote I. Keith Tyler of Ohio State University, "Radio can recreate the lives of the great men of the past who are so often dry as dust in the pages of history books. It can stir the souls of boys and girls with the music of a noted symphony

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[22] Power, Op. Cit., pp. 11-12

orchestra."[23]

In answer to the question, "How Can Radio Be Used Effectively in the Classroom?", Mr. Robert Ritchie and Mr. Merle Blue of the Wabash, Indiana High School described this successful program: They record selected radio programs at the time of the broadcast on a tape recorder. If the material has only temporary value, the tape is edited for classroom playback. Material that will be suitable for use in future classes is transferred from the tape to disc-type records and filed in the school library for future use.

> In the Wabash social studies department, we have been using recorded radio programs for motivation, historical realism, preservation of contemporary historical source materials, presentation of current information, propaganda analysis and training in how to listen to radio programs. When used through local school recordings, radio programs provide a valuable teaching aid in social studies classes. They introduce flexibility and variety into the established classroom procedure. They motivate and vitalize the learning process. They bring to the pupils the color and warmth of personalities, living and dead, and of events current and historic. Not least important, they offer countless opportunities to practice the art of critical thinking.[24]

They further state that although the radio as a classroom aid has been used for years in numerous schools, many of the techniques needed to correlate audio aids with traditional

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[23] I. Keith Tyler, "Radio's Function in Education," Educational Method, 18:147-54, Number 4. January, 1939.

[24] Merle D. Blue and Robert Ritchie, "Radio in the Classroom," Social Education, 12:19-20, January, 1948.

classroom procedure are yet to be developed. It is their contention that a greater exchange of ideas between schools experimenting with the use of radio in the classroom would be extremely useful.

The Freed Radio Corporation, in its booklet, Radio - the Classroom's Newest Teaching Tool, has made several statements:

> Radio is simply a medium of extraordinary effectiveness and versatility. There is nothing basic in the medium itself which restricts its use by educators in any of the numerous fields in which they are interested. Indeed, the flexibility of the medium on the one hand, and the enlarged area of educational interests in today's classroom on the other, promises that radio will change the entire pattern of public education as we have known it.[25]

The booklet points out that not only in such obvious subject fields as English, History and Social Studies can radio provide the supplementary material so important for developing the proper pupil attitude to his work, but in such diverse fields as Science, Art Appreciation, Nature Study and Safety Education radio has also been used with outstanding success. It further states that probably the widest use of radio as an educational medium today is to enrich classroom instruction with a wealth of supplementary material beyond the resources of the most qualified teachers or the finest

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[25] Radio - The Classroom's Newest Teaching Tool. New York: Freed Radio Corporation. (n.d.) p. 3.

textbooks.

> Radio's capacity to recapture the past and the distant, to present them with drama and color - and with an amazing economy of time and effort - enables millions of children to enjoy stimulating classroom experiences that make learning more real, more human and more productive.[26]

One final idea, and the one which this writer feels is the absolute essence of radio education, is that radio does make a lasting impression on the pupil and that it stimulates him to independent thought and creative activity.

There are a number of fallacies concerning radio in American education. They, in addition to the reasons given earlier, are largely responsible for the slow progress of radio utilization in the classroom. Norman Woelfel and I. Keith Tyler in Radio and the School, have summed up these fallacies as follows:

1. Radio will eventually replace the individual teacher.
2. Radio will make teaching easier.
3. Radio is equally useful to all teachers.
4. Radio represents infallible authority.
5. The out-of-school radio listening of children is unimportant.
6. There is nothing educationally worth while on the radio.
7. Transcriptions will replace live radio programs.
8. Radio must be geared into the traditional curriculum.[27]

It is the opinion of this writer that none of the above commonly held beliefs are valid. There are too many exceptions

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[26] Ibid., P.7

[27] Norman Woelfel and I. Keith Tyler, Radio and the School. (New York: World Book Company, 1945.) pp. 6-15.

to each case. For example, it seems very unlikely that radio will ever supplant the teacher when one realizes the importance of the human element in working with children. Individual differences must never be disregarded, and radio would have to do that if it were used exclusively. Also, teachers who have used radio in their classrooms know that if they are to make the broadcasts have real meaning to the students, they must do more work, not less, than before.

If the teacher uses radio as a substitute or accepts radio as a means of learning by merely listening, if no preparation in advance is made for the use of a radio program as a supplementary tool, if there is no follow-up or discussion period, or if the teacher comes to regard the radio as an added burden, it will be difficult to correlate radio programs with subjects of the course of study. The fallacies must be eliminated from the thinking of educators if radio in the classroom is to be regarded as a truly fine supplementary aid to instruction.

Experimental studies.

> Continuous evaluation is essential if the educator is to know which of the many school activities undertaken are actually productive. Without the knowledge of results, the time and effort spent in the radio or TV enterprise may well be questioned. An activity which takes up the time of great numbers must show conclusively its actual accomplishments if it is to merit support.
>
> By collecting pertinent data concerning the programs, listeners, and the effects of listening, the evaluation can contribute much to the broadcasters and to the classroom teachers.[28]

There are several ways to evaluate the effectiveness of radio in the classroom. Measurement in this field is not so new as one might suppose. Much of the early research in radio in education was conducted by the National Advisory Council on Radio in Education, the National Committee on Education by Radio, the Radio Division of the United States Office of Education, the Bureau of Educational Research at Ohio State University, and the Harvard Psychological Laboratory.[29]

J. Wayne Wrightstone has listed the following ways by which a local school system can conduct such measurement:

1. Using a panel of teachers who fill out a rating scale or check list for each of a series of broadcasts.

2. Using teacher-made tests for measuring such objectives as the acquisition of information, attitudes and interests.

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[28] William B. Levenson and Edward Stasheff, Teaching Through Radio and Television. (New York: Rinehart and Company, Inc., 1952), p. 269.

[29] Loc. Cit.

3. Using commercially available tests, such as those available for American history, literature, and for aspects of critical thinking.

4. Using tests, scales, and measures constructed by such research groups as the Evaluation of School Broadcasts Staff at Ohio State University or the WHA Radio Project Staff at the University of Wisconsin.[30]

In 1929 an experiment was undertaken to measure the effectiveness of radio in teaching current events and music to pupils in sixth, seventh, and eighth grades of twenty-five schools in Dane County, Wisconsin. This study was conducted by a Radio Research Committee of the University of Wisconsin. Measurement of results of this early radio instruction showed that the radio lessons were highly successful in teaching music.[31]

In September, 1931, Professor Edgar B. Gordon, encouraged by the results of this preliminary experiment, joined the staff of the newly organized Wisconsin School of the Air, giving a regular series of weekly broadcasts called Journeys in Music Land.

The effectiveness of this series was tested by the Research Project in School Broadcasting, which in 1937 began a year's study.

On December 1, 1937 the reported audience number 9,480

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[30] J. Wayne Wrightstone, "Evaluating the Production and Use of School Broadcasts," The Phi Delta Kappan, March 1939, p. 333.

[31] Arvil S. Barr, Henry L. Ewbank, Thomas C. McCormick, Radio in the Classroom, Report of the Wisconsin Research Project in School Broadcasting, (Madison: University of Wisconsin Press, 1942), pp. 11-12.

pupils, more than double any previously recorded enrollment. By March 1, 1938 it had doubled again; 814 listening classes in 770 schools represented an audience of approximately 20,000 pupils.

Analysis of registrations showed 407 one-room rural schools, 241 graded schools outside cities, 83 city schools, and 21 special classes of various types.

The first year of the experimental music series reached its climax in the annual radio music festival held in Madison on May 14, 1938 when some twenty-four hundred children from listening schools attended the festival. This was more than double the attendance in any previous year.

To measure the effectiveness of music broadcasts more objectively a systematic test was made of fifth-and sixth-grade pupils in state-graded and village schools having at least 15 pupils in the two grades combined. The specific purpose of this experiment was to discover how the gains of fifth-and sixth-grade children who listened to the music broadcasts compared with the gains of fifth-and sixth-grade children who received musical instruction under the regular classroom teacher but without radio assistance.

The conclusions were in favor of the radio group. The data indicated a highly significant difference in the amount gained on most parts of the test, and on the total test score.[32]

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[32] Ibid., pp. 12-37

Among the findings of that year's study based on the experimental data, a questionnaire supplement, and the general impressions of the research group were:

1. A large and growing number of schools have found this program so valuable that they now use it regularly as part of the program of music instruction.

2. Teachers responding to a questionnaire on the value of the program gave precedence to the interest-stimulating value of the program; many found the program valuable also in developing elementary skill and knowledge, providing opportunities for self-expression, and teaching a repertoire of songs.[33]

It was pointed out in Chapter 2 that this particular program, "Journeys in Music Land" was broadcast to classrooms by Professor Gordon for 24 consecutive years. It was only in 1955 that he retired, and a new series "Let's Sing" was begun.

Another study was made about that same time (1937-1938) of the "Afield with Ranger Mac" program. Previous information showed that this program in June, 1936 had 104 listening classes with some 3,000 pupils; by June, 1937, the audience numbered 6,000 pupils in more than 200 classrooms. This study indicated that more than a third of the 4,537 pupils listening had become interested in nature study for the first time because

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[33] Ibid., p. 38

of the Ranger Mac programs. Twenty-one different kinds of material not otherwise accessible were listed by 98 per cent of the teachers as having been made accessible to pupils through the broadcasts. Ninety-four per cent of the teachers reported that students had made greater gains from the broadcasts than they would have made without them. The broadcasts are also credited with having set in motion nineteen different kinds of activities.[34]

Many conclusions were drawn by A. L. Chapman and J. Murray Lee from a study conducted in 1938-39 to find out if the broadcasts of the Wisconsin School of the Air series were effective. Significant among these are:

> 1. Wisconsin teachers and supervisors think that all the programs of the Wisconsin School of the Air make valuable contributions to the curricula of individual schools.
>
> 2. Teachers who use the radio effectively in their classrooms need less radio help in teaching the traditional subjects than in teaching enrichment subjects.
>
> 3. Teachers believe that Wisconsin School of the Air programs make their most effective contributions to the objective of adding informational background materials. Other objectives to which the broadcasts contribute are, in the order of frequency of mention: attitudes and appreciations; interests and self-motivations; social behavior and social-personal integration; creative expression; skills and techniques; and critical thinking and discrimination.
>
> 4. When objectives were restated in terms of purposes or reasons for using the programs, teachers indicated

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[34] Ibid., pp. 39-65.

> that they used the Wisconsin School of the Air most frequently to enrich teaching and to stimulate pupils in their school work. They also used broadcast lessons to bring facts to pupils, to supplement materials, and for enjoyment. Other purposes less frequently mentioned were direct teaching, bringing current materials to pupils, supplementing inadequate training, and determining the curriculum.[35]

The Evaluation of School Broadcasts Committee studied the effects of the "Science Story Teller" on the Chicago students in the fifth and sixth grades. Both in information and attitude, the pupils who heard these broadcasts scored significantly higher than did pupils in the control group, who did not hear them. Results of the tests also indicated that the amount of time devoted to their use had a significant bearing on the development of pupils' interest in conservation, one of the objectives of the series, and on increase in general interest in science. The more time spent on the programs, the better were the results.[36]

A study was made of the reading interests and reading gains of students in classes which listened to radio presentations of books as part of their curriculum, and of those in classes which did not hear radio presentations. Over a period of six weeks, five specific books were studied in all the classes. The increase in number and scope of reading

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[35] Ibid., pp. 190-191.

[36] J. Robert Miles, "Auditory Aids and the Teaching of Science," Bulletin 57, Evaluation of School Broadcasts, (Ohio State University, 1942), p. 18.

interests and in the number of books read during the period was measured. It was found that the radio group did read a significantly larger number of books. The average for the radio group was 9.32 books read; the average for the control group, 6.32. The implication is that radio presentations of literature may help to increase the amount of voluntary reading for such a group.[37]

In 1933 there was a felt need for more information concerning radio in its relation to junior and senior high school students in Oakland, California. Radio was appearing in classrooms as a new tool of instruction and teachers wanted facts on the effects of the new instrument upon youngsters.

Seven hundred students in the high seventh, high ninth, and high eleventh grades were chosen for the study.

The findings indicated, first of all, the overwhelming importance of radio in the life of the typical adolescent. Secondly, these findings support the view that adolescents must be appealed to as adults more than as children. The study, thirdly, revealed a relatively low level of taste in radio programs on the parts of high school students and their lack of critical judgment.

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[37] Roy DeVerl Willey and Helen Ann Young, Radio in Elementary Education, (Boston: D. C. Heath and Company, 1948), p. 117.

Dr. Tyler suggested that schools should develop units on radio appreciation as a regular part of the English program.[38]

During the first summer session of 1945 the class in General Psychology at the University of Minnesota was divided randomly into halves. An experiment was run on the effective- of the radio as a medium of instruction. One half of the class was to listen to the lectures over the radio and the other half was to attend the classroom lectures. After the mid-session examination the two sections were reversed.

The results indicated "where motivation is held constant, where similar library facilities are available, and where ability and academic sophistication are to some extent controlled, radio lectures can do a satisfactory job as measured in terms of recall on an objective test."[39]

Heron and Ziebarth also report that a study by Harold W. Gaskell at Iowa State College on the recall of the content of a psychology lecture indicates higher scores for those who heard the broadcast lectures than for those in attendance. The superiority was statistically significant. These scores were based on two lectures, one heard at home and the other in the studio classroom.

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[38] I. Keith Tyler, "The Listening Habits of Oakland (California) Pupils," English Journal, Vol. 25, No. 1 High School Edition, 1936, pp. 206-215.

[39] W. T. Heron and E. W. Ziebarth, "A Preliminary Experimental Comparison of Radio and Classroom Lectures," Speech Monographs, Vol. 13, No. 1, 1946, pp. 54-57.

A study was conducted of the interests of white and negro high school students in the radio and motion pictures. Seven hundred one white and nine hundred eighty-six negro students in two large high schools in the Chicago area were tested.

The almost universal appeal of the radio to high school pupils is shown by the fact that more than ninety-six per cent of the pupils indicated that they enjoyed listening to the radio.[40]

The Good Books series in the English unit of the Wisconsin School of the Air was planned not only to enrich the educational experience of listening pupils but also to serve as a basis for experimental evaluation. It was hoped by Burton Smith, research assistant in English and others connected with the study, that the broadcasts might have some effect on the capacity of listeners to enjoy and appreciate the books read and to discriminate in regard to certain qualities believed to be characteristic of good books.

The purpose of the experimental evaluation of the Good Books series was to discover the effectiveness of the series and to compare the results with the efforts of individual teachers not having the help of radio to stimulate reading good books in the tenth, eleventh, and twelfth grades of

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[40] Paul Witty, Sol Garfield and William Brink, "Interests of High School Students in Motion Pictures and the Radio," Journal of Educational Psychology 32:176-184, March, 1941

high school. The study was conducted the first semester of 1938 for twelve weeks.

The results showed that the radio group outgained the control group in six out of the seven comparisons made. Besides the experimental data, an attempt was made to collect from teachers certain subjective data by questionnaires, conferences, and observation. Ten of the eighteen teachers thought the broadcasts tended to increase the students' interest in English as a school subject. All but one noted that many students listened with real interest to dramatizations of books on the programs. Fifteen replied that cooperation in the Good Books series had created a real demand in their school for more or better leisure reading books.[41]

In 1939, Elizabeth Weintz investigated the relative effectiveness of two types of school broadcasts in stimulating the leisure reading of high school students, using nine classes in English, three in each of the three high schools in Evansville, Indiana.

One experimental class in each of the schools received the Wisconsin recordings of the Good Book series. A second group heard recordings made by high school students. A third

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[41] Barr, Ewbank, McCormick, Op. Cit., pp. 129-152.

group spent the time in the ordinary teacher-class discussion designed to stimulate reading the books mentioned on the broadcasts. An analysis of the differences in gains shows more comparison in favor of the group listening to the Wisconsin recordings and the least comparisons in favor of the teacher-class discussion group.[42]

The results of these experimental studies indicate that the use of radio in the classroom is highly effective. After listening to the broadcasts, the students' attitudes improved, their interest in the subject increased, notable informational gain was evident, and motivation for follow-up activities and self-expression was demonstrated.

From the opinions of educators and radio authorities quoted in this chapter and from the experimental studies examined, the writer concludes that:

1. both teachers and students want to use radio in the classroom.

2. although sometimes effective, as a direct teaching aid, radio is primarily useful as a supplementary tool for learning.

3. through classroom radio new vistas are opened to students. They are taken outside the four walls of the school and introduced to people and places previously unknown. An outstanding personality is brought into hundreds of classrooms at the same time. Events of the past are realistically presented. Events of the present are broadcast while they are timely.

4. radio makes possible the utilization of material not easily accessible to the classroom teacher.

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[42] Ibid., pp. 200-201.

5. because of the sense of participation which the students feel while listening to the program, better conditions for learning are possible and new interest in the subject is aroused.

6. radio stimulates imagination. Independent thought, self-expression, and creative activities result.

7. the new approaches to subject matter made possible through radio broadcasts enrich the whole teaching program. This variety in subject content and presentation makes the learning experience more enjoyable.

8. radio helps students become better listeners.

9. radio helps students to learn critical thinking and discrimination.

CHAPTER III

PAST AND CURRENT UTILIZATION OF CLASSROOM RADIO

As teachers have experimented with the use of radio in the classrooms, the broadcast schedules have undergone many changes in an attempt to present effective schedules. Many school radio programs being broadcast today proved their worth early and, thus, show a continuous record of some ten or twenty years.

It is the purpose here to describe classroom broadcast schedules as they have been presented, and are being presented, throughout the United States. In this chapter is contained a description of broadcast schedules covering the period 1940-1954, and a detailed description of selected current schedules for the 1955-1956 school year. Many of the programs described in the 1940-1954 series are still being broadcast today; many have been changed. By describing these, as they appeared at that time, and the ones which were heard this past year, a comprehensive picture is shown of the many types of programs which school children have received in their classrooms.

I. BROADCAST SCHEDULES - 1940-1954

Ohio. The Ohio School of the Air is broadcast over Station WOSU at Ohio State University in Columbus, Ohio, where classroom utilization of radio dates to 1928. Students and teachers have agreed upon some of the more successful programs.

Primary grades have heard: "Music Time," built around the everyday experiences of children and translated into children's musical literature; "Story Time," designed to give to the primary grades a pleasant story hour with professional production, as well as to interest the children in books for their own sake; and "Play Time," planned around storybook characters, interpretative rhythms, and singing games.

"Boys and Girls of Bookland" was a dramatized series for children of the fourth, fifth and sixth grades. Such units as 'Early American Adventures' and 'Trails Westward' helped teachers give the children a picture of life in colonial America and during the period of westward expansion. The "Science Club of the Air," for the same age group, had several units of study: air, water, machines, earth science, heat, light, plant life, and astronomy. The Ohio State Museum has cooperated with the Ohio School of the Air in bringing to the school children of Ohio dramatized stories about their

own state in a program, "Once Upon A Time in Ohio." The series, "Time for Music" was designed to correlate music with various subjects, such as history and American literature. "News of the Week," a program of current affairs, attempted to make students aware of the meaning of democratic values and their processes.

For the Junior and Senior High School pupils, two programs should be noted: "The Economic Detective," with a good balance between domestic problems and those involving other nations; and "The Columbus Philharmonic Orchestra," a presentation of music at its highest level. This program, in contrast to the others fifteen minutes in length, was one hour long.[1]

Michigan. Ruth Dillingham Nadal conducted a survey of radio in the public schools of Michigan in 1945.[2] At that time, more than a decade ago, regular programs designed for use in the classroom, were being carried on several radio stations in Michigan: WKZO, Kalamazoo; WCAR, Pontiac; WKAR, East Lansing; WELL, Battle Creek; WJR, Detroit; WWJ, Detroit; WXYZ, Detroit; WJBL, Detroit; and WJBK, Detroit. The "American School of the Air," "Rural School Music," and the "Spelling Bee" were among the programs presented to the students then.

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[1]William G. Wilcox, WOSU Program Bulletin. (Columbus: Ohio State University, 1948), pp. 1-12.

[2]Ruth Dillingham Nadal, "A Survey of Radio in the Public Schools of Michigan," (unpublished Master's Thesis, Michigan State College, East Lansing, 1945), pp. 106.

Since the time of the above survey, radio education in Michigan has progressed considerably. The cities of Detroit and Flint are two notable examples of this progress.

FM Station WDTR in Detroit began broadcasting in 1948. Since that time, all schools in Detroit have been equipped to receive the FM Radio broadcasts. The radio programs presented by local stations over AM facilities are still utilized too. These include the broadcasts that have been presented in cooperation with the Detroit Public Schools for more than eighteen years. The list of programs presented over WDTR is much too long to be included in its entirety here; however, a list of titles of some of the programs should be of interest.

The schedule of broadcasts for the second semester of 1952-1953 included: "Adventures in Research," "American Airways," "Another Language," "Choosing a Job," "Community Volunteers," "Distant Lands," "Down Storybook Lane," "Fifteen Steps," "Growing Up," "Make Way for Youth," "Music Box," "School Spot-Light," and "Talent Time."

Another program, "Invitation to Read," was a review of books which have influenced the thought and action of man in society. It included such books as: Strife by John Galsworthy, Back to Methuselah by George Bernard Shaw, Essay on Man by Alexander Pope, Candide by Francois Voltaire, and

The Age of Reason by Thomas Paine.

"When the World Was Young" was the name of a program of dramatizations of the world's greatest myths, some of which were: Echo and Narcissus, Phaethon, Persephone, Hercules and the Golden Apples of the Hesperides, and The Fisherman and His Wife.

"The Poetry Hour," presented twice each week, contained poems silly, serious, and seasonal. Every week a different theme was used, and all poems fit that theme. For example, the theme for February 9th and 10th was "Winter Weather," The poems which were read on those days included:

Snow Toward Evening	...	Melville Cane
Snowlight	...	Nancy B. Turner
February Twilight	...	Sara Teasdale
Stars	...	Walter de la Mare
Sleigh Bells at Night	...	Elizabeth Coatsworth
The Sleigh Ride	...	Laura Richards
The Snowman	...	Walter de la Mare
Jack Frost	...	Unknown
Why Does It Snow?	...	Laura Richards
Snowflakes	...	Elizabeth Cleveland
Sleet Storm	...	James Tippett
The Feast	...	Walter de la Mare
Winter	...	Walter de la Mare

Other themes used were: "A Bit of Merriment," "Poems About People," "Moonlight and Starlight," "The Magic Carpet," "Winter Is Past," "Pictures in Poetry," "Tall Tales," "Music Makers," "Tales of Laughter," and "Vacation's Coming."

A script exchange service enables teachers to borrow all types of scripts for use in the classroom. WDTR makes available a Script Exchange Catalogue from which selections may be made. Another service of WDTR is the Request Service. Programs which were of special interest are repeated upon request.[3]

In 1953, Dorothy E. Franke made a study of the use of radio in the Flint Public Schools from 1925 to 1953.[4] Included here are some of the programs described in her study.

"Polly and Puffy" was presented for the kindergarten and first grades over WMRP. Its purpose was to give the children a song, a story, a poem, and something to do.

"The Tiptop Twins" was for the second grade to help them learn about health and safety.

WBBC presented "It's Story Time" for the first, second, and third grades. Dramatized stories were designed to help the children develop a better appreciation of nature, a greater

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[3]Detroit Public Schools, Radio TV Schedule of Broadcasts, WDTR, (Detroit: Division of Instruction, 1953), pp. 130.

[4]Dorothy E. Franke, "History of the Use of Radio in the Flint Public Schools, 1925-1953," (unpublished Master's Thesis, Michigan State College, East Lansing, 1953), pp. 106.

interest in books, and finer attitudes concerning family and community living.

"Tell Me About Michigan" was presented for the fourth grade over WCLC. The stories were planned to help teachers create an interest in Michigan so that students would be proud of their state and want to learn more about it.

"What's In A Melody?" was presented for grades four through six over WTAC. It included various musical selections for the different seasons and holidays.

"Uncle Dan of Froggy Hollow Farm" was presented for grades five and six over WMRP to make boys and girls more conscious of the wonders of nature as revealed in the life around them.

"Within Our Land" was a series of dramatizations, highlighting the contribution of many people to life in America. It was hoped that good attitudes, fine traits of character, better human relations, and a deeper understanding of true brotherhood would result from this series, presented to grades five and six over WBBC.

Grades seven, eight, and nine heard "Book Clues" over WTAC. This program was aimed to create interest in books.

"Down Poetry Lane" was presented for grades nine and ten over WCLC in the attempt to build an appreciation of poetry.

Flint now has, in addition to its five commercial radio stations, a school-owned station, WFBE.

The University of Michigan at Ann Arbor presents several programs for the radio classroom through the facilities of WUOM in Ann Arbor and WFUM in Flint. Its schedule for the spring of 1954 included: "Festival of Song," a series of song instruction programs; "Learning Outdoors," a nature studies series; "Tales of a Talking Stone," literature of many lands for young folks; "Milestones of Freedom," original documents from American history presented in dramatic stories; "Our Schools," a tour through county and city offices by means of tape-recording; "Children's Circle," music, stories, and talk for children of pre-school or kindergarten age, "Storyland," dramatized stories and original music; "Another Language," an informal introduction to the languages and cultures of other lands through interviews and discussions; "Choosing a Job," a program of interviews in which information is given on various fields of work -- job requirements, working conditions, wages, and advancement opportunities are considered; and "Let's Find Out," a general science program for primary grades.

Not all of these programs originated at WUOM, but all were broadcast through the University of Michigan Broadcasting Service.[5]

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[5]University of Michigan, WUOM Program Schedule, (Ann Arbor, 1954).

One prominent program for classroom listening from Radio Station WKAR, at Michigan State College in East Lansing, was "Adventures in Music." The 1951-52 series was being presented for the schools of Michigan for the 14th consecutive year. Its purpose was to provide a musical experience not possible under ordinary classroom conditions. The individual programs were designed to introduce some of the world's finest music in a dramatic setting which would serve to stimulate interest in and appreciation of good music. Every program was planned to include some points of value for all the grades.

Kisimi, was the Magician who served as the guide and transported his two friends, Johnny and Mary, to the scene of each musical adventure.

During the 1951-52 series, more than 300,000 Michigan school children were hearing the programs each week.[6]

California. In March of 1941, KALW, 1000 watt FM station of the San Francisco Public Schools, went on the air. FM radio receivers were installed in each San Francisco school. Some sets remained in regular listening rooms, others were mobile and were moved from classroom to classroom; and a few sets were arranged to feed the broadcasts to any or all rooms by means of a central public address system. James Morgan, in describing "FM Radio in San Francisco's Schools" had this

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[6]Michigan State College, Kisimi Presents Adventures in Music, Teacher's Manual, (Station WKAR, Extension Service East Lansing, 1951-1952)pp. 19.

to say:

> If they fit the school needs, features are purchased or borrowed from government agencies, radio stations and networks, and numerous other sources. Much material is organized by teachers and is presented by them alone or in conjunction with their classes. Some broadcasting is done direct - most is made on transcription and broadcast the same day or the next. All material broadcast is recorded anyway for later use... Preparing material necessary to coordinate the program with the activity of the class takes much longer than actual script writing and presenting. Courses have been given by the director to train teachers in using radio in the classroom.[7]

"Radioways to Learning" was the name of the school series broadcast from KFAC to the boys and girls of Los Angeles. The program schedule for 1950 included: "Bring Adventure" for grades five through eight;"With Music," a program of comments on music for elementary and secondary grades; "Success Story," described the successful work of the United Nations; "Once Upon A Time," story-telling for primary grades; and "Adventures in Research," a program of science stories.[8]

Oregon. The Oregon School of the Air is presented over Oregon's public-owned radio station, KOAC, on the campus of Oregon State College. Programs are broadcast for students in every grade.

For the young children, during the 1948-49 school year was the program "Land of Make Believe." An honor roll followed

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[7] James Morgan, "FM Radio in San Francisco's Schools," School Executive, 63:20-21, December, 1943.

[8] Los Angeles City Schools, Radioways to Learning, (Bulletin #23, Curriculum Division, April, 1950) p. 1.

each week's broadcast and announced the winners in the air contest that was a part of correlated classroom work recommended for the "Land of Make Believe."

For a number of years, the Oregon School of the Air has featured the scientific series, "Excursions in Science," prepared and transcribed by the General Electric Company. This, along with "Adventures in Research," a transcribed series by the Westinghouse Electric Corporation, has provided a wide variety of scientific material to supplement classroom activity in upper elementary grades and high school. Other programs for the upper elementary grades were: "Let's Get Acquainted," to promote friendship; "The Starry Skies," a series of studies in astronomy; "The News Watch," a factual basis for a better understanding of world affairs as well as items of national, state, and local interest to boys and girls; "The Boy Next Door," series of dramatized health broadcasts; and "Stories That Live," old and new classics in literature such as 'Ali Baba and the Forty Thieves,' 'Schererazade,' 'Aladdin and the Wonderful Lamp,' and 'The Admiral Benbow.'

For the lower elementary grades, the Oregon School of the Air presented: "Magic Casement Stories," a literature series told in dramatic narrative form; "Nature Trails" and "Tell A Story." One program, "Our Everyday Things," was a

series designed for more than just the elementary grades and was based on research into the background of questions children ask.

A supplementary feature of the Oregon School of the Air was the "Radio Shorthand Contest" for high school students. Special recognition was given to students accumulating the highest number of points in the first semester, the student accumulating the greatest number of points during the entire year, and the school with the greatest number of points for the entire year.

A feature of the 1948-49 Oregon broadcast guide for teachers was the 'Radio Bookshelf', a list of recommended reading with the grade levels indicated.[9]

Texas. The voice of education in the El Paso Public Schools is KVOF-FM. Programs in 1951 were prepared for students of pre-primary age through the twelfth grade. These programs were divided into the following units: drama, language arts, music, science, social studies, Spanish, and stories.

The drama unit had three programs: "Have You Seen?" for grades nine through twelve, offered variety in famous dramas and was designed to be an aid to speech, drama, and language art classes. Some of the dramas presented were:

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[9]Oregon School of the Air, KOAC Broadcast Guide, 1948-49, (Leaflet #376, Part 2, Oregon State Board of Higher Education: Corvallis, Oregon, 1948), pp. 48.

'Much Ado About Nothing,' 'Volpone,' 'The Importance of Being Earnest,' and 'Ten Nights in a Bar Room.' The "Radio Play Theatre" consisted of fiteen-minute fairy stories for grades four through eight. "Across the Footlights" presented fifteen-minute excerpts from Shakespearean dramas for grades nine through twelve.

The language arts unit had a thirty-minute program, "Tell It Again," a series of adaptations of famous books: Treasure Island, Hiawatha, The Spy, The Odyssey, Kidnapped, Les Miserables, and Swiss Family Robinson.

In the music unit, recordings of the world's finest artists and orchestras were presented from the "RCA Victor Concert Hall." "Music for Fun" was designed for children in elementary schools to create and further a love of music. "Recital Hall" was a program designed to enable the instrumental and vocal music students of the El Paso Public Schools to appear on the air. "Music of Distinction," for grades nine through twelve was one hour in length. Senior High students heard Beethoven, Brahms, Grieg, Rachminoff, 'Pop' concert, Humor in Music and many other types of music. The "Junior League Series" was for grades four through seven. It was based on the lives of great composers and their music. These were dramatized stories with piano selections by concert artist, Walter Shaw.

The science unit presented "Excursions in Science" for grades seven through twelve. This included: psychiatry, folklore, physics, exploration, astronomy, natural science, medicine, aviation, and geography, and other related subjects.

There were three programs in the social studies unit. "Voices of Yesterday," for grades seven through twelve, highlighted the lives of famous persons, with recordings of their voices. Such people as Woodrow Wilson, Jane Addams, Amelia Earhart, Count Leo Tolstoy, and Andrew Carnegie were heard. The "Junior Town Meeting" was a re-broadcast of an evening program. It was used in both social studies and speech classes. Some of the topics discussed were: "What do you consider good radio and motion picture fare?", "Should the Voting Age Be Lowered?", and "Is This Generation Going to the Dogs?" The third program in the social studies unit was call "That's the Law," designed to tell the listener what to do in case he were to find himself in any one of the selected legal situations.

A Spanish version of "Storytime" was given for grades nine through twelve.

The stories unit included: "Storytime" for grades one through four, "Once Upon A Time" for grades four through seven, and "Stories in the Wind" for grades one through four.

The Texas School of the Air presented: "Music Is Yours" for grades four through eight, "Is Anybody Home?" for ninth

through twelfth graders, "Open Your Eyes" for grades five through eight, "Reading Is Adventure" for grades six through eight, and "Your Story Parade" for grades one through four.[10]

Kansas. The 1947-48 Radio Classroom series was presented by the Kansas Department of Instruction over seven stations: KFBI, KSAL, KSEK, KSOK, KTOP, KTSW, and KXXX. A different program was presented each day of the week. On Monday the Classroom presented alternately a program on Social Studies and a program on Health. Tuesday was "Singing by Radio" day. On Wednesday the fasinating world of science was explored. An attempt was made to show that science is both fun and practical. Thursday, 'original drawing' was the theme as Art took the air. This was a creative program designed to provide a stimulus to the pupils' imaginations. Friday, the Language Arts program brought literature to the boys and girls.

The Radio Classroom was designed for classroom instruction in the rural and elementary schools.[11]

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[10] El Paso Public Schools, Radio Waves, (The Voice of Education Broadcast Schedule, Volume 1, Issue 1, El Paso, Texas, 1951), p. 30.

[11] Kansas Department of Instruction, The Radio Classroom, Teachers Manual, (Topeka, Kansas: State Dept. of Education, 1947), p. 130.

II. CURRENT BROADCAST SCHEDULES - 1955-1956

Ohio. In 1956 the Cleveland Public Schools entered their fourth decade of broadcasting to classrooms. From 1925 to 1938 they used time made available by local commercial stations, but in 1938 a school-owned station proved necessary. WBOE began broadcasting in 1938 as an AM (amplitude modulation) station. In 1941 it changed to FM (frequency modulation). Today station WBOE-FM broadcasts eight hours every school day. Its programs are of two types: 1. enrichment broadcasts designed to stimulate classroom activity, and 2. demonstration lessons, largely for the elementary grades, which suggest effective teaching techniques.

> With a few exceptions, radio programs in the classroom are about fifteen minutes in length and a teacher prepares to use radio just as she would if she were using books or visual-education aids. She makes it a part of her development of the day's learning opportunities.
>
> The basic purpose of the lessons or programs is to start something happening in the minds of listeners. ....Children and teacher will go on in the direction indicated by the program.[12]

Here is a typical program schedule for the Senior High School Division, as outlined in the WBOE booklet for the first

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[12] Cleveland Public Schools, WBOE Senior High School Broadcasts, (Teacher's Broadcast Guide, First Semester, 1955-1956, Cleveland, Ohio), p. 2.

semester of 1955-1956:

MUSIC:	"Artistry in Performance"
FOREIGN LANGUAGES:	"German" "French" "Spanish"
HOME ECONOMICS:	"Today Builds Tomorrow"
ENGLISH:	"Fun from the Dictionary" "Books and Ideas"
SCIENCE:	"Biology for Living Today"
SOCIAL STUDIES:	"Current Topics"

"Artistry in Performance" is designed to provide junior and senior high school students with a standard of excellence against which they can measure their own efforts as soloists and members of musical groups. Music was heard by the Columbia Concert Bank, the Philadelphia Orchestra, the Carnegie Pops Orchestra, and the University of Michigan Band.

The foreign language programs have as their purposes the following: 1. to bring to the pupils the voices of native speakers, 2. to aid in acquainting the pupils with the culture and civilization of the country whose language they are studying, and 3. to provide pupils, through participation in programs, with an opportunity to gain confidence in their ability to use the foreign language. The dramatizations presented in the 1955-1956 series were: 'The Pied Piper of Hamelin' (German); 'La Femme Muette' or 'The Man Who Married A Dumb Wife' and 'The Three Kings' (French); 'Las Castaneulas Magicas' or 'The Magic Castanettes' and an Interview with

Xavier Cugat (Spanish).

"Today Builds Tomorrow" broadcasts are written as background for discussion. They do not attempt in any way to carry any of the problems or ideas to a complete understanding. Typical programs in the series are: 'Personality - Plus or Minus' -- When you understand yourself and others, life should be happier; 'Far, Far From Home' -- Your home life of today is probably a preview of your home tomorrow. Problems are bound to arise in all families but solving them intelligently and fairly is the only way to happiness; and 'As You Like It' -- You are in school for approximately one third of each day and should be making use of every minute. There's chance for learning, for friendship and for participation in sports and a great many other activities.

"Fun from the Dictionary" is a panel program, designed mainly for the tenth, eleventh, and twelfth grades. The lessons start with a study of prefixes of words. A later group of lessons consists of a study of suffixes, and a third group of lessons is devoted to a study of word roots. Discussions were held on the uses and misuses of such words as: prognosticator, procrastinator, animosity, animation, ludicrous, and obnoxious.

"Books and Ideas" is an appreciation series. A group of pupils discuss a different book on each program, centering their attention on the major ideas presented. The books are

not reviewed, but the boys and girls attempt to analyze the author's purpose, ideas, and techniques. They comment on their own reactions to the work, and read some quotable excerpts. Some of the books discussed this past school year were: Home Again by James Edmiston, Anything Can Happen by George and Helen Papashvily, Arrowsmith by Sinclair Lewis, Belles on Their Toes by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey, and The Thread That Runs So True by Jesse Stuart.

"Biology for Today" intends to supplement the work of the teacher and assist in developing an appreciation of science in the pupils. The program schedule this year included the following: 'The Story of the Microscope,' 'The Scientist Spallanzani,' 'Friendly Insects,' 'True Fish Stories,' 'Fungi: Friend or Foe,' 'Chlorophyl: Nature's Wonder Chemical,' 'Farm Production Expanded,' 'Chemurgy: Synthetics Made from Farm Products,' 'Health and Food,' 'The Story of Vitamins,' 'Disease without Germs,' 'Viruses,' 'To Your Heart's Content,' and 'Blood: The Lifetide.'

This was the thirty-seventh semester of the "Current Topics" program series over WBOE. Its purpose is to assist teachers in developing interest in and an understanding of the issues with which all American citizens must be concerned. A

secondary purpose is to assist schools in observing special occasions. Titles of some of the programs this semester were: 'Summer Summary,' 'Ohio Turnpike Opens,' 'The Community Fund,' 'U. N. Week Observance,' 'Veteran's Day' and 'Water Conservation.'

In addition to the regular broadcast schedule, there is a list of supplementary programs which the teacher might use if she so desires. Some of these programs are: "Old Books: Old Friends," "U. N. Story," "Curtain Going Up," "This I Believe," "Fingerprints in Music," "Mr. President," "Masterworks from France," "How's the Family?", and "Songs of France."

The programs outlined above were taken from the WBOE Senior High School Broadcast Schedule.[13] There is also a schedule for the Junior High School Division.

Pennsylvania. Radio education has played an important part in classroom instruction in the Philadelphia Public Schools for thirteen years. A survey taken in May 1955 revealed that average weekly pupil radio listeners had increased from 5000 per week in 1943 to close to 300,000 per week in 1955.... These figures relate to the Philadelphia Public Schools only. There are many thousands of additional viewers in Catholic, suburban, rural, and independent schools within range of the

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[13] Ibid., pp. 3-17.

stations...These numbers increase each year as additional receivers are supplied to the classrooms.

This service in education cannot be measured in dollars. Evidence of its values comes to us through regular reports from teachers who list impressive contributions made to knowledge, skills, habits, and attitudes of children.[14]

Radio programs are broadcast on Stations KYW, WPTZ, WFIL, and WIP.

The WFIL Studio Schoolhouse is prepared especially for use in elementary schools, but is also used widely in junior high schools. It presents a different program each day of the week as follows:

Monday	--	"What's News"
Tuesday	--	"Radioland Express"
Wednesday	--	"Magic of Books"
Thursday	--	"The Miracle of America"
Friday	--	"Three to Make Music"

"What's News" is a news program for children; its purpose is to stimulate interest in newspaper reading and to spark activity in the field of current events. There is a newscaster; most weekly broadcasts feature four or five-minute interviews with interesting people; and there are student

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[14] Philadelphia Public Schools, WFIL Studio Schoolhouse, (Introduction by Allen H. Wetter and Martha A. Gable, Teachers Manual 1955-56, Philadelphia, Pennsylvania), p.3.

newscasts from time to time with the students selecting, writing, and broadcasting the items of news that make up the script. Some of the related classroom activities suggested are: Simulated news broadcasts - in the assembly and in the classroom; a regular classroom news period or news board; news quizzes; writing news articles - animal stories, flash news, human interest stories, personality sketches; homemade news cartoons; homemade news maps; original news games; and class or school news scrapbook.

"Radioland Express" is a series of variety programs consisting of songs, stories and sound effect games. It is designed for classroom use in the kindergarten and primary grades. The objective of this series is to aid the teacher in the following areas: 1. To build a background in literature for children. 2. To develop an interest and appreciation in poems and songs, by simple participation during the broadcast. 3. To create an appreciation of radio by the use of games involving sound effects.

The "Magic of Books" is a story-telling program for the middle and upper grades, designed to stimulate a desire to read. The series includes some very old and some very recent stories, which the school house has found are liked by boys and girls, and by teachers and librarians, too. Many are stories of the lives of famous composers.

The "Miracle of America" is a program designed to teach students about America in terms of the past. The 1955-56 program schedule was in part as follows:

"Sail On and On"

"Balboa, the Conquerer"

"Claiming Land and Souls"

"The Lost Colony"

"Virginia's Weed"

"Allen's Green Mountain Boys"

"The Man Called 'Mad'"

"The Baker General"

"Revere - Metal Worker and Patriot"

"Gentle Lydia"

"Christmas Present Extraordinary"

"The Amazing Davy"

"The Cheese Box on the Raft"

"Dash for Freedom"

The final series in the WFIL Studio Schoolhouse is the "Three to Make Music" program. This year marked the seventh year of its broadcast. The program is planned for girls and boys in grades four to eight, but all music lovers are invited to listen. The purposes of the series are to guide children in the enjoyment of music; add to their ideas about music,

art, literature, and people; develop good listening habits; encourage discriminating listening, and provide an opportunity for self-expression. The year's schedule is divided into five main themes: "We Go Visiting," "We Meet A Composer," "We Greet the Season," "We Hear A Story," and "We Learn A Musical Term."

Music heard this year included: Excerpts from"Oklahoma!", Beethoven's "Rage Over A Lost Penny", Khatchaturian's "Masquerade Suite," Iturbi's "Variations on Three Blind Mice," Rimsky-Korsakoff's "Flight of the Bumble Bee" and "Song of India," Morton Gould's "Pavanne," and Prokofieff's "Love for Three Oranges."[15]

New York. New York City schools are served by the Board of Education FM Station WNYE. The radio broadcast schedule is quite extensive and covers the general areas of: Language Arts, Music, Science, Guidance, Orientation, Safety and Health, and Social Studies. There are programs available for all grades, from kindergarten through the twelfth grade.

In making a comparison between two of the teachers manuals distributed by the Board of Education of New York City, it was discovered that between the 1951-1952 season and the 1955-1956 season about twelve of the programs were either omitted or their titles and formats were changed.

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[15] Ibid., p. 162.

About ten new programs have been added.

It is not feasible at this time to give a detailed description of all the programs in the current broadcast schedule. Since, however, this writer is particularly concerned with the Language Arts field, three of the programs from this series will be described here.

"Look Who's Talking" has been planned primarily for the intermediate grades, but teachers will find the procedures useful for all levels. This program shows the application of speech skills and activities in the language arts program. Here is the broadcast schedule for this past school year:[16]

"Tell Me A Story" - Using the voice to create character.
"Once Upon a Time" - Using the voice to create atmosphere.
"Some Poems Tell Stories" - Using the voice to establish mood.
"Try It This Way" - Using Stress, Phrasing, Pause.
"Choral Speaking Is Fun" - Using speech sounds for special effects.

"Do You Hear Me?" - Adjusting volume.
"What Did You Say?" - Using speech sounds accurately.
"Are You Listening?" - Becoming attentive listeners
"What Do You Know?" - Planning an Oral Report

"I'll Tell You Something" - Giving an Oral Report
"Let's Talk It Over" - Planning for group discussion
"It Seems To Us" - Conducting group discussion

"The Play's the Thing" - Getting ready for classroom dramatics.
"Ready for Action" - Presenting the play
"What's the Difference?" - Applying good speech habits

"Look Who's Talking" is presented Fall Term only.

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[16]New York Board of Education, 1955-1956 WNYE Manual for Teachers. (New York: Board of Education, 1955), p. 6.

Poetry and music complement each other in "Words and Music," a new series which should serve as an effective introduction to the two interwoven arts, as well as a stimulus to creative writing and musical composition. Intended primarily for pupils in the fifth through ninth years, the programs present poems that are both read and sung. The aim of "Words and Music" is "To instill a basic understanding of what makes poetry tick, and how poetry and music are inextricably and happily interwined."[17]

Below is an outline of the 1955-1956 program: Each month carried a different theme, and each week had one specific idea throughout. Poems heard on each program are included, too.

RHYTHM AND SOUNDS

February

The Sounding Waters - "The wave, the ripple, the rapids"

Sea Fever by John Masefield
Break, Break, Break by Alfred Tennyson
Afton Water by Robert Burns

Melodies - "The pipes, the fiddles, the bells ..."

The Piper by William Blake
The Mountain Whippoorwill by Stephen Vincent Binet
The Bells by Edgar Allen Poe

Footfalls - "The quiet step, the plod of boots ..."

Nod by Walter de la Mare
Boots by Rudyard Kipling
The Highwayman by Alfred Noyes

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[17] Ibid., p. 61.

PICTURES IN WORDS

The Exact Word - "That he who reads may see ..."

Bright Is the Ring of Words by Robert Louis Stevenson
Poems by Hilda Conkling
Pretty Words by Elinor Wylie

March

Metaphor - "Shall I compare thee ..."

Barter by Sara Teasdale
Who Has Seen the Wind? by Christina Rossetti
Virtue by George Herbert

Imagery - "All beautiful and splendid things ..."

Linden Lea by William Barnes
Loveliest of Trees by A. E. Housman
Daffodils by William Wordsworth

MOODS AND MOMENTS

Romance - "My love is like a ..."

My Love Is Like a Red, Red Rose by Robert Burns
Maybe by Carl Sandburg
The Poet Wishes for the Cloths of Heaven by W. B. Yeats

Wanderlust - "No rest is mine, till I have roamed ..."

Wander-Thirst by Gerald Gould
The Vagabond by Robert Louis Stevenson
The Little Gods by Abigail Cresson

April

Bittersweet - "The Sweestest songs are those ..."

Greensleeves (of anonymous authorship)
When I Was Young and Twenty by A. E. Housman
The Solitary Reaper by William Wordsworth

BALLADS AND TALES

Courage and Adventure - "Dreams of glory and derring-do."

Invictus by William E. Henley
Eldorado by Edgar Allen Poe
The Ballad of "The Revenge" by Alfred Tennyson

Fun and Frolic - "A merry quip, a laughing song"

The Walrus and the Carpenter by Lewis Carroll
When I Was A Lad by W. S. Gilbert
Miss T by Walter de la Mare

Americana - "Pioneers! O pioneers!"

Columbus by Joaquin Miller
The Concord Hymn by Ralph W. Emerson
Nancy Hanks by Stephen Vincent Benet

IDEAS, PLAIN AND FANCY

May

Wit - "Who'd ever think it?"

Little Blades of Grass by Stephen Crane
I'm Nobody by Emily Dickinson
Convention by Agnes Lee

Wisdom - "What oft was thought ..."

The Rhodora by Ralph Waldo Emerson
Leisure by William H. Davies
A Little Song of Life by Lizette Woodworth Reese

YOUNG PEGASUS

Creative Writing - "You too can be a poet!"

The third program in the Language Arts series is "It's All In A Book." The purpose of this series is to show the high school student that there is a book on the bookshelf for him, and to prove that there is no substitute for good literature. The broadcast concludes with a dramatized scene

from the "Book of the Day." The titles of the books which were covered this year are:

Meadow Lark by Edna Ferber

Above Suspicion by Helen MacInnes

Ethan Frome by Edith Wharton

Man of the Family by Ralph Moody

Tiger of the Snows by Ullman and Tenzing

Darkness at Noon by Sidney Kingsley

Green Dolphin Street by Elizabeth Goudge

A Man Called Peter by Catherine Marshall

The Token by Joseph Hergesheimer

The Silver Chalice by Thomas Costain

Where the Cross is Made by Eugene O'Neill

Man Under Water by Henry Billings

Young Nathan by Marian Marsh Brown

Lost Horizon by James Hilton

"It's All In A Book" is designed for students in grades 9 through 12.

Although it is not the concern of this study, it is interesting to note that the WNYE broadcast schedule includes a "High School of the Air for Home Instruction." Physically handicapped pupils are given instruction in English, Social Studies, Science.

Three of the WYNE programs were given awards last year from the Institute for Education by Radio-Television, Ohio State University in Columbus: "A Day to Remember:" First Award, "Tales from the Four Winds:" Special Award, "On the Carousel:" Special Award.[18]

Iowa. The Iowa State Teachers College of the Air broadcasts daily programs to the boys and girls of the state. Music, science, literature and news are featured. Two radio stations are utilized for this service, WOI, of Iowa State College in Ames, Iowa, and WSUI, of the State University of Iowa in Iowa City.

Programs broadcast to school children from WOI include: "Songs in the Air," "Keeping Time," "Conversation with Music," "Watch Your Language," "Behind the Headlines," "Hawkeye History," "Mend Your Speech," "Everyday Science," and "The Story Hour."

During the school day, just one program is heard on WSUI for classroom listening, and this is on WOI at the same time. It is the "Radio Child Study Club."

Minnesota. The Minnesota School of the Air boasts several classroom radio programs of long-standing. Betty Girling,

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[18] Ibid., pp. 1-198.

Director of the School of the Air, provided information concerning starting dates and progress records of several of the broadcasts.[19] The program with the longest continuous record on the Minnesota School of the Air is "Current Events" a program for grade four through eight. It has been broadcast uninterrupted since September 28th, 1938. Continuous since February 6, 1939 is "Old Tales and New," a program of stories for kindergarten and primary children. "Your Health and You" has been heard in the schools since September 25th, 1940. It is designed for grades five through nine. Two programs started in 1945 are still on the air: the "Minneapolis Symphony Orchestra," young people's concerts, for grades four through twelve; and "Adventures in Music," which began January 15, 1945, for students in grades four through eight. "Journeys in Art" began in October, 1947, as did "Following Conservation Trails." Planned for Kindergarten and Primary grades, "Let's Sing" was heard for the first time on September 30th, 1948. It is to be noted that the programs mentioned here have been broadcast continuously since their starting date. Programs which have been added to the Minnesota School of the Air the past two or three years are: "Young

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[19] Minnesota School of the Air, KUOM Bulletin - 1955-1956, (Personal notations by Betty Girling, Director of Minnesota School of the Air, Minneapolis, 1956).

People's University Theatre," which is drama for grades four through eight; and "Carnival of Books," for the intermediate and junior high grades.

"Let's Take A Look" is an experimental series in social studies which changes each year. For 1956-1957 there will be six programs on Minnesota history. Seven programs on interviews with foreign children have been taped abroad and are to be heard in the classrooms. Fourteen programs will deal with the history and operation of the Antarctic.

"A Day to Remember" is a new series which is borrowed each year from WNYE in New York. This broadcast chronicles the events and celebrations that mark the yearly calendar. Programs included in the 1955-56 series were:

The Great Chicago Fire	--	Fire Prevention Week
Eyes on a New World	--	Columbus Day
History in the Making	--	UN's Birthday
The Goblins'll Get You	--	Hallowe'en
And Your Vote Too	--	Election Day
Suddenly A White Rabbit	--	Lewis Caroll's Birthday
Lady with a Lamp	--	Florence Nightingale's Birthday[20]

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[20] Minnesota School of the Air, Social Studies and English Teacher's Manual (KUOM, Minneapolis: University of Minnesota, 1955). p. 15.

Wisconsin.

> For a quarter of a century, the University has reached out to elementary school children throughout Wisconsin, stimulating and vitalizing the curriculum in schools unable to afford teachers in such specialized fields as music, art and science. This enrichment is accomplished through the Wisconsin School of the Air - begun in 1931 by H. B. McCarty, director of WHA.
>
> For more than a quarter-of-a-million children, who account for two-thirds-of-a-million registrations in ten courses, the School of the Air serves to enliven classroom teaching by adding something which ever-busy teachers alone would have difficulty in providing.[21]

The Wisconsin School of the Air is heard not only on WHA, but on nine other Wisconsin state stations, also: WHSA, WHWC, WHLA, WHRM, WHAD, WHHI, WHA-FM, WLBL, and WHHW. The broadcast schedule for 1955-1956 school year was as follows: "Let's Find Out," "People and Places," "Revoici Mimi," "Let's Draw," "Let's Write," "Let's Sing," "Visitons Mimi" (rebroadcast), "News of the Week" (first semester), "What's New Outdoors?", (second semester), "Music Time," "Rhythm and Games," and "Book Trails." The only changes in this schedule for the 1956-1957 schedule will be an omission of "People and Places," an addition of "Wonderful World of Nature," and a change in name of the news program to "Exploring the News." It is designed for grades 5 through 10.

"Let's Sing" is a new series of programs and has a new

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[21] "Wisconsin's School of the Air Celebrates an Anniversary," Wisconsin Alumnus, Official Publication of the Wisconsin Alumni Association, Vol. 57, No. 15, (Madison: July 25, 1956), pp.22-23.

teacher to replace Professor Gordon who retired after twenty-four years of broadcasting music. "Let's Sing" attempts to help boys and girls enjoy the experience of singing well, and to know the lasting benefits of appreciating good music. It is for grades four through eight.

Complete episodes from some of the excellent books available to young readers are presented on "Book Trails." Children in grades three through eight listen to this program.

"Music Time" introduces the youngest listeners (grades one through three) to music. These programs sample a great variety of music forms, from folk music to symphonies. Along with the music, the programs include units of simple instruction in instruments, composers, and musical forms.

"Rhythm and Games" this year completed twenty-five years of broadcasting. It is presented to children in kindergarten, and grades one, two, and three, to give them a meaningful outlet for their natural energies. The children participate in pantomines, games, dances, and various activities of a rhythmical sort. The children are taught to take turns and to follow directions.

"People and Places" is a program designed to acquaint the student with people from other parts of the world. This year's schedule included units on: China, India, Southeast Asia, Japan, Europe, Arab countries, Africa, and Latin America.

Resources not easily available to classrooms are used in the preparation of these programs. Materials not easily obtainable by teachers are presented in the program - authentic music, folklore, and literature. Sometimes a foreign guest appeared on the program.[22]

Illinois. The Chicago Public Schools were served during the 1955-56 school year by Station WBEZ-FM and Station WLS. Most of the in-school listening programs are carried on WBEZ-FM only, however, as it is the station owned and operated by the Chicago Public Schools. A schedule of the complete listing of Radio Council programs prepared for in-school listening is distributed to teachers each semester. It is from this, for the year 1955-1956, that the material for the classroom utilization of radio in Chicago was obtained. Teachers handbooks are also available for each of the broadcast series.

Programs are prepared for all age groups from kindergarten through college. The list of radio series is lengthy and covers most of the major subjects of study--literature, social studies, foreign languages, nature, music, health and safety, drama, and many others. There are several science programs, such as: "Let's Find Out," a "lab" course for the youngest students; "Sounds of Science" for middle elementary

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[22] Wisconsin School of the Air, (Broadcast Schedule for 1955-1956 and 1956-1957). Madison: University of Wisconsin).

boys and girls; and for the upper elementary grades, high school, and college, "Skyways of Science," "Excursions in Science," "Science Reporter" and "Alphabet of Science."

Many story-telling programs are presented over WBEZ-FM. "Bag of Tales" is one for kindergarten and primary grades, with new and old stories, presenting motivation for getting along with people, nature study, safety, and other subject areas. For the same age group there are: "Children's Circle," "Freddie The Fabulous Fieldmouse," "Time for A Story," "Open Your Eyes" (nature stories), "Hand in Hand" (social studies), and "Tip Top Twins" (health and safety). In the foreign language field, the young boys and girls listen to "Visitons Mimi (French) and "Espanol I" (Spanish). "We Like Music" completes the kindergarten and lower elementary listening schedule.

Middle elementary grades enjoy several of the same programs. Additional listening experiences are provided by "Uncle Dan from Froggy Hollow Farm," "Music Round the World," "Magic Harp," and "Lady Bird."

During 1955 and 1956 the upper elementary grades listened to "Tales of the Soo Locks," "The Plains to the Pacific," "News," "Book Box," "Americans to Remember," "Book Magic," and many of the programs mentioned above for the lower

and middle elementary grades.

Many programs are broadcast exclusively for the high school and college students. Among these are: "Network News Commentary," "American Adventure" (man in the New World), "Background in Government," "The Short Story," "The Play's the Thing," "Women's World," "Careers in Retailing," "An Approach to Poetry," and a combined science and social study program, "Messages and Men."[23]

To describe the type of material used, a list of the plays broadcast this year in the drama program, "The Play's the Thing!" are included here:

Teahouse of the August Moon	John Patrick
Sabrina Fair	Samuel Taylor
Tea and Sympathy	Robert Anderson
The Grass Harp	Truman Capote
Dial M for Murder	Frederick Knott
Come Back, Little Sheba	William Inge
Light Up the Sky	Moss Hart
Darkness at Noon	Sidney Kingsley
Gigi	Anita Loos
The Cocktail Party	T. S. Eliot
The Happy Time	S. and B. Spewack
The Heiress	R. and A. Goetz
Tonight at 8:30	Noel Coward
The Innocents	William Archibald
Billy Budd	L. O. Coxe and R. Chapman
Bell, Book and Candle	John Van Druten
The Crucible	Arthur Miller
Born Yesterday	R. Gordon and G. Kanin
The Desperate Hours	Joseph Hayes
My Three Angels	S. and B. Spewack
The Caine Mutiny Court Martial	Herman Woulk

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[23] Chicago Public Schools, WBEZ 1955-1956 Program Bulletin, Issue Number 1 (Chicago: Radio Council-WBEZ, 1955) pp. 1-9.

Harvey	Mary Chase
Cat on a Hot Tin Roof	Tennessee Williams
The Madwoman of Chaillot	Jean Giraudoux
The Bad Seed	Maxwell Anderson
The Moon Is Blue	F. Hugh Herbert
The Country Girl	Clifford Odets
Mister Roberts	T. Heggen and J. Logan[24]

A poetry program prepared by the writer, appears in a later chapter as an example of a typical broadcast for the English unit. Included here is the schedule of the "Approach to Poetry" programs for the 1956-1957 school year in the Chicago Public Schools.

Why Teach Poetry?	Rhyme and Blank Verse
The Poet As A Maker	Stanza Structure
The Songwriter in Poetry	Music in Poetry
The Technician in Poetry	The Lyric Form
Subjectivity in Poetic Beauty	The Narrative Form
Objectivity in Poetic Beauty	The Dramatic Form
The Greater Fine Arts	The Ballad
Literature and Science	The Sonnet and the Ode
Poetry and Science	Light, Humorous Verse
Poems and the Season	Great American Poets
Poetry and Rhythm	Great English Poets
Free Verse	Critical Analysis of Poetry
Mechanics of Verse	The Chief Divisions of Poetry[25]
Variety in Verse	

Station WBEZ-FM also broadcasts programs for teachers

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[24] Chicago Public Schools, The Play's the Thing, Broadcast Schedule for Teacher's Use, Semesters 1 and 2, 1955-56, (Chicago: Radio Council - WBEZ, 1955), p. 1.

[25] Chicago Public Schools, Approach to Poetry, Broadcast Schedule for Teachers' Use, Semesters 1 and 2, 1956-1957, (Chicago: Radio Council - WBEZ, 1955), p. 1.

and parents. This year's schedule included: "Education Today," "How's the Family?", "The Schools Today," and "Together We Build."[26]

That educators consider radio a valuable teaching aid is demonstrated by the extensive use currently being made of it. New educational stations are springing up all over the country. More and more school systems are introducing classroom radio into the curriculum. Surveys are being conducted to determine the success of programs. New methods are being tried to improve the standards of educational broadcasting. Effective radio programs are retained while poor ones are rapidly being replaced.

Administrators and educators, and pupils are recognizing the tremendous role radio can play in the education process. Whether it does play that role or not depends on the utilization that is made of each program. They are realizing that there are some things that radio can do better than any other medium.

Some subjects may be more easily presented by radio than others. English and Social Studies have proved successful. So have music and several others.

The programs listed and described in this chapter are very few in comparison with all the programs that are broadcast

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[26]Chicago Public Schools, WBEZ 1955-1956 Program Bulletin, Op. Cit., p. 9.

to the classroom today. They are representative, however, of programs throughout the country. Most educational radio stations or "schools of the air" provide listening experiences in literature, music, news, social studies, and many other subjects considered by teachers to be important. It is the manner in which these various subjects are presented that makes the difference in their effectiveness.

Educators and radio broadcasters are constantly striving for new and better ways of teaching through radio, and the classroom teacher should, likewise, be trying many new methods of utilizing this valuable medium.

15. Few moments of expectant silence just previous to broadcast.

16. Taking imaginary journey related to topic.

17. Having students write out what they know about the topic.

18. Writing and defining key words related to topic.

19. Imagining with class what will be covered in broadcast.

20. Studying broadcast manual and attempting to carry out some of its suggestions.

21. Making books and magazines related to topic readily available.

22. Visiting a radio station and seeing a broadcast.

23. Making illustrative and supplementary materials.

24. Making all necessary seating arrangements or room adjustments in advance of broadcast.

25. Making plans to connect broadcast with regular classwork.

26. Posting advance announcements of broadcast.

27. Having students keep advance notes about topic of broadcast.[10]

It should be recognized that not all of the above activities could apply in every classroom, and that not all of the activities could be attempted for a single broadcast.

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[10] Levenson, Op. Cit., pp. 160-61.

In essence,

> It is important for the teacher to make sure that the pre-listening preparation provides every member of the listening group with a basis for interpreting the program, and a reason for listening to it.[11]

Having completed the pre-listening preparation, the teacher may then concern herself with the details of the listening period itself. It is fairly generally agreed that the teacher and pupil attitude should be one of intent listening. Any and all forms of distraction must be eliminated. In spite of the fact that some radio educators, those of the Oregon School of the Air,[12] for example, believe that the teacher should remain near the blackboard where she can write down information mentioned in the broadcast, it is felt by others that this is a definite form of distraction and should be avoided. Neither should the teacher busy herself at her desk with activities entirely unrelated to the radio program. She may, however, wish to take notes which will help her in the follow-up discussion later.

Levenson pointed out that the broadcast period can provide the teacher with an excellent opportunity to observe the reactions of her students. Perhaps some items will produce confused looks on many faces; difficulty in under-

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[11] Teaching with Radio Audio Recording and Television Equipment, Op. Cit., p. 3.

[12] Oregon State Board of Education, Oregon School of the Air, (Eugene, Oregon, 1948), p. 14.

standing seems evident. The teacher notes these items which will need clarification after the program. She also may find, as she listens, new approaches to the subject, or other aspects for discussion may occur to her. Levenson also suggested that the teacher be at the front of the room where the pupils may see her and share her interest and where she can use whatever materials may be helpful.[13]

As regards the actual activities of the students during this listening period, there are conflicting views. Margaret Harrison points out that there are some teachers who become so concerned with the principle of "learning through doing" that they insist that the boys and girls take part in every program, even though there are some programs in which no provision is made for pupil participation.

> They have the children look at a picture during the broadcast, take notes on the program, write their impressions, make rhythmic response to music, draw pictures, look up words in the dictionary, or point to places on a map. This group of teachers may have misinterpreted "activity" or "doing" to mean physical activity and have entirely overlooked possibilities of mental activity.[14]

Teachers with a somewhat opposing view take the stand that true listening may be an activity in itself. It is

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[13] Levenson, Op. Cit., p. 162.

[14] Margaret Harrison, Radio in the Classroom (New York: Prentice Hall, Inc., 1938), pp. 71-72.

the writer's opinion that the activity, or lack of activity, during the radio broadcast is entirely dependent upon the nature of the program. There are times when physical activity will not only be suggested but will be almost a necessity; there will be other times, however, when mental activity will be completely adequate.

There is one further point which must be made before dismissing the "during the broadcast" phase of classroom utilization of radio. Woelfel and Tyler point it out in Radio and the School.

> If keeping order in the room requires more than infrequent attention, teachers should carefully consider three possible explanations: first, the preparation for broadcast may not have been adequate; second, the broadcast may not be appropriate for the class; third; pupil-teacher relationships may be such that the teacher must maintain a position of dominance at all times. Remedial action should in any case be taken in the interest of enhancing educational experiences for the students.[15]

The final phase of the utilization process, and without a doubt, the most important phase, is the follow-up period. As to the nature of the activities which are the result of the radio program, there are certain factors which determine this. The type and quality of the broadcast must be considered, the students' background and capabilities will be important, and the type of educational activity in progress at the time of the broadcast must be taken into account.

Margaret Harrison says that "the follow-up work should vary as much as the programs themselves; no techniques or methods of utilizing one program dan apply to all programs."[16]

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[15] Woelfel and Tyler, op.cit., pp. 127-28.

[16] Harrison, op. cit., p. 72.

She warns that the teacher must watch himself or he will make radio listening monotonous by always using the same set method of follow-up procedure.

Levenson sums up the problem thus:

> Just which follow-up techniques to use depends upon the teacher's objectives as well as upon the program and its results.... the postbroadcast treatment should be varied and carefully planned... A poor follow-up has spoiled more than one good program.
>
> A good measure of effective utilization is the degree to which the teacher stimulates and provides an opportunity for the voluntary expression of her pupils... Perhaps the most common error made in the use of a radio program is to regard the follow-up only as an opportunity for testing pupils to determine what facts they have acquired. In such cases, the postbroadcast period becomes a dull "rehash" of the program itself, and nothing new is contributed.[17]

Regardless of the many varying factors -- type and quality of broadcast, background of students, educational objectives, and many others which come to mind -- the one type of follow-up activity which seems to be universally employed is the discussion technique. Many times a class discussion following the broadcast will be sufficient; at other times, it would be well to take the procedure a step further and have the students do follow-up activities. Since most teachers will at least employ the discussion method of utilizing radio, it will be considered here.

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[17] Levenson, Op. Cit., pp. 166-67.

Woelfel and Tyler point out that the discussion of radio broadcasts in the classroom falls into two categories: discussion for evaluating programs, and discussion for clarifying and extending the program content.

> Discussion for evaluating the broadcast is critical discussion and, if well conducted, culminates in constructive suggestions for improving subsequent broadcasts... critical discussion contributes to the building of discriminating tastes... The following questions have been found useful in stimulating such discussion:
>
> Did you like the broadcast? Why?
> Which was the best part? Why?
> Which was the least good part? Why?
> What would have made the program better?
> Could you hear all of the broadcast clearly?
> Did you understand the broadcast?
> Was the broadcast important?
>
> Discussion centered upon evaluating the broadcast implies, of course, that the broadcast can be improved. It is valuable in counteracting a tendency to accept, for better or for worse, whatever the loudspeaker puts forth.[18]

These authors go on to say that the discussion for clarifying and extending the program content should center around two questions: first, does this broadcast fit into the work the class has been doing and thinking about? And second, what can the class plan to do about it in terms of thinking, reading, writing, and experimenting? "The most valuable educational experiences are those that lead to planned activities by the students."[19]

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[18] Woelfel and Tyler, Op. Cit., p. 136.

[19] Ibid., p. 137

The 1952-1953 Joint Committee of the U. S. Office of Education and the Radio-Television Manufacturers Association lists several suggestions for follow-up discussion:

A. Discuss the program informally with the class group, attempting first to discover their general reactions to it, and second, to discover any effects the program may have had in clarifying thinking, stimulating interest in the topic, or in changing attitudes. Make a special effort to correct any items of misinformation about the program topic and to clear up any points that were not fully understood.

B. Ask the group to point out items in the program which provide additional information or interpretation bearing on any of the questions raised during the pre-listening discussion. Indicate any of these questions which still remain unanswered. If any of them seem important enough to merit further investigation, suggest sources likely to yield additional information.

C. As items of new information or interpretation are brought out during the discussion, help the group fit them into the study outline that was developed before they listened to the program. This should serve to summarize what students know about the topic up to this point.

D. Be sure to point out any aspects of the program topic which are insufficient to support any definite interpretation. Emphasize the desirability of either formulating only tentative conclusions, or of suspending judgment altogether, until more information is obtained. Wherever possible, indicate what types of information would still be needed before any valid conclusion could be drawn.

E. Conclude the post-listening discussion by asking students to summarize the things they have learned from hearing and discussing the program. Emphasize the values of these new understandings by having the students indicate specific uses they can make of them.

F. In the discussion following the use of a program recording, controversial or misunderstood parts should be replayed for clarification.[20]

Here are examples of program guides with special attention focused on the follow-up activities. It is interesting to note the approaches used by different radio stations and 'schools of the air'.

The first is from WNYE, the FM station for schools in the city of New York:[21]

ARE YOU LISTENING?

Before the broadcast, you may enjoy

listing three ways in which we can show that we are courteous listeners explaining how the habit of interrupting a speaker may cause us to come to mistaken conclusions.

During the broadcast, listen to find out

our purposes in listening
ways in which we can become better listeners

After the broadcast, you may

make a chart to remind your class of the rules for good listening
have several pupils tell briefly about an interesting experience; try to restate what each said
ask your teacher to read a story while you listen; tell the story in your own words; see if you recall all the important points

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[20] 1952-1953 Joint Committee, Op. Cit., p. 5.

[21] City of New York Board of Education, 1955-1956 WNYE Manual for Teachers (Curriculum Bulletin #2, 1955-1956 Series), p. 58.

It will be noted that there are suggestions for both the teacher and the students given in the "after the broadcast" section.

The following one is taken from "The Magic of Books," a story-telling program for the upper elementary grades in Chicago Public Schools:[22]

BEHOLD YOUR QUEEN
by
Gladys Malvern Longmans

STORY-LINE - This is the story of Esther, Queen of Persia - a story of court intrigue, danger and prejudice. The biblical figures of Rebecca, Sarah, Mordecai and others are all in this story, telling how Esther became queen and how she ruled.

UTILIZATION SUGGESTIONS - Jewish children in the class might like to tell how this story ties in with their observance of the holiday of Purim.

Discuss the prejudice in the story and how it was overcome. Apply this to present day prejudices and how they can be overcome.

Discuss the position of statesmen and rulers and their responsibilities to the citizens of a country, and the citizens' responsibilities in electing and supporting its leaders.

What is Persia called today? Locate it on a map.
Review life and customs of the people.

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22 Chicago Public Schools, The Magic of Books (Printed broadcast handbook for teacher's use. Chicago: Radio Council - WBEZ, 1956), p.9.

SUPPLEMENTARY READING:

Franchiotti, Margherita - Bow in the Cloud
McGraw, Eloise J. - Mara
Malvern, Gladys - Saul's Daughter
Ceder, Georgiana - Joel the Potter's Son
King, Joseph - Coat of Many Colors
Malvern, Gladys - Foreigner
Malvern, Gladys - Tamar

The following broadcast guide from the Minnesota School of the Air is another approach:

TALL YOUNG MAN COMES TO TOWN February 9, 1954

It's summer in Illinois, and in the village of New Salem a tall young man comes to town. His name is Abe Lincoln, and he's come here for a job. Like all young men, he's hoping to "get on."

Sowing the Seeds

Locate New Salem, Illinois, on the map. Lincoln lived here from July, 1831, until the spring of 1837. Where did he live before this time? Where did he go after 1837?
Choose a date in Lincoln's life and draw a picture showing why it was important to him. Before the broadcast, post your pictures in order around the room. What other pictures will you want to add after the broadcast?

Reaping the Harvest

Lincoln came to New Salem a stranger, but he wasn't a stranger for long. How did Lincoln prove himself to be a good neighbor? (Helped in the election polling, friendly to everyone, played fair, always honest) How can you in your school or neighborhood be a "friendly newcomer?" Why is it important to be both?

Many of our finest American poems and books have been written about Abraham Lincoln. Introduce your class to your favorite Lincoln literature. Let the pupils add a speech or letter written by Lincoln himself.

> Lincoln taught himself grammar, surveying, and law. What other men and women who became famous were self-taught? (Charles Kettering, Benjamin Franklin, Thomas E. Edison) What have the members of the class learned to do all by themselves? Tell the class about it?
>
> One of Lincoln's favorite songs was "The Blue-Tailed Fly." Why not sing it? What other songs were people singing then? How did they entertain themselves? How did they dress? What happened in Minnesota during Lincoln's New Salem years? (Henry Hastings Sibley arrived at Mendota, 1834.)[23]

A final example is given from the Flint program, "Tell Me About Michigan:"

> MICHABO, GREAT SPIRIT is the story of the legendary spirit who the Indians believed watched over the tribes of the northwest. Michabo, Manabozho, Chiabo, and Hiawatha are the same person. It may be wise to emphasize the fact to the students. Drawings on the beauty of Longfellow's legend of Hiawatha, the episode attempts to present a picture of early Indian life and ways while simultaneously relating the colorful legend of the great spirit, Michabo, who will serve as narrator during future programs in this series.
>
> WE GET READY
>
> 1. Nobody seems to know who lived in Michigan before the Indians. Most scholars think the Indians came from Asia. Where do you think they came from?
>
> 2. What do you think Michigan looked like in the days of the Indians?
>
> 3. What do we still have in Michigan to remind us of the Indians?
>
> 4. Find Michigan on a map of the United States. What is it almost surrounded by?

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[23] Betty Ripley, Margaret Bernard, and Helen Frey, The Minnesota School of the Air. (Minneapolis: University of Minnesota, 1953), p. 13.

5. Have a blank map of Michigan ready for use during the broadcast. It would even be advisable for each student to have available for tracing of routes, etc., during the entire series.

WE LISTEN

1. To learn about the great Indian spirit, Michabo.
2. To get a picture of early Michigan and how the Indians lived.

WE FOLLOW UP

1. What animals used to live in the forests of Michigan. Many no longer do. Why?
2. Have you or your father ever gone deer hunting in Michigan? Why did Hiawatha hide in the bushes before he saw a deer coming?
3. Trace Hiawatha's route up the Muskegon and Platte. Find the Leelanau peninsula. What do you know of it? It is now a famous resort region, you know.

4. Find Detroit on the map. Why had the Indians called it, "the coast of the strait?" What is a strait?

5. The "black swamp" in northern Ohio over which Hiawatha crossed caused a lot of trouble later on when men built roads over it.

6. Start a vocabulary on Indian names. Here are a few:

   Michigan - "place for catching fish" or "land of the big sea water."

   Boo Joo - "hello" -- (Indian greeting)

   Owosso - "he is afar"

   Leelanau - "land of delight"

   Petosky - "the rising sun"

7. Locate the five Great Lakes and print their names in the proper places on your map.[24]

These are only a very few examples of the broadcast guides which are prepared for teachers. In these, and in the many others examined, much attention was given to the follow-up period. The degree of success of the classroom listening is dependent upon how the teacher uses the follow-up period.

This, then, covers the first aspect of the problem of necessary conditions for effective classroom radio listening. It can be summarized thus: The first aspect is the role of the teacher, as evidenced in the instructional methods used. With the printed material as a guide, the teacher must give considerable attention to three factors: the pre-broadcast activities, the activities during the broadcast, and the follow-up period. The degree of success she attains will, for the most part, be dependent upon the amount of advance preparation she does.

Criteria for good radio program. The second aspect to be considered is the evaluation of the radio broadcast, as determined by the established criteria for a good radio program. It must be understood that a "good" radio program in the classroom is based on its educational value. In many

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[24] Dept. of Radio Education, Tell Me About Michigan (Flint: Flint Public Schools, (n.d.)), p. 1.

ways, this will differ from the criteria for a good radio program under any other circumstances, such as radio for home listening enjoyment.

Many educators have listed what they believe to be a criteria of a good school broadcast. Some of these opinions are presented here.

Norman Woelfel and I. Keith Tyler have stated that a school broadcast should:

> be consistent with the principles and ideals of American democracy.
> be consistent with the curricular purposes of the school and of the classroom.
> be accurate and authentic in its presentation of information, issues, and personalities.
> make use of those resources and techniques which are peculiar to radio.
> contain content appropriate to the maturity level of listening students.
> be clear and comprehensible to listening students.
> be interesting and enjoyable to listening students.[25]

Dorothy Franke included in her study some tests of a good radio program as set up by Lowell Grant, Chairman of the Radio Committee, at the Whittier Junior High School in Flint. Several of these points are repeated here:

> The program must attract the listener immediately and then maintain that interest.
> The program must be fresh and contain novelty from week to week.
> Dramatic surprises infuse new interest.
> Constantly seek originality.
> Broadcast version should always be shorter than the visual program.

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[25] Woelfel and Tyler, Op. Cit., pp. 154-157.

> Must be a carry-over value in the program.
> Element of timing is vital.
> A good script has purpose and familiarity; purpose to justify listening, familiarity to make it ring true.
> More than six characters are confusing to the listener since he can not identify the characters by sight.
> Programs for children should aim to develop habits of self-control, self-respect, self-reliance, and self-culture.
> Program should always be accurate in historical dramatizations.
> The program should make a better citizen out of the youthful listener.
> An educational program has been defined by Franklin Dunham of the NBC as one "that has for its purpose the increase of knowledge, the development of skills, or the widening of appreciations of the worthwhile activities of life."[26]

At the 23rd Institute for Education by Radio and Television in 1953, a panel discussion was conducted on the topic, "School Broadcasting." People prominant in the field of radio and television in education participated. The following discussion is particularly appropriate to the problem being considered here.

> Question: What is the most important single ingredient in any school broadcast?
>
> Answers:
> Miss Rice - Imagination and creativity.
> Mrs. McDole - High spiritual ideals.
> Miss Scanlon -To communicate warmly and personably.
> Miss Fleming -Sincerity - that intangible something that motivates suitable action.
> Miss Girling -Taking one step forward toward development of an atmosphere in which peace can live.
> Miss McKellar-There is no one ingredient most important. Whatever radio in the classroom can bring in, be it from the heart of a wise

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[26] Franke, Op. Cit., p. 92.

> and seasoned person, a drama of the past, a glimpse of beauty through magic or art, the wonder of nature, an experiment in science, a delight in a book, or even the news of the day - whatever can strengthen in children their faith in the dignity and goodness of man and their belief in the human values that hold through shattering experiences, that is the most important ingredient.[27]

In an article on "School Radio and World Citizenship," the following point is made:

> Good scripts which point out the similarity between common life situations in school, home and community and then proceed to parallel these experiences with world situations, in which conflicts are similar, will put the growing boy and girl in a position readily to understand the day-to-day application of the moral law which inexorably controls the results of our actions.[28]

The same article states that the school broadcaster must plan his broadcasts so as to do what he can to bring real democracy into the classroom, plan them so that they will be conducive to group planning and group activities, and try by his broadcasts to build up an understanding of problems of minority groups. Also, the school broadcaster must stimulate free classroom discussion and suggest activities that will lead to good teacher-pupil relationships.

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[27] Proceedings of the 23rd Institute for Education by Radio and TV, Inst. for Educ. by Radio and Television Yearbook; (1953), p. 162-7.

[28] "School Radio and World Citizenship," Educ. on the Air; (Dec., 1946), p. 291.

William B. Levenson, quoted several times throughout this study, has stated some needs or principles which are worthy of consideration:

> Programs should be of many types and presented in many ways. It is a mistake to assume that all programs should be purely supplementary. It is no less a mistake to present demonstration lessons only. Dramatizations and talks, forums and interviews, quizzes and musicals - every broadcast form has a definite place on the station schedule. Variety of content and form is the first principle in program planning.
>
> ....A second principle to consider, therefore, is the need for developing programs planned to serve specific needs.[29]

One final authority, Seerley Reid, makes several points concerning the school broadcast. He says that every school broadcast should serve some clear purpose, no matter what the subject-matter field happens to be. The criteria he set up by which an educational broadcast may be judged are as follows:

> The first criterion is social significance...Did the broadcast contribute to an understanding on the part of listeners of the operations and problems and interrelationships existing in modern society? Did it suggest the possible and significant solutions to the problems posed?
>
> ...The second criterion, historical perspective, is judged by such questions as: Did the broadcast contribute to an understanding of the relationship between past and present events, of the ways in which present issues have grown out of the past?...Many historical episodes are dramatized on school broadcasts, and their value should be judged by the extent to which they clarify different periods of time and contribute to the understanding of historical backgrounds.

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[29] Levenson, Op. Cit., pp. 404-5.

> ...To appraise the third criterion, integration of learning, one asks: Did the broadcast contribute to an understanding on the part of listeners of the relationships of knowledge in important fields of learning?
>
> ...The questions by which the fourth criterion, cultural understanding, may be checked are: Did the broadcast contribute to a broadening and deepening of artistic and cultural appreciation on the part of the listeners? ...This purpose usually has been restricted to music and literature broadcasts.
>
> ...The fifth criterion, unusualness of presentation, may be checked by asking: Did the broadcast contribute experiences which were especially valuable to classroom listeners?...School broadcasts should bring to listeners new experiences rather than duplicate those experiences which the teacher himself can provide.
>
> ...The sixth criterion, democratic values, may be appraised by such a question as: Did the broadcast contribute to an increased understanding on the part of listeners of the meaning of democracy and to an appreciation of democratic values?
>
> ...The seventh criterion, accuracy and validity, may be judged by asking: Did the broadcast present facts, concepts, and generalizations that were of unquestionable accuracy and validity?[30]

Mr. Reid also points out something which other authorities seem to agree upon, that in school broadcasts only those problems and experiences should be developed and presented which are within the maturity level of the listening classroom groups. It should be interesting and meaningful to them. He asserts

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[30] Seerley Reid and Norman Woelfel, How to Judge a School Broadcast. Pamphlet Series #2 (Ohio State University, 1941), pp. 7-9.

that dramatized broadcasts are preferred in the classroom to other forms of presentation.[31]

Another point which Seerley Reid mentions, and one with which this writer is in complete agreement, is that in school broadcasts it is important that the action be begun at once. The listener's attention must be captured right from the very beginning, and it won't be if there are several minutes of credits and other introductory material.

It would seem from reviewing all that has been said about school broadcasts that there are many factors responsible for making a radio program "good." Before a school broadcaster begins, he should be well-aware of these factors. He might well keep in mind also that far too many educational radio programs have been marred by dull presentation.

Physical factors. In addition to the quality of the radio program and the manner in which it is utilized in the classroom, there is a third aspect to be considered. That is the physical--the listening conditions in the classroom and the actual equipment. Since the problems involved in actual listening conditions are, although very important, relatively few, they will be noted here.

The greatest amount of comfort with the least amount

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[31] Ibid., pp. 16-18.

of distraction is probably the simplest way to sum up what the listening conditions should be. This statement warrants brief explanation, however.

In a booklet prepared by the Freed Radio Corporation the following general rules are suggested:

1. The class should be able to listen to the program in its own classroom where the novelty of strange surroundings and the presence of other teachers and pupils will not serve as distractions.

2. Pupils should be comfortably seated, and heating, ventilation and lighting should be properly maintained.

3. A "Do Not Disturb" sign should be posted on the door to the classroom during the broadcast.

4. The teacher himself should engage in no activity during the broadcast. In this way, he can encourage attentive listening on the part of his pupils.[32]

It has also been suggested that wherever possible, doors and windows should be closed to shut out competing outside noises. Window shades should be adjusted, too, to shut out direct sunlight.

Seerley Reid and Norman Woelfel make this point:

> A primary requisite of any radio program that is used in classrooms is clear, noise-free reception. The broadcast should be loud enough to be heard without difficulty by listeners farthest from the radio; it should not be marred by inaccurate tuning, by careless use of the tone control, or by static

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[32] Radio - The Classroom's Newest Teaching Tool. (New York: Freed Radio Corporation. (n.d.)), pp. 17-18.

interference.[33]

Good listening conditions are dependent upon proper equipment in the classroom. The type of listening equipment a school should have will depend on many factors: the size of the school, the amount of radio broadcasting to be utilized, the amount of money which can be invested, and other factors. Most schools of any size are using the central sound systems. Since this is the system adaptable to the Whittier High School, the subject of this study, it will be discussed.

> Basically, a complete sound system in a school can do three things. It can distribute sound created within the school (voice, music, dramatic skits with sound effects) to selected rooms or to all rooms within the building equipped with loudspeakers. It can make recordings of radio programs or programs created within the school, and these may be played when needed and can be heard in selected rooms or in all rooms simultaneously. It can receive radio programs and redistribute these programs through the sound system to the various rooms where they are to be heard. If the system is equipped with two receivers, as many installations are, two programs may be received simultaneously from different stations so that part of the school may be listening to one program and part to another.[34]

Although central radio systems may vary somewhat, they are basically the same. A central control unit is located

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[33] Reid and Woelfel, Op. Cit., p. 10.

[34] Paul C. Reed, "The Functions of Central Sound Systems in Schools," Central Sound Systems for Schools. (New York: Committee on Scientific Aids to Learning, 1940), p. 10.

in a convenient place in the school. It contains one, or in many cases, two, radio receivers; one record player, although two makes continuous playing of music possible; one or more monitor speakers; selector switches and controls; communication amplifier and speaker; two-channel program amplifying system, if possible, although many have just one. At least one microphone is necessary; two or three microphones make more complete utilization of the system possible. Loudspeakers are placed in every classroom, as well as in the auditorium, gymnasium, music room, and any other rooms of definite activity.

Regardless of how elaborate the central sound system is in each instance, there are some attributes which it must have: "1. It must furnish sound reproduction of good quality; 2. It must be reliable and free from trouble; and 3. It must be simple to operate."[35]

It is not the purpose of this study to recommend any definite type of equipment nor methods for installation. It must only be realized that the central sound system is a valuable means of communication for educational purposes if it is utilized properly by teachers and students. In any

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[35]W. M. Hall, "Technical Characteristics of Sound Systems," Central Sound Systems for Schools, (New York: Committee on Scientific Aids to Learning. 1940), p. 29.

school system utilizing radio in the classroom, it is important to have adequate listening facilities.

Before dismissing the subject of equipment, one extremely valuable piece of equipment must be considered. This is the tape recorder. A great amount of classroom listening can actually be done via the tape recorder, whether it be placed in a central location and heard through the loud speakers in each classroom, or in the individual classroom to be operated by the teacher or her students whenever desired. Radio broadcasts to the schools are many times recorded by the schools and played back at a scheduled time. Excellent programs which might otherwise not be possible to hear are made available through the tape recorder.

Two additional advantages are the ease of operation of a tape recorder, and the practicality of the tape because of its reuse and storage features.

One of the newest and most valuable practices to date is the central library of tape recordings. Through this system, schools may order from hundreds of tapes made available for classroom use. Many colleges and universities offer this service. A catalog of tape recordings available is sent out to the schools. This catalog not only lists the tapes which a school may order, but it also briefly describes the program and indicates the grade level for which it is recommended.

When the teacher has decided upon the programs which she wants, she merely indicates these, and sends the required number of tapes to the Audio-Visual Center. This new project has several advantages, and it would be highly advisable for the "audio-minded" teacher to recognize these.

> In the first place, it makes possible the use of auditory-aids on subjects and in areas for which teachers now find only limited audio-visual material. In the second place, it is believed that the recording will make possible the use of valuable radio programs at times when this experience fits best into the teaching situation. Moreover, it should extend the use of the tape recording equipment since, as a play-back unit, it becomes the classroom outlet for a considerable number of recorded radio programs. The project further enables schools to build their own permanent collections of educational tape recordings so that this material can be more easily available to the classroom teacher as needed. On the other hand, a small investment in tape (which can be used over and over) will enable the school with a limited budget to bring to its classrooms a large number of these programs.[36]

In summary, the effective use of radio in the classroom is dependent upon three factors. The first one is the teacher. Her attitude toward in-school listening will determine the amount of advance preparation she does. It will also determine the amount and type of activities throughout the three phases of radio utilization; namely, pre-broadcast, during

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[36] University of Michigan, Tape Recordings for Classroom Use (Audio Visual Center, Ann Arbor, 1952), p. 53.

the broadcast, and following the broadcast. The second factor is the radio broadcast itself. To a certain extent it will determine how valuable the listening experience can be. It must be appropriate in content, presentation, level of interest, and length; it must have a purpose, and that purpose must be clearly defined. The third factor refers to the actual listening conditions; to be effective, the radio program must be presented on adequate equipment to listeners who are comfortable and free from distraction.

As one final point, the teacher is reminded to observe the four R's of audio-visual education: "Right material and equipment at the right place at the right time and used in the right way!"[37]

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[37] Lelia Trolinger, "Some Do's and Don't's for an Audio-Visual Program," Am. Sch. Bd. Journal, 129:48-9, September, 1954.

CHAPTER V

OUTLINE OF RADIO PROGRAMS

So that the reader may have a clear understanding of the activities which complement a course in English Orientation in the Whittier Union High School, a description of a typical year's program is included in this chapter.

The Social Studies phase is divided into units of study within definite periods of time. That is, a certain number of weeks is devoted exclusively to career planning, another number of weeks to ancient Roman history, and so on throughout the year. This is not true with the English phase of English Orientation. The language activities, speaking, writing, reading, and listening, are developed throughout the entire year. To present an opportunity for this development, the author of this thesis prepared various units of study which are integrated with each of the Social Studies units.

Also prepared for this chapter is a brief outline of 32 radio programs to correlate with the English Orientation program. This outline includes the date of the program, the subject stressed, the particular unit of that subject (such as personality, community, grammar, etc.), the topic of each program, the purpose of each program, and suggested activities for each of the three periods: pre-broadcast, during the broadcast, and following the broadcast.

I. A SCHEDULE OF THE UNITS OF STUDY FOR A TYPICAL YEAR'S PROGRAM IN ENGLISH ORIENTATION

Social Studies

Sept. 10 - Sept. 28

Know Your School

Oct. 1 - Nov. 2

Developing Your Personality

Nov. 5 - Nov. 30

Know Your Community

Dec. 3 - Dec. 15
and
Jan. 2 - Jan. 18

Planning Your Career

Jan. 21 - Feb. 1

Ancient Civilization

Mar. 4 - Mar. 22
and
April 1 - April 5

Ancient Roman Civilization

April 8 - May 3

Feudal Period

May 6 - May 31

The Renaissance

English

The following activities will be developed throughout the year:

1) speaking, 2) writing, 3) reading, 4) listening.

Specific time is allowed each week for these activities within the classroom:

1) grammar exercises
2) periodical reading (Junior Review for current news)
3) compositions
4) spelling quiz
5) leisure reading (books of student's choice from school library)
6) discussions or speeches
7) literature (oral reading by individual students and listening to reading by teacher)
8) radio programs
9) class meetings (every two weeks)

To execute the above activities, the year's work has been divided into definite units:

1) Improving Your Reading
2) Improving Your Speaking and Listening
3) Making English Serve You
4) Preparing Reports
5) Using Your Library
6) Exploring Your Dictionary

7) Improving Your Vocabulary

8) Writing Social Letters

9) Writing Business Letters

10) Enjoying Literature

11) Grammar and Usage

A more detailed description is given here of each of these units:[1]

1) Improving Your Reading

Realizing the importance of reading

Knowing ideal reading conditions

Understanding reading methods

Summarizing what is read

Improving oral reading

2) Improving Your Speaking and Listening

Realizing the importance of good speech

Defining good speech

Controlling the body in speech

Presenting a speech effectively

Improving pronunciation

Becoming popular by story-telling

Using the telephone correctly

Getting the most out of listening

3) Making English Serve You

Making introductions

Being an interesting conversationalist

Conducting club meetings

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[1]Many of the ideas used in this course of study were taken from a ninth grade textbook, Martha Gray and Clarence W. Hach, English for Today (Chicago: J. B. Lippincott Company, 1950), pp. 560.

Giving directions

Presenting information orally

4) Preparing Reports

Preparing written reports

Preparing oral reports

Subjects for oral reports

5) Using Your Library

Knowing library rules

Locating material you want

Understanding classification of books

Using card catalogues

Using reference books

Finding material in magazines

Making a bibliography

6) Exploring Your Dictionary

Knowing the origin of dictionaries

Making of dictionaries

Knowing kinds of dictionaries

Knowing content of dictionaries

Using the word section

Finding the word

Pronouncing words

Defining words

Using synonyms and antonyms

Getting exact meanings of words

Hyphenating words

7) Improving Your Vocabulary

Knowing your vocabularies

Becoming aware of words

Enlarging your present vocabulary

Avoiding slang

Avoiding misused words

8) Writing Social Letters

Learning the forms for friendly letters

Learning the parts of friendly letters

Writing a friendly letter

Writing bread-and-butter letters

Writing thank-you letters

Writing letters of apology

Writing formal invitations and replies

Writing letters of sympathy

9) Writing Business Letters

Knowing forms for business letters

Learning the parts of business letters

Knowing the kinds of business letters

Writing various kinds of business letters

10) Enjoying Literature

Selecting good reading material

Becoming acquainted with: drama, poetry, short stories, and novels.

11) Grammar and Usage

Parts of Speech

Sentence structure

Writing compositions

Learning paragraph technique

Punctuation

Spelling

Words often confused

Radio Broadcast Schedule

Date	Subject	Topic	Unit
Sept. 19	Social Studies	"Know Your School"	School
26	English	"Read It Again"	Reading
Oct. 3	Social Studies	"I Like Him Because .."	Personality
10	English	"Where Do I look?"	Library
17	Social Studies	"Shy Guy"	Personality
24	English	"I Wish to Report That .."	Reports
31	Social Studies	"Your Manners Are Showing"	Personality
Nov. 7	English	"Your Grammar is Showing"	Grammar
14	Social Studies	"Your City in Action"	Community
21	English	"Meeting Come to Order"	Club Meeting
28	English	"What Do You Mean?"	Vocabulary
Dec. 5	Social Studies	"Let's Go To College"	Career
12	English	"Dear Sir"	Social letter
Jan. 9	Social Studies	"Where Are You Going?"	Career
16	English	"Just a Few Lines to Say.."	Business lette
23	Social Studies	"The Dawn of Civilization"	Ancient Civilizatio
30	English	"Along the Poetry Path"	Enjoying Literature
Feb. 6	Social Studies	"Tell Me A Myth"	Greece
13	English	"Here's How It Was"	Story-telling
20	Social Studies	"Athenian Youth"	Greece
27	English	"What's the Word I Want?"	Dictionary
Mar. 6	Social Studies	"Julius Caesar"	Rome

Radio Broadcast Schedule (cont.)

Date	Subject	Topic	Unit
Mar. 13	English	"Let's Act"	Enjoying Literature
20	Social Studies	"When In Rome"	Rome
Apr. 3	English	"Speak Up!"	Speaking
10	Social Studies	"Build Me a Castle"	Feudal Period
17	English	"Conversation Piece"	Making English Serve You
24	Social Studies	"City Air Is Free Air"	Feudal Period
May 1	English	"The Art of Listening"	Listening
8	Social Studies	"The Awakening"	Renaissance
15	English	"Spell It If You Can"	Spelling
22	Social Studies	"Ageless Art"	Renaissance

Brief Outline of 32 Radio Programs

The following pages contain a brief outline of each of the radio programs listed on the broadcast schedule. These outlines are to serve as a guide for the teacher in her advanced preparation for the broadcasts. It is to be realized that the teacher is not limited to the suggestions contained in the guide, nor is she expected to use all that are given for any particular program.

It should be noted that, although activities are suggested for almost all of the programs for the "during the broadcast" period, many times mental activity is quite sufficient. Each teacher should decide to what extent she wishes to suggest physical activity during this period. At all broadcasts, however, the student should have a piece of paper and a pencil on his desk in the event that he does choose to write something down. Getting paper out of notebooks during the broadcast is disturbing and should be avoided.

The section "Following the Broadcast" is not intended to be used in its entirety immediately after the radio program is off the air, if at all. Many of the suggested activities would take several weeks to complete. It is hoped that these activities will act as a motivating force for each student, and that he will follow up the listening period with activities of his own choosing.

"Know Your School"

Purpose: To acquaint students with the rules, traditions, extra-curricular activities, and student officers of the school in order to enable them to adjust quickly and easily to their new surroundings.

Pre-broadcast:

1) Read student manual
2) Students tell traditions of former schools
3) Make a list of student body offices
4) Tell extra-curricular activity interested in

During broadcast:

1) Fill in list of associated student body offices as names are given
2) Write down two activities you would like to check into, and perhaps participate in

Following broadcast:

1) Discuss school traditions given on air
2) Tell which you like best and why
3) Discuss any school rules not clearly understood
4) Learn and sing Alma Mater and other school songs
5) Learn and practice school yells
6) Check on two activities interested and be prepared to report to class
7) Go over duties of various student body officers

"Read It Again"

Purpose: To make students aware of the importance of improving their reading and to show them how to go about it.

Pre-broadcast:

1) Analyze your reading habits by answering the following questions:
   a) Do you like to read? Why or why not?
   b) How far away from your eyes do you hold your book? Measure the distance.
   c) Are you a slow or fast reader? (Time yourself as you read for five minutes average-sized print in a textbook. Then count the number of words you have read and divide by five. The result will be your rate per minute.)
   d) Do you use your finger to follow each line of print as you read?

During broadcast:

Have textbook in front of you. Be ready to do activities as suggested on radio.

Following broadcast:

1) Discuss the following:
   a) How many books have you read in the last 3 months? What were they? Which ones did you like best? Why?

b) How can reading good material affect your reading ability and your knowledge?

c) Do you want to improve your reading habits? Why?

d) Each member in class tell how he prepares his homework and how he reads books for leisure-time reading, describing conditions under which the reading is done. Discuss.

2) Class activity. Read an assigned story silently for timing. Make reading chart. Keep record for 2 months. Compare results.

"I Like Him Because"

Purpose: To make students aware that a person who is well-liked has a pleasing personality, and to help them realize of what such a personality consists. This should lead to an attempt on the part of each student to try to improve his own personality in some way.

Pre-broadcast:

1) Make a list on the blackboard of the traits which make up a pleasing personality.
2) Discuss people around the school whom you feel have pleasing personalities and analyze what it is about them that people like.

During the broadcast:

Think of areas in which your personality could stand some improvement.

Following the broadcast:

1) Add to the blackboard list any traits which may have been brought out in the radio program.
2) Have each person, in turn, take a walk around the room so that students may recall any traits about the person which are particularly annoying. While this is being done, the rest of the students write constructive criticisms. Any especially good points may be noted too. Do not sign your paper. These comments are given to the person, who, in turn, compiles them in one complete list.

3) Write a paper about your personality in light of your own analysis and the criticisms received.
4) Make an effort every day to improve some weakness.
5) For three weeks, write a brief paragraph of your attempts and progress each week.

"Where Do I Look?"

Purpose: To help students learn about their library and to get them interested in using the library to find information when they need it.

Pre-broadcast:

1) List some library rules you think should be observed.
2) Go to the library, individually, and browse around. Look for the card catalogue, the Reader's Guide, periodical section, encyclopedias, reference books, and fiction section.

During broadcast:

Listen and take any notes you feel will be helpful.

Following the broadcast:

1) Take trip to library as a class.
2) Locate all the sections mentioned on radio show.
3) Draw a library floor plan on which you mark the location of circulation desk; newspaper and magazine racks; card catalogue file.
4) Find the call numbers for several books, listed by the teacher, by checking the author card and the title card in the card catalogue.
5) Make a list of all the encyclopedias your library has.
6) Find three magazine articles in the Readers' Guide pertaining to a subject in which you are interested. Write a summary of these articles.

"Shy Guy"

Purpose: To point out to students that each person has his own personality which makes him an individual. If he is unusually shy, he should be made aware of his assets and attempt to overcome any feeling of inferiority he may have. If the student is not shy, he should be made aware of what he can do to help the other fellow. (It should be noted that this works in the opposite direction too - that is, the fellow who is too boastful or too forward can be helped too.)

Pre-broadcast:

1) Review the list of traits which go to make up a pleasing personality.
2) List reasons why a person might be shy.
3) List reasons why some people are too forward.
4) Explain the difference between an extrovert and introvert.

During the broadcast:

Think of friends who fit the people being described on the broadcast.

Following the broadcast:

1) Think of a person you know who is exceptionally shy. Write a paper about this person, analyzing why you think he is shy and listing things you might do to help him overcome this shyness. Then make an honest effort to do the things you've listed.

2) Do the same thing with a person whom you feel should be helped to "quiet down" to some extent.
3) Discuss with the class the tactful and the tactless way to tell someone something or try to help them.

"I Wish To Report That.."

Purpose: To make students aware that all through life they will be asked to make reports of various kinds - oral, written, lengthy, brief - and, therefore, to help them learn how to prepare them.

Pre-broadcast:

1) Tell about a report you have given. Was it a success or failure? Why?
2) Make a list of possible subjects on which you could report.
3) Class compile a list of what it thinks are the criteria for a good report.

During broadcast:

1) List any characteristics that a good report will have as mentioned on program.
2) Jot down any helpful hints for starting your report.

Following broadcast:

1) List six possible theme topics under each of the following titles: Life in school; Life outside school; People; Sports and Hobbies; Places and Localities; Directions and Processes; School subjects (topics which interest you in your courses and which you would like to investigate further); Current Events; Recent Experiences.

2) Gather material in the library and other places for a report on one of these subjects. Prepare an outline. Give an oral report.
3) Write a written report on another subject using library facilities.

"Your Manners Are Showing"

Purpose: To make students aware that the person with a pleasing personality displays good manners, and to instill a desire in all students to know and practice good manners.

Pre-broadcast:

1) What are examples of consideration for others?
2) Give an example of an ill-mannered person. (Don't mention any names)
3) List some of the "social graces". (such as introductions, table manners, rising and sitting, assembly behavior, etc.)

During broadcast:

Jot down any manners mentioned on which you think you need to improve.

Following broadcast:

1) Divide class into pairs of pupils. Practice introductions using specific people as examples (parent, employer, teacher, another classmate, visitor, and any others teacher may suggest).
2) Divide in groups of 3 or 4. Prepare and present a skit on good manners.
3) Write a short paragraph on the manners you are going to try to improve, and tell why it is important to do so.
4) Select from the library a book on manners or etiquette and read the chapters which may apply to your own weaknesses.

"Your Grammar Is Showing"

Purpose: To help the students understand the importance of knowing the various rules of grammar and of practicing them constantly.

Pre-broadcast:

1) With the textbook as a guide, make a list of the various areas of grammar study (parts of speech, spelling, punctuation, etc.)
2) Tell what you think our main reason for studying grammar is today.

During the broadcast:

Listen and take any notes you feel are important.

Following broadcast:

1) Discuss some of the more common grammatical errors.
2) List ways of helping a person conquer a bad grammatical error.
3) Each person should analyze his own weaknesses and list them.
4) Divide the class into threes. For two weeks, or longer if necessary, conduct a grammar clean-up campaign by having each person in the trio criticize the other two.
5) Write a report of the progress that was made by each of the other two people in your group.

"Your City In Action"

Purpose: To acquaint the students with the workings of the community by letting them listen in on an actual city council meeting.

Pre-broadcast:

1) What kind of government does our city have?
2) Who is the head official?
3) List as many of the city offices as you can, and the persons holding those offices.
4) What are some of the main problems with which the community has been concerned the past six months?

During broadcast:

1) Jot down the main issues discussed.
2) Note the business procedure followed.
3) Analyze the speech habits of the members... do some of them speak very fluently and express themselves well while others stumble and search for words? Can you find glaring grammatical errors?

Following broadcast:

1) Discuss the issues covered in the council meeting. Give your views on the subjects.
2) If one of the subjects interested you a great deal, arrange an interview with one of the city officials and prepare a report for the class.

3) Give an oral report on the history of your community.

4) Write a paper on some outstanding member of your community.

5) As a class, list the outstanding features of your community.

"Meeting Come To Order"

Purpose: To show the importance of knowing how to organize and conduct a meeting, how to speak before a group, how to listen, and make decisions collectively.

Pre-broadcast:

1) Read handbook on Parliamentary procedure.
2) List offices necessary to conduct class meeting.
3) Discuss duties of each office.
4) Run through a prepared "mock" business meeting.

During broadcast:

1) Jot down the main school problems discussed by the student council.
2) Notice the order of business.
3) Notice how motions are made and voted on.
4) Pay special attention to the reports that are given by individuals, and by standing and special committees.

Following broadcast:

1) Discuss the meeting that was heard... what made it good? Not too good? Was it well organized? Was any business accomplished? Was the floor monopolized by a few, or did all members get an opportunity to express themselves.
2) List the necessary offices for a class organization on the blackboard.

3) Appoint a temporary chairman and elect officers and committees.
4) Run through a practice meeting, stopping and clarifying points along the way.
5) Conduct meetings every two weeks, electing new officers periodically so that many students will get experience.

"What Do You Mean?"

Purpose: To show students that an extensive vocabulary enables them to communicate their ideas to others intelligibly, and to understand the ideas of others. Also, to motivate them to become aware of new words and build their vocabulary.

Pre-broadcast:

1) Make a list of 25 words that are new to the English language. Opposite each word write its meaning. Be prepared to tell the class the way the word happened to be formed. (You may consult the new words section of an unabridged dictionary).
2) Discuss ways of enlarging your present vocabulary.
3) List as many misused words as you can (accept, except; among, between; ain't; aren't I, etc.)

During the broadcast:

1) Jot down any words that are new to you.

Following the broadcast:

1) For one week keep a record of the new words that you meet when you read the daily paper, magazines, and textbooks.
2) Discuss prefixes and suffixes. Teacher give a list of them with their meanings. Students give examples of words that have these prefixes or suffixes.

3) Discuss synonyms and antonyms. For each of the following words write at least one antonym: city, young, sweet, harmony, polite, defeat, slovenly, captivity, public, moderate, cruelty, punish, truth, courteous, garrulous.

"Let's Go To College"

Purpose: To acquaint the students with various colleges and universities and what these institutions have to offer, and thereby arouse their interest in thinking about their future and the work they may want to do some day.

Pre-broadcast:

1) Tell class what occupation you think you might be interested in pursuing.
2) Discuss job requirements for these various occupations.
3) Make a list of colleges in the immediate area.

During the broadcast:

1) Take notes on any college which mentions occupations in which you are interested.
2) List any special requirements which are mentioned.

Following broadcast:

1) Discuss general requirements for college.
2) Discuss job opportunities ... fields that are "wide-open" and fields that are already full.
3) Using the vocational pamphlets and magazines in the library, prepare a written report on the vocation of your choice.
4) Write letters to colleges in which you are interested, asking for information about their courses in your particular field.

5) Write businesses or corporations requesting any printed material they may have which would be of value to you.

"Dear Sir"

Purpose: To show the need that students will have for writing business letters now and all through adult life, and to show the importance of making business letters correct in every detail.

Pre-broadcast:

1) Read samples of the letters written by members of the class last week after the "Career" broadcast. Discuss and correct them.
2) Read material in textbook about business letters - the forms of business letter, the parts to a business letter, the various kinds of letters.
3) Discuss general rules concerning business letters.

During broadcast:

Listen and take any notes you feel are necessary.

Following the broadcast:

1) Re-write your original business letter, three times, once using the block form with closed punctuation, once using the indented form with open punctuation, and, for the third time using the modified block form with either open or closed punctuation.
2) Collect as many different kinds of business letters as you can and mark them as to form and open or closed punctuation.
3) Find several examples of business letterhead stationery. Show them to the class and comment on the effectiveness of each kind.

"Where Are You Going?"

Purpose: A follow-up on the "Career" broadcast in December, to continue interest in occupations and bring information to the students from people in the various vocational fields.

Pre-broadcast:

1) Review information discussed in December on job opportunities, and present any new information which has been gathered.
2) Go over any replies which students have received from their business letters.
3) Make a list of the points the students will be interested in listening for regarding careers.

During the broadcast:

Take any notes which pertain to your particular interest.

Following the broadcast:

1) Divide class into groups according to their occupational interests.
2) Groups will prepare a panel discussion to give in front of class, in which information pertaining to their particular career will be given.
3) Before giving the above panel discussions, several interviews should be conducted with people in the specified fields, and also,

material from the reports prepared in December should be edited for use.

4) Give little skits on applying for a job.

"Just A Few Lines to Say.."

Purpose: To show students that it's really easy and fun to write friendly letters.

Pre-broadcast:

1) Bring samples of any stationery you use in writing letters.
2) What are some subjects you can write about?
3) Write several beginnings of letters which are interest-arousing. Write several which are dull. Write some which are in bad taste. Discuss each of them, and why you classify them as you do. Do the same things with endings.

During the broadcast:

1) Make a list of the kinds of social letters mentioned.
2) Jot down any important rules you should remember.

Following the broadcast:

1) Discuss the eight rules which you should follow in writing interesting friendly letters. (Consider the recipient, reflect your personality, include interesting content, have an interesting beginning, have a good ending, write in an interesting style, write clearly and correctly, write neatly and attractively).
2) Select one of the following suggestions for a

letter. Write the letter and enclose it in a properly addressed envelope. (Check it for correction in form, parts, punctuation, capitalization, and paragraphing).

a) Letter to your father or mother who is away from home on a trip. Describe how things are at home.

b) A letter to a friend describing your activities at school.

"The Dawn of Civilization"

Purpose: To acquaint the students with the story of pre-historic man and the advent of "civilized" man.

Before the broadcast:

1) Discuss the difference between historic and pre-historic times.
2) Look at pictures of pre-historic men - Piltdown, Java, Pekin, Heidelberg, Neanderthal and Cro-Magnon. Observe characteristics of each.
3) What do you think is meant by "the dawn of civilization"?
4) What was recently discovered about the Piltdown man?

During the broadcast:

1) Listen carefully so that you can place the various pre-historic men in the proper glacial age periods.
2) Listen for contributions early men made to civilization.

Following broadcast:

1) Make an illustrated time line showing the development of man and his tools from the time of the Java Man to the present.
2) Make a series of sketches of models of animals of the Age of Reptiles.

3) Write a play or radio script on the life of prehistoric man.

4) Construct a miniature diorama or set, showing a scene of prehistoric times.

5) Look up some information about active volcanoes that have made changes in the character of the earth's surface during the last hundred years. Prepare a written or oral report.

6) Draw pictures of the different pre-historic men.

"Along the Poetry Path"

Purpose: To arouse in students an interest in poetry and to give them an enjoyable poetry period.

Pre-broadcast:

1) Review with students some of their favorite poems.
2) Have students bring in books of poetry which they have at home or have selected from library.

During the broadcast:

1) 1) Enjoy the poems read over the air.
2) Jot down the name of their choice of the best one read.
3) Be conscious of the poetry reader's style ... Is the voice pleasing? Variety? Hold interest?

Following broadcast:

1) Students select poems from their books which they wish to read aloud, and poems which they want the teacher to read to them.
2) Make a notebook of favorite poems.
3) Do research on favorite poet. Give an oral report.
4) Find several limericks and bring them to class. Read them aloud.
5) Try writing some poetry.

"Tell Me A Myth"

Purpose: To acquaint students with Greek mythology and interest them in discovering other myths.

Pre-broadcast:

1) List any Greek gods you can think of.
2) What is a myth?
3) Tell any Greek myths you have heard.

During the broadcast:

1) Observe the techniques used by the story-teller.
2) Make a mental note of any practices she employs which you would like to try in telling a story.
3) Listen carefully to the story, so that you will be able to repeat it in your own words.

Following broadcast:

1) Read a book on myths.
2) Prepare your favorite one to tell to the class.
3) List all the gods and goddesses you can and tell what they are associated with. (Apollo - Sun, Venus - Beauty, etc.)
4) Prepare a drama of one of the Greek myths and present to class.

"Here's How It Was"

Purpose: To show the student how much fun story-telling can be by giving them an enjoyable story period.

Pre-broadcast:

1) List qualifications you think a storyteller should possess.
2) Make a list of the people that you know who are good storytellers. Opposite their names, list the reasons why you enjoy listening to these people.

During the broadcast:

1) Observe the techniques used by the story-teller to make the story interesting and colorful.
2) Jot down any verbal mannerisms of the storyteller which you found annoying.

Following broadcast:

1) Discuss the story to see how much of it you remember.
2) Discuss any outstanding qualities which the storyteller possessed.
3) Prepare a list of stories, two of which you could tell to each of the following groups: a class of primary children; a group of eight-year old boys or girls; a group of high school students sitting around a campfire; a group of parents spending the evening at your home; a women's club.

4) Tell one of your stories to the class.

5) Discuss the steps necessary in preparing a story.

"Athenian Youth"[2]

Purpose: To teach the relationship between health and the highest type of citizenship through the study of youth in ancient Athens.

Pre-broadcast:

1) Discuss what constitutes a good citizen.
2) List the duties of a good citizen in his home, his school, his community.
3) Find out how Athenian and other Greek boys played, exercised and cared for their bodies.

During the broadcast:

1) Note the Greeks' idea of sportsmanship.
2) Observe what they were taught in school.
3) What did they think about their physical condition?

Following broadcast:

1) Make a list of all the games and sports the boys of ancient Athens played. Do we use any of the same ones today?
2) Explain why proper exercise and play not only build strong bodies, but also develop character and sportsmanship.
3) What are out leading kinds of recreation today? State your favorite and tell why it is your favorite.
4) Learn the Athenian oath.

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[2]Ideas for this program were taken from, State Dept. of Education, The Radio Classroom Teacher's Manual. (Kansas: Kansas Dept. of Instruction, 1947), p. 26.

"What's the Word I Want?"

Purpose: To help students become aware of the value of the dictionary.

Pre-broadcast:

1) Arrange these words in alphabetical order: cushion, realism, period, acknowledge, delay, wagon, stationery, rectitude, unavoidable, tractor, building, element, xylophone, vaccine, cabinet, expression, brotherhood, housework.
2) Discuss dividing words into syllables.
3) Review what you previously learned about synonyms and antonyms.

During the broadcast:

Keep dictionary in front of you, and take part in activities as suggested on the broadcast.

Following broadcast:

1) Teacher give a list of words which you are to divide into syllables. (Use the dictionary).
2) Look up the pronunciation of these words. Practice them, then say them in class and have students criticize you: heir, herb, athletics, disastrous, phase, phrase, courteous, laboratory, hyphen, mortgage, recommend, perspiration.
3) Check the dictionary to see if words listed below should be hyphenated, written solidly, or

written as two words: half brother, basketball, goodby, self made, semicircle, bathroom, half moon, hand book, thirty six, schoolhouse, well balanced, air cooled, all around.

4) Use your dictionary every time you find a new word in your reading.

"Julius Caesar"

Purpose: To let students enjoy learning about the life of Julius Caesar by presenting it in its dramatized form.

Pre-broadcast:

1) Read about Julius Caesar in textbook.
2) Discuss as much as you can remember of what you read.
3) Explain the remark, "Et tu, Brute".
4) Write the following on a piece of paper, and have them ready to rearrange during the broadcast. They are milestones in the life of Julius Caesar.
   a) Gaul, b) "Crossing the Rubicon", c) Spain, d) "You, too, Brutus", e) 100 B.C., f) ruler of Rome.

During the broadcast:

1) Rearrange list you prepared earlier.
2) Enjoy the drama and observe any scenes that you think are especially effective. Were the characters convincing?

Following the broadcast:

1) Discuss the questions listed above.
2) Compare and contrast Roman and American family life.

3) Make an album of biographical portraits in which you depict the life of several great Romans ... Julius Caesar, Mark Antony, Ovid, Hannibal, etc.

4) Write a paper on your honest opinion of Julius Caesar.

5) Read Ben Hur or Great Caesar's Ghost. Be prepared to discuss these books orally.

"Let's Act"

Purpose: To arouse an interest in students in acting before a group.

Pre-broadcast:

1) Discuss some of the dramatic features of the Julius Caesar play.
2) Discuss your favorite plays. Your favorite actor, actress.
3) List the kinds of drama you are familiar with.

During broadcast:

1) Note the various stages necessary in getting a play ready to present.
2) Be aware of any actor or actress who, in your opinion, is doing an outstanding job. Analyze why this is so.
3) Do you consider some of the acting mediocre? What makes it so?

Following broadcast:

1) Discuss the points you were asked to consider during the broadcast.
2) Choose a committee to select three or four plays to present to group for final choice.
3) Hold auditions in class, and select a cast for the play. Rehearse play and present it for class.

4) Class analyze the play after performance. Decide how it could have been improved. Point out good features.

5) Make a list of plays that would be suitable for your group to present.

"When In Rome"

Purpose: To present various phases of ancient Roman life to students and show how Rome influenced the world.

Pre-broadcast:

1) Review what is already known from the broadcast and discussion on Julius Caesar.
2) Tell why you would or would not like to have been a student in ancient Rome.
3) Present your album of biographical portraits to the class.

During the broadcast:

1) Keep your textbook open to the map of the Roman Empire and follow it throughout the broadcast.

Following broadcast:

1) Imagine you are a Roman household slave, perhaps a tutor to your master's children, and write a few pages from a diary you might have kept.
2) Write a composition on how ancient Rome influenced the world.
3) Make a model of a Roman house.
4) Several people might read about Roman banquets. Present an oral report to the class.
5) Select a committee to prepare a Roman banquet, and have class participate.
6) Point out similarities and differences in the Roman banquet and our banquets today.

"Speak Up!"

Purpose: To become aware of good speeches by listening to the finalists in the school's public speaking contest.

Pre-broadcast:

1) Discuss the qualities that a good speech will possess.
2) List the traits a good speaker will display.
3) Discuss the kinds of speeches.

During the broadcast:

1) Decide which speaker you think should win. Be prepared to tell the class the reason for your decision.
2) Note any place in any of the speeches where you would have said something differently.

Following the broadcast:

1) What benefits can be derived from becoming a good public speaker?
2) Analyze each of the speeches given. Vote on the one you would name the winner. Tell why.
3) List people who in your opinion are interesting speakers. Tell why.
4) Divide the class into groups, according to types of speeches (informative, persuasive, entertaining, etc.), and have each person prepare a 3-minute speech to give before the class.

"Build Me A Castle"

Purpose: To acquaint the student with life during the Feudal Period.

Pre-broadcast:

1) Discuss the meaning of the term "Feudal Period".
2) Have any member of the class who has seen a castle, tell about it.
3) Draw a floor plan of a feudal castle.

During broadcast:

1) Find out the stages a boy goes through to become a knight.
2) Listen for a description of the various sections of a castle.
3) Find out what a serf was. A vassal.

Following broadcast:

1) Discuss the Feudal System.
2) Describe the features of a feudal castle - both the good and bad features.
3) Write a paper on how the knights spent their time.
4) Read Men of Iron in class.
5) Give an oral report on "Chivalry Is Not Dead", comparing Feudal days with the present time.
6) Draw a picture of a castle.
7) Make a catapult.
8) Describe weapons used in Feudal days.

"Conversation Piece"

Purpose: To show students that conversation is an art which can easily be acquired if a few simple rules are followed.

Pre-broadcast:

1) Tell why you think it is important to become a good conversationalist. Or why it isn't.
2) Name people whom you have enjoyed talking with. Tell why it was a good conversation.
3) List the qualifications for a good conversationalist.
4) What topics have made interesting conversation with your family and friends? Why?

During the broadcast:

1) Observe techniques whicy you find pleasing ... annoying.
2) Listen to see how much you can get out of the content of the conversation.

Following broadcast:

1) Discuss the techniques applied in the broadcast.
2) Decide what current problem in your community would be an excellent topic for conversation. Why?
3) Review "do's and don't's in conversation" in your textbook. Prepare a chart on which you

analyze yourself as a good conversationalist. Work on your weak points and check your chart again after a couple of weeks ... a month.

4) Divide class into groups of five. Each group decides on a topic of conversation, looks up information on subject, then without rehearsal converses before rest of class.

"City Air Is Free Air"

Purpose: To continue the study of life during the Feudal Period.

Pre-broadcast:

1) Review what has been learned about feudalism and life during that time.
2) Tell what you think is meant by the statement, "City Air Is Free Air".
3) Show class the projects you have made for this unit.
4) Have student with art ability draw a floor plan of a castle on the board.
5) Tell anything you know about monasteries.

During the broadcast:

1) Listen for explanation of statement, "City Air Is Free Air".
2) What is the threefold vow of a monk?
3) Jot down any terms peculiar to the Feudal Period which you may not have known.

Following broadcast:

1) Discuss the above points.
2) Read stories about King Arthur and his Knights of the Round Table.
3) Prepare a written report on the Crusades. This may be in the form of a diary if you like.

4) Give an oral talk on "The Crusades were Successful Failures".

5) Write a composition on "The Monks of the Middle Ages Served Mankind in Many Ways".

6) Prepare round-table discussions on:

Was feudalism a necessary and natural outgrowth of the breakdown of the strong central government of the Roman Empire?

"The Art of Listening"

Purpose: To point out to the student that the good conversationalist is, at the same time, a good listener, and that much will be learned by the person who knows how and when to listen.

Pre-broadcast:

1) Why do you think it's important to learn to be a listener?
2) Who in your class do you think is a good listener? Is that person also a good conversationalist?

During broadcast:

Listen carefully so that you will be able to re-create all or most all of the broadcast without the aid of notes.

Following broadcast:

1) One person may start the discussion of the broadcast and relate as much of it as possible. The rest of the class listens, and another person adds as much as he can, and so on, until all the points of the broadcast have been mentioned.
2) Analyze yourself as a listener. Think of some specific instances where you were a good listener. Think of other instances where you were not.

3) Practice listening to others when in a group, when conversing with one person, and when in a classroom.

4) Prepare a descriptive written report on your listening activities over a period of a week.

"The Awakening"

Purpose: To understand how the man of Europe, intercommunicating with the men in the Eastern Mediterranean to better his living conditions, received new visions which inspired him to recapture the civilization of the ancient world and build a Renaissance culture.

Pre-broadcast:

1) What does "Renaissance" mean?
2) Find out, from outside reading, who some of the famous explorers of that period were.
3) Tell the class what the four remarkable inventions were that changed the ways of living and ways of thought.

During the broadcast:

1) Discover how the four inventions discussed before the broadcast changed the ways of living and thought.
2) Learn about the religious situation during the Renaissance.
3) Find out what "the Black Art" was.

Following broadcast:

1) Make an illustrated map of the journeys of Marco Polo. Use cut-outs and sketches.
2) Read Vast Horizons by Mary S. Lucas.

3) Draw a cartoon entitled "The Bridge of the Renaissance", which will show how the Renaissance led from the medieval word of feudalism to the world of modern nations.

4) Prepare a talk on: "The Needle Points the Way, or The Story of the Compass"; or "The Making of a Book, or The Story of Printing".

5) Dramatize an incident in the life of one of the famous explorers.

"Spell It If You Can"

Purpose: To show students that being a good speller is not an impossible task. The school spelling contest is broadcast to prove that point.

Pre-broadcast:

1) Why is it important to spell correctly? Put a list of reasons on the board.
2) What words give you trouble?
3) How do you go about learning to spell a word?

During the broadcast:

1) Write the spelling words down on a piece of paper before the contestant answers.
2) Close your eyes and visualize the word.
3) Think of a definition for each word after you have written it.

Following broadcast:

1) Go over the list of suggestions in your textbook which should help you learn how to spell.
2) Teacher will give you a list of sentences in which a word, often misspelled, is only partially included. You fill in the blank correctly.
3) Rewrite the following words and add "ing" to each one. Make any other changes that are needed. come, omit, swim, wash, begin, admit, hope, use, plan, stop, study, picnic.

4) The missing letters in the following words are "ei" or "ie". Rewrite the words and put in the correct letters. re__ve, n__ce, c__ling, n__ther, for__gn, s__ge, ach__ve, conc__t, l__sure, s__ze.

5) Get in the habit of looking up words in the dictionary if you don't know how to spell them. Practice writing them correctly.

"Ageless Art"

Purpose: To show how the man of the Renaissance by his thought and hard work laid a firm foundation for culture by contributing Renaissance art, music, architecture, and literature to the modern world.

Pre-broadcast:

1) Review what we have learned from our previous broadcast and discussion of the Renaissance.
2) List as many of the artists of the Renaissance as you can and tell about one of their outstanding works.
3) Who was the "perfect painter"?
4) What is meant by the term "The Golden Age of Art"?

During the broadcast:

1) Jot down names of any famous artists of the Renaissance you do not already know about.
2) Learn about literature of the Renaissance period.
3) What developed in the musical world?

Following broadcast:

1) Make an illustrated book of the artists of the Renaissance. Include prints of some of the great masterpieces.
2) Write a poem about the Mona Lisa, Lorenzo the Magnificent, Magellan, or some other colorful personality or some moving event that highlights the Renaissance.

3) Prepare a composition on the "Revival of Learning".

4) Congregational hymn singing began in the Reformation. Arrange a musical program with phonograph recordings of some of these early hymns and also of the madrigals and chorals.

CHAPTER VI

SAMPLE SCRIPTS

This chapter consists of two fifteen-minute radio scripts which have been designed for use in the classroom. These are typical examples of the manner in which material pertaining to English Orientation might be presented, through the utilization of radio in the classroom.

The first script, "Along the Poetry Path"[1], is part of the English series. Specifically, it is to be presented during the unit on "Enjoying Literature". Its main purpose is to arouse in students an interest in poetry and to give them an enjoyable poetry period.

The second script, "Build Me A Castle"[2], is part of the Social Studies series. It is to be presented during the unit on the Feudal Period. The main purpose is to acquaint and interest students with life during that period of history.

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[1]Material for this program was obtained from, Jacob M. Ross, Blanche J. Thompson, and Evan Lodge, Adventures in Reading (New York: Harcourt, Brace and Co., 1952), pp. 686.

[2]Material for this program was obtained from, Lester Rogers, Fay Adams, and Walker Brown, Story of Nations (New York: Henry Holt and Company, 1949), pp. 250-90.

"ALONG THE POETRY PATH"

(15-Minute)

CAST

Announcer

Doris --- teacher (able to read poetry)

Jack --- man (able to read poetry)

SPECIAL EFFECTS: Piano (background music)

"ALONG THE POETRY PATH"

January 30, 1957

THEME: UP AND UNDER ON CUE FOR:

ANNCR: Good morning, boys and girls. There's lots of fun for you this next fifteen minutes .. and no work involved .. Just join us as we wander "Along the poetry path".

THEME: UP AND OUT ON CUE

ANNCR: You know, people have been having fun with poetry ever since the earliest times. In the faraway, dim past, the troubadours and minstrels used to wander about the countryside from castle to castle singing story-songs. Kings and servants, generals and camp followers gathered to welcome these men who brought them entertainment. Did you realize that poetry could be in the form of a song? .. In a later time than the troubadours, but still before the days of printing, shorter story-poems became popular. These were called folk ballads .. They were given to music and handed down through the ages by word of mouth. Then, after printing became popular, people began writing down their stories in verse. Today, we have poems to suit every taste .. I'll bet there are some of you who

doubt me, don't you? Well, here's something to think about then .. if you think you don't like poetry, it's because you just haven't happened to "run into" the right poems for you! Today, let's see if we can't find some poems that even you will enjoy. Here to read some poetry is a person whom many of you know; perhaps some of you have her as your teacher .. Miss Doris MacBride.

DORIS: Hello! You know, Jack is right when he says that poetry can be fun. My students think so .. and I hope you will too after you've heard some of the selections we find along the poetry path. Life would be rather dull if it weren't for a little nonsense now and then. The first poem we have today is based on the idea that a man-eating shark won't eat .. well, that would be telling. Listen and find out:

Most chivalrous fish of the ocean -
To ladies forbearing and mild,
Though his record be dark, is the man-eating shark,
Who will eat neither woman nor child.

He dines upon seamen and skippers,
And tourists his hunger assuage,
And a fresh cabin boy will inspire him with joy
If he's past the maturity age.

DORIS: (CONT.)

A doctor, a lawyer, a preacher,
He'll gobble one any fine day,
But the ladies, God bless 'em, he'll only address 'em
Politely and go on his way.

I can readily cite you an instance
Where a lovely young lady of Breem,
Who was tender and sweet and delicious to eat,
Fell into the bay with a scream.

She struggled and flounced in the water,
And signaled in vain for her bark,
And she'd surely been drowned if she hadn't been found
By the chivalrous man-eating shark.

He bowed in a manner most polished,
Thus soothing her impulses wild;
"Don't be frightened", he said, "I've been properly bred -
And will eat neither woman nor child."

Then he proffered his fin and she took it -
Such a gallantry none can dispute -
While the passengers cheered as the vessel they neared,
And a broadside was fired in salute.

DORIS: (CONT.) And they soon stood alongside the vessel,
When a life-saving dinghy was lowered
With the pick of the crew, and her relatives too,
And the mate and the skipper aboard.

So they took her aboard in a jiffy,
And the shark stood attention the while,
Then he raised on his flipper and ate up the skipper
And went on his way with a smile.

And this shows that the prince of the ocean,
To ladies forbearing and mild,
Though his record be dark, is the man-eating shark
Who will eat neither woman nor child.

That's "The Rhyme of the Chivalrous Shark" by Wallace Irwin .. but, girls .. I'm not so sure that I'd put too much trust in that information if you ever happen to be out in shark territory. I'm afraid that not all sharks are as chivalrous as this one.

JACK: Say, have you heard about the lady of Lynn?

DORIS: No, I don't believe I have. What about her?

JACK: Well ..

There was a young lady of Lynn,
Who was so excessively thin,
That when she assayed
To drink lemonade
She slipped through the straw and fell in.

DORIS: I might have known you were up to something like that. I know a few of those limericks too. How about this:

An epicure dining at Crewe
Found quite a large mouse in his stew
Said the waiter, "Don't shout
And wave it about,
Or the rest will be wanting one, too."

Or this one:

There's a dowager near Sneden Landing
Whose manners are bluff and commanding;
It is one of her jests
To trip up her guests,
For she hates to keep gentlemen standing.

JACK: Hmm .. and this is a form of poetry?

DORIS: Yes, and there are a lot more of those limericks, but right now, since we're approaching the birthday of one of our great Americans, I thought perhaps you would read the next poem I have here.

JACK: Let me guess .. a great American .. birthday must be in February. It must be either Lincoln or George Washington. Right?

DORIS: Yes, it's Abraham Lincoln. The poem pictures Lincoln through the eyes of a simple, plain-speaking farmer. The awkwardly phrased language, which has a conversational quality, helps to strengthen the

impression of Lincoln's kind, unaffected, neighborly spirit. This kind of poem is called a dramatic monologue - that is, the spoken words of one person telling of some important or dramatic incident. I think you'll all enjoy it. Go ahead, Jack.

JACK: All right.

"Lincoln? -
Well, I was in the old Second Maine,
The first regiment in Washington from the Pine
Tree State.
Of course I didn't get the butt of the clip;
We was there for guardin' Washington -
We was all green.

"I ain't never ben to but one theater in my life -
I didn't know how to behave.
I ain't never be since.
I can see as plain as my hat the box where he
sat in
When he was shot.
I can tell you, sir, that was a panic
When we found our President was in the shape he
was in!
Never saw a soldier in the world but what liked him.

JACK: (CONT.) "Yes, sir. His looks was kind o' hard to forget.
He was a spare man,
An old farmer.
Everything was all right, you know,
But he wa'n't a smooth-appearin' man at all -
Not in no ways;
Thin-faced, long-necked,
And a swellin' kind of a thick lip like.

"And he was a jolly old fellow - always cheerful;
He wa'n't so high but the boys could talk to him
their own ways.
While I was servin' at the hospital
He'd come in and say, 'You look nice in here,'
Praise us up, you know.
And he'd bend over and talk to the boys -
And he'd talk so good to 'em - so close -
That's why I call him a farmer.
I don't mean that everything about him wa'n't
all right, you understand,
It's just - well, I was a farmer -
And he was my neighbor, anybody's neighbor.

"I guess even you young folks would 'a' liked him."

DORIS: Thank you, Jack. That was "A Farmer Remembers Lincoln" by Witter Bynner. You know, that poem always makes me feel as if that farmer is carrying

DORIS: (CONT.) on a conversation with me. Maybe some of you had that feeling too. It certainly paints a vivid picture of Abraham Lincoln. We're keeping you busy this morning, Jack .. but now, I have another favor to ask.

JACK: I don't mind at all .. I said poetry can be fun, and I meant it. What's your next request?

DORIS: I'm going to read a couple of poems now, and I was just thinking how nice it would be if I could have a little background music. Do you suppose you could oblige?

JACK: Yes, but what did you have in mind .. something fast and peppy, slow and dreamy .. what are you going to read?

DORIS: I'd like to have some smooth, gliding music .. something to skim through the water to .. I'm going to read about fish. You know, ever since people have put fish into bowls and aquariums so that they could stare at them the fish have been staring right back! In this poem, the poet, Max Eastman, is half humorously, but half seriously, too, suggesting a likeness between the fishes on display and the people who stare at them. See if you can discover that likeness as I read "At the Aquarium" by Max Eastman.

JACK: (PROVIDE BACKGROUND MUSIC ON PIANO)

DORIS: Serene the silver fishes glide,
Stern-lipped, and pale, and wonder-eyed!
As, through the aged deeps of ocean,
They glide with wan and wavy motion.
They have no pathway where they go,
They flow like water to and fro,
They watch with never-winking eyes,
They watch with staring, cold surprise,
The level people in the air,
The people peering, peering there:
Who wander also to and fro,
And know not why or where they go,
Yet have a wonder in their eyes.
Sometimes a pale and cold surprise.

Here's a poem I think you'll enjoy, especially if you will right now close your eyes a moment and think of a very elderly man you know. Picture him as you've seen him many times, slowly moving down the street with the aid of his cane. Have you ever stopped to realize that once he was young like you .. and someday you will be old like he? This poem by Oliver Wendell Holmes is called "The Last Leaf".

JACK: (SNEAK MUSIC IN BACKGROUND)

DORIS: I saw him once before,
As he passed by the door,
And again
The pavement stones resound,
As he totters o'er the ground
With his cane.

They say that in his prime,
Ere the pruning-knife of Time
Cut him down,
Not a better man was found
By the crier on his round
Through the town.

But now he walks the streets,
And he looks at all he meets
Sad and wan,
And he shakes his feeble head,
That it seems as if he said,
"They are gone."

The mossy marbles rest
On the lips that he has pressed
In their bloom;
And the names he loved to hear
Have been carved for many a year
On the tomb.

- 11 -

My grandmama has said -
Poor old lady! she is dead
Long ago -
That he had a Roman nose,
And his cheek was like a rose
In the snow.

But now his nose is thin,
And it rests upon his chin
Like a staff,
And a crook is in his back,
And a melancholy crack
In his laugh.

I know it is a sin
For me to sit and grin
At him here;
But the old three-cornered hat,
And the breeches, and all that,
Are so queer!

And if I should live to be
The last leaf upon the tree
In the spring -
Let them smile, as I do now,
At the old forsaken bough
Where I cling.

A rather touching poem, don't you think? .. For

the final selection, we change the mood a bit to tell you about "A Trip on the Erie Canal". Canal traffic was slow and hot, and the rough canal men had lots of time for singing and joking. Here we see something of their rough-and-ready humor. Do you think the cook really appreciated it? Listen.

You may talk about pleasures
    And trips on the lake;
But a trip on the Erie,
    You bet, takes the cake.
With the beefsteak as tough
    As a fighting dog's neck
And the flies playing tag
    With the cook on the deck.

The cook, she's a daisy;
    She's dead gone on me.
She has fiery red hair;
    And she's sweet twenty-three.
She's cross-eyed and freckled;
    She's a darling and a pet.
And we use her for a headlight
    At night on the deck.

DORIS: (CONT.) So haul in your towline
And pull in your slack;
Take a reef in your trousers,
And straighten your back.
And mind what I say,
Driver, never forget
To touch the mules gently
When the cook's on the deck.

A Trip on the Erie Canal .. a poem in song form. Just as is the old cowboy song, "Oh, Bury Me Not on the Lone Prairie", and "Whoopee Ti Yi Yo". Perhaps the ballad is your favorite kind of poem .. Maybe you prefer lyric poetry or dramatic monologue .. It really doesn't matter which kind you enjoy most, because there are hundreds and hundreds of poems to fit every mood, every individual taste. You may like to read about adventure, sports, romance, travel, animals, music, nature or many other subjects. Whatever you like, there is poetry for you. Talk it over with your teacher. She'll be glad to help you find the poems you will enjoy.

THEME: SNEAK IN AND HOLD UNDER FOR:

DORIS: It's been fun having you join us along the poetry path today. We hope you've enjoyed it too.

THEME: UP AND OUT ON CUE.

"BUILD ME A CASTLE"

(15-Minute)

CAST

Announcer

Joe -- Boy about eleven

Jim -- Boy about fourteen

Jane - Girl about twenty

SPECIAL EFFECTS:

Sound -- Door Slams

Music -- Musical Bridge

"Build Me A Castle"

April 10, 1957

THEME: UP AND UNDER ON CUE

ANNCR: "Build Me A Castle", presented by the High School Radio Workshop.

THEME: UP AND CUT ON CUE

ANNCR: If you like to read about King Arthur and his Knights of the Round Table, and castles, and exciting adventure, you'll know exactly how Jim Brown felt. Right now he is busily at work st the dining room table with some plaster of Paris.

JOE: (ON CUE) What do you think you're doin'?

JIM: You wouldn't understand. It's a project for school.

JOE: Well, what is it? Looks like a castle .. sorta'.

JIM: It is a castle, but I'm not done with it yet, so don't make any wise remarks.

JOE: Aw, I was only kidding. Gee, they must have had a lot of rooms in those castles. Do you have any idea how many?

JIM: Well, no .. but I know what kinds of rooms they had. And I know where they were in the castle. If you really want to know, I'll show you the floor plan I have. It has all the parts of the castle.

JOE: Sure, I'd like to look it over.

JIM: You haven't studied about this yet, but you will next year in history class.

JOE: What's that circle all around the castle?

JIM: That's called a moat. It's really a deep ditch filled with water. You see, the reason the castles were built in the first place was so that the lord and his family and all the knights could be protected from enemies. They built their castles up on a hill or in some other place that was hard for people to get to. Then they dug this ditch around it. The only way anyone could get into the castle was to cross the moat on the drawbridge. But, if enemies tried to come near the castle, the drawbridge. But, if enemies tried to come near the castle, the drawbridge was raised and became part of the strong wall.

JOE: That's a funny name for a room there .. "keep" .. what's that?

JIM: It's not just a room .. It's a big stone tower. It's the strongest part of the castle. The walls are real thick, sometimes as much as twenty feet at the base. Even at the top of the tower, they're at least six feet. This "keep" was the place the people went when the castle was being attacked. They kept the prisoners in the dungeon down below.

JOE: Gee, a castle was quite a place, wasn't it? What's this mean here .. chapel .. and here .. stables?

JIM: Oh, the inside of a castle looked just like a little village. It was big enough to have both an outer courtyard and an inner courtyard. And there were all kinds of little shops in the outer courtyard .. carpenter shops, bakery, tailor shop, stables for the horses, and other shops, too.

SOUND: DOOR SLAMS

JANE: (CALLING FROM OFF MIKE) Hi! Anybody home?

JOE: It's just sis. (LOUDLY) Yeah, in here. Boy, I'd like to have lived during those days .. Just think of it .. living in a real castle.

JANE: (FADING ON MIKE) What's this? Who'd want to live in a castle? I wouldn't.

JIM: Why not? They were sharp!

JANE: Sharp? Sure if you call cold, dark, damp rooms sharp.

JOE: Oh, they were not. Were they, Jim?

JIM: Well, yeah .. they were, because the walls were so thick and the windows were just tiny slots in the sides.

JANE: Besides that, they didn't keep things very clean. They fed the dogs right from the table, so there were always bones all over the floor, making it dirty and greasy.

JOE: Did they have regular plates and silverware in those early days?

JANE: That's another thing. They didn't use forks, plates, napkins or anything like that. They had big pieces of stale bread that they put their food on. Later, they used things made of wood.

JOE: Gee, sis, how do you know so much about all this?

JANE: I've been to school, too, you know. We learned that when we were studying the Feudal Period, and knights, and chivalry and all.

JIM: There's one thing you forgot though, Jane. That's the kind of clothes they wore. I'll bet you would've enjoyed wearing some of those jazzy costumes.

JANE: Yes, and they had fancy headdresses, too. That might have been fun .. At least .. for a little while.

JOE: Ha, I can just see you now with your hair all braided on top of your head, or some fancy cap piled a mile high.

JANE: Oh, it wouldn't have been as bad as all that. (PAUSE) Say, is mom around? I have to check with her on something.

JIM: I think she's out in the back yard; she was a few minutes ago.

JANE: Okay, thanks. (FADING) I'll leave you two to your castles.

JOE: Gee, girls don't know what's fun, do they? I wonder what girls did all day in the castle.

JIM: Well, they learned how to sew and embroider. They were taught how to dress the wounds of an injured knight. I suppose that come in handy. And they learned to sing, and dance, and ride, and hunt, too. This was so's they could join the knights.

JOE: I'll bet Jane would have liked that.

JIM: Yeah .. but it was fellas our age that really had the fun.

JOE: What would we be doing now?

JIM: We'd be in the middle of our training to become a knight.

JOE: Gee, do you mean that we would really be knights if we lived during those days?

JIM: Probably .. but we'd have to start training when we were seven. The first step to becoming a knight is being a page. That's from seven years old to fourteen.

JOE: What would we do all that time:

JIM: Well, there's one thing we wouldn't do. That's spend time studying reading and writing. Lots of knights never even knew how to read or write their own names.

JOE: That'd be okay with me.

JIM: But, we would have to learn to be gentlemen!

JOE: (GROANING) Oh! So what all would we have to do?

JIM: We would have to learn to be polite, and wait on the lords and ladies of the castle and do what they asked us to. We would learn to play backgammon and chess and to sing.

JOE: Aww, that's sissy stuff.

JIM: Oh, that isn't all. We'd learn how to ride our horses and take care of them. We'd have to be able to spring to our horses without a stirrup. We'd be trained in swimming, fencing, and boxing. We'd help the lords and ladies in hunting. Oh, and another thing, we'd help the squires keep the lord's weapons and armor in good condition.

JOE: Now, that sounds more like it. I think it'd be pretty good being a page. What happens when we reach fourteen?

JIM: Then we enter the second stage of training for knighthood. We'd be squires.

JOE: I'll bet that is even more fun, eh?

JIM: Well, there are lots of jobs to do as a squire. We teach the pages and the girls, and are on hand whenever the lord wants us. We carve the meat, and take care of most of the service at the table. We go to war with our lord and carry his shield, helmet and weapons. We help him put on his armor, and stay close by to help when necessary during a fight.

JOE: That part sounds exciting.

JIM: Yes, but don't forget, a squire also has to wait on the ladies, and play chess and tennis with them, and sometimes walk in the garden with them.

JOE: I can see why a guy'd want to hurry and become a knight.

JIM: And boy, that was really some ceremony, when a squire was going to become a knight. First he had to have what they called the bath of purification. Then he put on red, white, and black clothes.

JOE: How come those colors?

JIM: The red stood for the blood he was willing to shed for his Church. The white showed that he was pure and clean in mind. The black was to remind him of death which comes to all people.

JOE: Then was he a knight?

JIM: No. He spent a night of "watching the arms" and fasting and praying in the church. Then the next day, the squires, and knights and ladies all came to the courtyard. Friends helped each squire with his armor and sword. Then, the final step came when the squire's father or the lord stroked him on the shoulder with the flat side of a sword. He said something at the same time, but I forget what it was.

JOE: Gee .. then he'd be a real knight.

JIM: That's right.

JANE: (FADING ON MIKE) Say, are you two still talking about castles?

JOE: Naw .. we finished that. I just learned how to become a knight.

JANE: (LAUGHINGLY) Oh, you did? Well, you'd better get down off your high horse, because mother wants Jim to come out in the back yard and help her.

JIM: (HEAVING A BIG SIGH) Oh, me! I'm nothing but a serf.

JOE: A serf?

JIM: (DRAMATICALLY) Yes, a mere peasant .. a semi-slave .. bound to the land, and ruled by a lord - my mother!

JANE: (LAUGHINGLY) Oh, you're impossible! You've really let this feudal period go to your head.

JOE: So, what's a serf, I asked you?

JIM: (STILL BEING DRAMATIC) Really, my dear lad .. it's quite simple, but since duty calls, I must go at once.

JOE: Aw, gee, sis .. what was he talking about?

JANE: You really are an inquisitive one today, aren't you? I didn't know you had such a thirst for knowledge.

JOE: Well, this stuff's interesting. What's a serf?

JANE: All right, if you really want to know .. a serf was a person who was forced to give up what little land

JANE: (CONT.) he may have once had to seek protection from the lord. He had to give up his freedom and become the property of the lord. He worked the land and did all sorts of manual labor. He was bound to the land, so to speak .. sort of a slave. Do you understand?

JOE: Yeah, sounds like a pretty rough deal. Then, you either had a castle and became a lord, or you had nothing and became a serf. Right?

JANE: Not completely. There were also peasants who lived in the villages .. and then, there were the vassals.

JOE: That's a funny name. What was a vassal?

JANE: A vassal was a freeman who made a bargain with a rich noble. He had a considerable amount of land, but was not nearly as wealthy as the lord. In order to get protection he would give his land to the rich noble and receive back only the use of it. The lord promised to protect him, and the vassal in turn promised to do military service for his lord.

JOE: I don't think I'd like the idea of giving up my land to some rich guy like that.

JANE: You would like to be secure inside the castle walls during a big battle, wouldn't you?

JOE: Sure, I suppose so, but it seems that this lord would get a lot of power.

JANE: He did, but there was a good relationship between the lord and vassal, so it wasn't too much strain. (PAUSE) By the way, what shall we do with these things on the dining room table? I'm going to have to start getting dinner ready.

JOE: Jim said he was making the castle for a project in school, but it isn't finished yet.

JANE: Well, it can't stay here. Go ask him ..

SOUND: DOOR SLAMS

JANE: Oh, here he comes now. (CALLING) Jim, come in here a minute.

JIM: (FADING ON MIKE) Whew, what a job! Yeah, sis, what do you want?

JANE: Please tell me what you intend to do about this castle of yours.

JIM: Oh, I'm going to finish it up tonight and take it to school tomorrow. Pretty good, don't you think?

JANE: Yes, I guess so; but it must have been a lot of work. Why didn't you do something else?

JIM: I didn't want to do the same thing everybody else did, so I thought I'd try this.

JOE: And what are the other kids doing?

JIM: Lots of them are just writing papers on life during the Feudal period .. You know, "tell about knighthood", or "describe a meal in the castle", things like that.

JANE: I should think those would be good projects.

JIM: Oh, sure, they're okay. Somebody is making a notebook on the weapons and armor the knights had. And one of the guys is making a catapult.

JOE: A cata.. who?

JIM: A catapult. It was a machine that tossed stones or hot iron over the walls of the castle .. Kind of a "souped up" sling shot.

JOE: You mean someone's going to make one of those?

JIM: Well, a small model of one. It'll probably work, too. This kid's pretty good at making stuff like that.

JANE: This isn't solving our immediate problem. Now, pick up all of your materials and take them into your room, and then you can finish it in there after dinner.

JIM: Okay, Jane, you win. Come on, Joe, give me a hand.

JANE: Then, if you're going to continue this discussion, go into the living room so you'll be out of the way.

JOE: (FADING OFF MIKE) Your wish is our command, dear sister.

JANE: (LAUGHING TO HERSELF) I never saw the likes of it. (CALLING) Jim, here you forgot to pick up these papers.

JIM: (OFF MIKE) Be right with you .. just hang on a minute.

JANE: (CALLING) How would you like to be served your dinner medieval style?

JIM: (FADING ON MIKE) You can't scare me .. I know we don't have any old stale pieces of bread around here .. besides, I know where the dishes are .. and the silverware .. and the napkins .. and

JANE: (INTERRUPTING) All right, all right .. So get a move on anyway.

JOE: (FADING ON MIKE) So, where were we Jim?

JIM: Oh, I was just going to tell you about the tournaments the knights were in. (FADING OFF MIKE) You see, these tournaments were given by wealthy nobles ..

MUSIC: BRIDGE

ANNCR: (FRIENDLY TONE) Well, there's a good way to spend an afternoon .. Or maybe you already know all about knights and castles and catapults. If you don't .. it isn't Jim Brown's fault!

THEME: UP AND FADE UNDER ON CUE

ANNCR: You have just heard "Build Me A Castle", written and produced by Miss Doris MacBride, and featuring three members of the High School Radio Workshop. The next Social Studies broadcast will be heard two weeks from today when the Workshop presents "City Air is Free Air".

THEME: UP AND OUT ON CUE

CHAPTER VII

FINAL CHAPTER

I. SUMMARY

Schools have experimented with the use of radio programs in the classroom for over thirty years. Although there were a few successful attempts in the early years, for the most part, educational broadcasting for classroom use was not very satisfactory. There were three factors responsible for this failure: 1) the role of the teacher as evidenced in her instructional methods, 2) the quality of the broadcast itself, and 3) the listening conditions under which the broadcast was received.

The reasons for the teachers' failures were many. In the first place, they were unable to prepare for the program ahead of time, either because of the lack of advance information about the broadcast or because of the lack of sufficient information and suggestions for its use. They were unable, many times, to fit the radio program into their class schedule because of the time of the broadcast and its content. Because most teachers had not been trained in classroom utilization of radio, they did not know how to use the broadcasts to the greatest advantage. Teachers were also influenced by several fallacies concerning radio

in education, most important of which was the fear that radio might eventually replace the classroom teacher.

Due to the lack of knowledge of and training in classroom utilization of radio and because of their fear of it, teachers either failed in their attempts to use radio or they completely refused to try it at all.

The second factor responsible for early failure of radio in the schools, the quality of the broadcast itself, was equally important. Most schools did not have their own radio stations. The educators who prepared the programs and took them to the commercial station were often not qualified to do a good broadcast. Oftentimes, the talent was not adequate and thus the program was not convincing. Equally important was the fact that the radio broadcasters, although very capable of producing satisfactory commercial radio shows, were not qualified to present educational broadcasts because they did not know what material the school children could use. The result was that because the radio programs were not well-conceived and attractively produced, they failed in their attempt to be a supplementary teaching aid.

The final factor responsible for past failure of classroom utilization of radio had to do with the conditions under which the students heard the programs. To get the best results programs must be heard on good equipment, free from distortion. The students must be comfortable, and, preferably, listening in their own classroom. Finally, there must be no kind of distraction, either from outside

or within the classroom.

In the early years, schools did not always have adequate equipment, and students were forced to hear programs in unfamiliar surroundings with a great amount of distraction. Not enough attention was given to the comfort of the student. In short, the listening conditions were far from satisfactory.

As time progressed, more and more schools began to utilize radio in the classroom. Educators and radio broadcasters alike became more proficient in preparing and presenting school radio programs. Unsuccessful methods were discarded; new ones were introduced. The importance of printed aids and advance information for teachers was recognized and, as a result, manuals were prepared with as much care as the actual programs. Great stress was placed on advanced preparation by the teacher and much attention was given to the three periods of classroom utilization of radio: the pre-broadcast period, the period of actual listening, and the follow-up period. Conditions necessary for successful in-school listening finally came about.

At the present time, schools all over the country are making extensive use of classroom radio. Many examples of programs being broadcast now and broadcast in the past have been included in this study. Evidences have been presented of their success, as determined by the teachers who use them, and by the length of time and degree to which they have been used. Examples of teachers' aids which are used

by various school systems have been included, also.

One of the main objects of this thesis was to prepare a course of study in High School English Orientation, in which classroom radio would be used as a supplementary aid. To do this, a schedule of the English and Social Studies units for the year was prepared. Next a radio broadcast schedule was planned to correlate with each of the units of study. Finally, an outline of each of the programs was prepared. This outline would serve as part of the teachers' guide.

To further show how radio could be used in the classroom to teach English Orientation, two sample radio scripts were written. One of the scripts could supplement the teaching of English; the other, the teaching of Social Studies.

The preparation of a year's course of study, the radio broadcast schedule to supplement this course, and the two radio scripts was the culmination of the research on the history of educational radio, investigation of conclusions of authorities in the fields of education and radio, and the examination of the radio broadcast schedules and program outlines of many educational radio stations and school systems.

II. CONCLUSIONS

The effectiveness of radio in the classroom as a teaching aid is demonstrated by the wide application of this medium throughout the country. The ways in which this effectiveness is evidenced are many.

Radio often changes present attitudes. It enriches the student's experiences by presenting material not otherwise accessible. Noted authorities speak directly to students by means of radio and tape recordings. Subject matter is presented in new ways to create interest and stimulate the imagination. Learning becomes realistic and enjoyable.

Despite the many functions radio performs, it must be regarded as a supplementary aid only. It must always be considered as only one of a number of means of communication within the classroom. It should not be regarded as a substitute for the teacher. In fact, the degree of success of any radio program is directly dependent upon the type of utilization that is made of it. If used intelligently, radio will be effective. No radio broadcast is completely self-sufficient.

Although there is wide acceptance of radio in the classroom as an aid to teaching, there are still many school systems that have not recognized its importance. The task facing educators today is to make these schools cognizant of the tremendous effectiveness of this medium.

One further task is to constantly strive for even better programs and additional methods of utilizing radio in the classroom.

Accepting educational radio as a supplementary aid and recognizing that its effectiveness is determined by the use that is made of it, this writer concludes that the high school English Orientation course could be improved considerably by the utilization of this medium in the classroom.

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