



1952

A content-procedure outline for the beginning speech course of Lodi Union High School

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College of the Pacific
Stockton, Calif.

A CONTENT-PROCEDURE OUTLINE FOR THE
" BEGINNING SPEECH COURSE OF LODI UNION HIGH SCHOOL

SOCSY
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A Thesis
Presented to
the Faculty of the Department of Speech
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
George Harold Barrett
" "
June 1952

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PREFACE

THE PROBLEM AND DEFINITIONS OF TERMS USED

The Speech Arts I course of study at Lodi Union High School is one designed to introduce the speech arts with the exception of dramatics. The problem of an adequate text to provide the subject matter background arises. In the opinion of this writer there is no single book which suits our needs for this first year speech class.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to prepare a content-procedure outline for the Speech Arts I course at Lodi Union High School. The outline is to be used as a text by the high school students enrolled in the class.

Delimitations of the study. (1) The study was confined to the beginning speech course at Lodi Union High School; (2) dramatic art has not been included, as this speech activity is taught in special classes; (3) speech correction, listening, and conversation are not taught as formal units, but are introduced obliquely during the two semester term of the course.

Importance of the study. This beginning speech class is an activity class. The accent is on performance rather than on formal study of detailed textbook material. This writer believes there is a need for a succinctly written text for the beginning course, one which will present the minimum essentials.

Outline form has been chosen as the method for organizing these essentials for at least two major reasons. The matter of convenient use by high school students is the prime reason for this form. As pointed out above, Speech Arts I is an activity course, and the emphasis is definitely on doing and performing as opposed to formal study. The student will be able to find the needed information easily accessible. This will allow him to spend more time on other than the mechanical preparation of an activity.

The second reason for the outline form is to provide an actual model of the organization of ideas. Organization, as the foundation of speech work, is of such major importance that an example of clear outlining will of itself be instructional for the students using the text.

Something should be said as to the way this outline may be used. It is designed to be utilized as a detailed framework for the course, reserving the opportunity for the instructor to orally annotate or add to any given

section or individual statement. The basic material is presented, and the instructor may emphasize or ignore any part as inclination will dictate. Specifically, the instructor may read over and discuss a section with his class. After this complete coverage by reading and discussing, the student will prepare his activity, referring to his copy of the outline when necessary.

Procedure. Junior and senior students are eligible to take the beginning class as an elective. The basic material for this work has been chosen from sources which the author considers appropriate for such students. The goals of effective communication and speech adjustment were the constant guiding factors in preparation.

II. DEFINITIONS OF TERMS USED

Speech fundamentals. This term is used to define the basic method employed in composing and delivering a speech. The speech fundamentals make up the pattern of organization which is a necessary technique for the oral expression of ideas.

III. ORGANIZATION OF REMAINDER OF THE THESIS

The reaminder of the thesis is organized in the form of a textbook. There are seven chapters, each one

covering a speech art. In this order they are: Speech Fundamentals, Voice Science, Oral Interpretation, Radio Listening and Broadcasting, Parliamentary Law, Discussion, and Debate.

IV. SOURCES OF THE DATA

The material contained herein represents ideas of the author, information he has assimilated from formal college classes, information from the usual sources of reference, and ideas from high school and college textbooks in speech. This poses a problem in giving due credit to authors whose ideas are used. For the sake of moral and intellectual integrity, an honest attempt has been made to identify all borrowed material and to give credit to the authors of such material.

Special credit must be given to Roy C. McCall on whose book, Fundamentals of Speech, the author has relied for a basic method and philosophy in speech. The Art of Interpretative Speech by Charles H. Woolbert and Severina E. Nelson was a constant guide in the writing of the chapter on oral interpretation.

CHAPTER I

SPEECH FUNDAMENTALS

Introduction

"Why take speech?" This is the question asked over and over again by many people. The answer is easily found in daily living. Most of us are aware of the many uses to which we put speech. We all know that communication would be virtually impossible without the power of speech.

Looking for specific reasons in answer to the question, we might say that people take speech to become better speakers. Yes, a person does take speech to become a better speaker. Every one has room for speech improvement, and perhaps almost every person would like to improve his speech.

The next question might be, "For what reason is speech improvement necessary?" Is it to become a great public speaker? For a few it may be partially that, but most of us will never need that sort of advanced training. Our main need is to better our speech for purposes of communication in a democracy. The preservation and improvement of our democracy is dependent upon the ability of our people to express themselves.

Speech gets things done. We formulate, exchange,

and change our ideas through our discussions and conversations with neighbors, school friends, parents, and other people we meet in daily life. It is primarily by the power of speech that we instruct our leaders in local, state, and national affairs to work for the fulfillment of our governmental needs. These public officials, in turn, will realize the importance of speech when they debate our issues in the legislative chambers.

Thus we see that we must be effective speakers if our democracy is to be vital and strong. Another reason for taking speech is to develop a more effective personality.¹ Speech is a part of you. An improvement of speech means that the personality has also been improved. Possibly we can put this in the form of a guarantee and say that Speech Arts I will provide an improvement in your personality. This is a safe commitment, a sure thing.

You take speech to become a better citizen and to better your personality, but the basis of all this is to develop a form in speaking. You need a method in telling a joke or in conversing just as much as you need it in

¹ Roy C. McCall, Fundamentals of Speech (New York: The Macmillan Company, 1950), p. 8.

delivering a speech to the Rotary Club. In joke telling, you don't give the "punch line" first. No, you gradually build up to it and produce suspense to keep the listener eagerly waiting for the last line. The same is true for conversation and for formal speaking. First things come first. A plan is needed (whether we are conscious of it or not) to produce the desired effect on the person or persons to whom you are talking.

Added to the list of reasons for taking speech (for democratic action, to better the personality, and to learn a form) is the aid in overcoming fear. First of all, a little fear is a healthful and desirable thing.² You need it to spur you on and challenge you to do well. When a speaker loses all fear of an audience, he becomes lifeless and dull.

One reason for fear is due to the public situation. The speaker is up in front of a group of people who are "sizing" him up. The experience is new. There are many pairs of eyes focused on him. He may be thinking about the grade the instructor will give him. He is thinking about what the audience thinks of him. "Is there a spot on my clothes?" "Is my hair combed?" "Do they know I'm

² Ibid., p. 7.

nervous?" These are some of the thoughts which often run through the mind of a speaker the first time he is before a group.

The first time up to speak may prove difficult to you, but you can be assured that many of your qualms will be absent when your second trip comes around. You just need to "break the ice." Remember, too, that everything else has similar feelings. For most of them it is also a new experience.

Many students worry about the possibility of failure in a speech class. This should not be the case. The only reason for failure will be your failure to take advantage of your chance to speak. No one who tries will fail.

Here are some aids to help you prepare a speech and to allay stage fright.

1. There is nothing like adequate preparation to give you confidence and security before a group.
2. Do not memorize your whole speech as your memory is liable to fail you and thus cause fear.
3. If you deal with ideas which are your own, you will deliver a better speech and also have a further guarantee against nervousness.
4. Always have an outline (at least for your beginning speeches) to keep you going on the right track.

5. Give your speech a chance to grow by getting it prepared soon and saving two or three days to make revisions.

6. Develop a proper attitude toward your class, your instructor, and yourself by being yourself and striving to improve your speech.

7. Remember that any criticism you receive is given in the interest of helping you with your speech adjustment.

Narrowing the Subject

I. Many ideas for speeches cover too large an area; therefore just a fraction of a broad idea will be used for a speech.

A. Subject is a word which signifies a very broad field (war, religion, farming, etc.), and it will have to be broken down to be used in speaking.

B. The topic is a division or part of the subject.
Examples:

Subject--War
Topic --The Waste of War

Subject--Agriculture
Topic --Modern Agriculture

C. The thesis, a division of the topic, is a specific statement which tells the purpose of a speech.
Examples:

Subject--War
Topic --The Waste of War
Thesis --I should like to discuss with you what war has done to our natural resources.

Subject--Agriculture
Topic --Modern Agriculture
Thesis --Do you fully realize the value of
modern agriculture?

D. The title of your speech is for advertising purposes and should arouse curiosity.

1. For the speech on the waste of natural resources, these might be adequate.
Examples:

"It's Breaking Our Back"

"Mars, Spare That Tree"

2. For the speech on the value of modern agriculture, would you select on of these?
Examples:

"What the Scientific Farmer Does for You"

"The Country Cousin's Contribution"

II. The first real job is to choose a subject.

A. Above all, talk on something with which you are familiar.

1. You will be much more able to do a good job if you have first hand information on the subject.

2. Talking on something you know, is a good preventive for stage fright.

B. Select a subject which interests you.

1. This interest will give you more enthusiasm to carry your speech on.

2. Interest is often contagious and will spread to your audience.

C. Give a speech which will interest most of your audience.

1. Consider the interests of the persons to whom you are speaking.
 2. If your talk satisfies your audience, you will gain ease from that satisfaction.
- D. Finally, select a subject which fits the occasion.
1. At a dinner honoring the San Francisco Forty-Niner Football Club you probably would not talk on "The Three Basic Blocks in Football."
 2. It is probable that the speech, "The Democrats Will Win Again," would not go over very well at a meeting of Republicans.

III. With your subject in mind, the selection of a Thesis statement comes next.

- A. This is the part of the speech which tells where you are going or what you are going to say, and it must be specific.
1. Does the Thesis, "Today I will tell you about the state of Texas," tell you what the speaker will talk on?
 - a. The speaker has taken on too big a job and cannot possibly tell his audience about Texas.
 - b. Hundreds of books have been written about Texas, and the topic isn't completely covered yet.
 2. The person to speak should choose a division of the topic, Texas, as his Thesis.
Examples:

It is my desire to acquaint you with the different varieties of cattle raised in Texas.

What can be done to improve the highways of Texas?

- B. A good Thesis sentence is the foundation of your speech and must pass several tests.
1. It will be a single sentence.
 2. It will contain one idea only.
 3. It will be brief.
 4. It will clearly indicate your goal or destination.
 5. It will arouse the interest of your audience and dispose them to listen.

The Four-Part Speech

- I. The four parts of a speech are the Introduction, Thesis, Body, and Conclusion.
- A. The Introduction is the beginning of the speech.
1. It should capture the attention of the audience.
 2. To do this it must be interesting.
 3. It should lay the groundwork for, and lead up to, the statement of the Thesis.
- B. The Thesis, as was mentioned earlier, is the sentence which tells what you are going to talk about.
- C. The Body is the main part of your speech.
1. The main heads of the body are derived from breaking the Thesis into two or more parts.
 2. This enables you to concern yourself with but one division of your Thesis at a time.
 3. Let us take a Thesis and break it down into four main heads. Example:

Today I will tell you the advantages of an agricultural career.

Farmers are paid well for their products.

Country people have access to superior food.

It is healthful to live in the great outdoors.

The farmer is doing his part for the nation.

4. Here is another Thesis and its main head divisions. Example:

My purpose is to explain the main qualifications of a good football player.

The football player must be able to run well.

He should have the ability to tackle sharply.

The will to compete is a necessity.

- D. The last step in a speech is the Conclusion.

1. First, include a summary of your main heads.
2. Then bring your speech to a close by rounding it out with a final concluding statement.

SAMPLE OUTLINE

Introduction

- I. Example of a boy living in Europe amid all the poverty and need.
- II. State how lucky we are to be living in the United States.

Thesis

I will now give you my reasons for being thankful that I live in the United States.

Body

- I. We have an opportunity to question our leaders.
- II. We may choose work according to our interests.
- III. On the whole, our government is based on representation of the people.

Conclusion

- I. Summary of Main heads I, II, and III above.
- II. A concluding sentence or two to give a feeling of completeness or ending.

Making Transitions

- I. When moving from one point to another, it is necessary to use words which will connect the two points.
 - A. Transitions are stepping stones or bridges which link thoughts.
 - B. Without this gluing of the parts together, the speech would be disjointed, and the audience would get lost.
 - C. One of the surest ways to hold your audience (which will wander if you give it a chance) is to employ effective transitions.

II. Where are transitions needed?

- A. Every new thought should be connected with the foregoing thoughts by a transition, but the first major one is required to lead from the Introduction to the Thesis.
 1. At this point your transition will be adequate if you refer to your Introduction in some way and then state the Thesis. Example:

Since our country is being threatened, this (referring to the Introduction) afternoon I will point out to you the dangers of Communism. (Thesis)
- B. You need another transition to join the Thesis with Main head I.
 1. Restate the main idea of the Thesis in different words, and then state the main head. Example:

One of the main perils of Communism is that it (restatement of the Thesis) does not allow freedom of religion. (main head)
- C. Make a third bridge or transition to move from Main head I to Main head II.

1. The job here is to state the main idea of the Thesis, repeat the main idea of Main head I, and state Main head II. Example:

Communism is a threat to freedom of religion,
 (Thesis) (Main head I)
 and it also looms as the cancer of democratic processes. (Main head II)

- D. Your fourth transition is needed to proceed to Main head III.

1. For this one you must repeat the heart of the Thesis, restate the important thought in Main head I, restate the main idea of Main head II, and then state Main head III. Example:

We must be wary of Communism as a destroyer of (Thesis)
 religious and democratic freedom, but let us
 (I) (Main head II)
 not forget the effect such a force has on the minds of men. (Main head III)

- E. The fifth and last main transition may be called the summary.

1. It is put in the Conclusion and serves the purpose of recalling the Thesis and the main heads of your speech. Example:

Today I have warned you of the dangers of Communism. (Thesis)

First, it doesn't recognize a free choice of religion. (Main head I)

Second, true democracy does not exist in a Communist state. (Main head II)

Finally, be aware of the warping effect of this menace on the mind. (Main head III)

SAMPLE OUTLINE

Introduction

- I. A survey of the present control of Communism over various countries of the world.
- II. A statement of the political, religious, and personal conditions in these countries to point up the hardships the people are enduring.
- III. Bring out the possibility of it spreading to our country.

Thesis

Since our country is being threatened, this afternoon I will point out to you the dangers of Communism.

Body

- I. One of the main perils of Communism is that it does not allow freedom of religion.
- II. Communism is a threat to the freedom of religion, and it also looms as the cancer of democratic processes.
- III. We must be wary of Communism as a destroyer of religious and democratic freedom, but let us not forget the effect such a force has on the minds of men.

Conclusion

- I. Today I have warned you of the danger of Communism.
 - A. First, it doesn't recognize a free choice of religion.
 - B. Second, true democracy does not exist in a Communist state.

- C. Finally, be aware of the warping effect of this menace on the mind.

II. The job of extermination is ours.

- A. This is not a case of "Let George do it."
- B. Each of us must face the facts and lend a hand in stamping out this all-powerful threat to the democratic world.

Materials of Support

- I. With the Introduction, Thesis, Body (main heads), and Conclusion as a framework, our next job is to find materials to give this skeleton some form.
 - A. The main parts of the Introduction, Body, and Conclusion are nothing but statements without anything to back them up.
 - B. We need to bolster and support them with materials which tend to prove their worth.
 - C. Just as the lawyer calls in witnesses to testify for his cause, so does the speaker call in materials to substantiate his general statements.
- II. The first type of useful material is the visual aid.
 - A. Visual aids, as the word "visual" implies, can actually be seen and include maps, pictures, sketches, models, objects, graphs, charts, or any other tangible thing which will help explain your speech.
 1. A speaker talking on "Three Single-Wing Pass Plays" could help get his point across by sketching these plays on the blackboard while he explained them.
 2. For a speech concerning airplane construction, the use of an actual airplane model would definitely be an aid to audience understanding.
 3. A girl speaking on different types of dressmaking fabrics would do well to actually bring samples of her material to show the audience.
 - B. Be sure to include visual aids in your speeches.
 1. The members of the audience will be more attentive if there is a visual aid to look at.

2. Visual aids help to clarify your speech and point out things which otherwise might not be understood.
3. They enable your audience to remember what you have said for a longer period of time.
4. Visual aids give the speaker something to do with his hands, and by so doing place him at ease.

C. Here are some things to remember when using visual aids.

1. When sketching on the blackboard, be sure you speak while you draw.
2. Be sure your blackboard sketch is large enough for all to see.
3. When showing a sketch or object, do not hide it from the audience with your body.
4. Choose objects which are neither too small nor too complicated.
5. Do not pass objects around the room while you are speaking as you will lose the attention of the group.
6. Have your aids ready before getting up to speak.
7. Choose objects which will not frighten or harm anyone. (no rattlesnakes, please)

III. The next supporting material follows right after the main head to clarify it and is called a basic aid.

- A. These materials help make the main head stand out.
- B. They lay the groundwork for adding more specific materials such as examples.
- C. There are three basic aids.

1. Restatement is merely a repeating of the main head (in different words) once or twice to clear up any misunderstanding.
Example:

The main responsibility of our police force is to enforce the law. (main head)
The officer on the corner is there to see that the rules are obeyed. (basic aid)

2. Explanation is used to clarify the main head before going on. Example:

The Power Glide Automatic Transmission is a refinement of the Dyna-Flow.
(main head)

But before going on I should like to explain the basic principle of the Dyna-Flow to you. In the first place, etc.
(basic aid)

3. Definition is used to clarify the meaning of some word or phrase in the main head.
Example:

The main reason for going to school is to get an education. (main head)
By education I do not mean a knowledge of all that is written in textbooks as much as I mean the background necessary for being an active, responsible citizen in a community. (basic aid)

IV. The most often used material of support is the Example.

- A. It is an excellent tool to back up a general statement in a speech.
- B. When a speaker says, "For Example...", the audience perks up and waits intently for the story.

1. An Illustration is a long, complete example.

- a. When you wish to give all the details of a given example, you will use an illustration.

b. In the Body, the illustration follows the basic aid.

2. A Specific Instance is a short, undeveloped example which is used after an illustration for further "proof." Example:

An example to prove the superstitious nature of many of our athletes is found in the case of Art Larsen, The National Amateur tennis champion. Art, the left-handed racqueteer from San Leandro, never steps up to a curb before kicking it with his shoe. He never steps on a crack in the sidewalk and always remembers to give the gate of a tennis court so many taps with his racquet before entering. This temperamental tennister feels it necessary, too, to dye his naturally-blond hair periodically. (illustration) When Ted Norbert played with the San Francisco Seals, he would never get up to bat before tapping the plate an exact number of times. (specific instance) One well-known swimmer used to carry his removed appendix when he swam in meets. (specific instance) Other athletes have been known to wear one pair of socks for weeks at a time to prolong success. (specific instance)

E. An example may be actual or it may be an imagined one.

1. Actual examples come from real events, that is, they are true. Example:

A good example of a successful Hollywood marriage is to be found in the case of Mr. and Mrs. Ronald Colman. Their marriage has stood the test of time while that of so many others has failed.

2. Imagined, or dreamed-up examples should be used sparingly and labeled as not actually being true. Example:

Let us assume, for example, that Tom has made a date with both Helen and Shirley for the Junior-Senior Prom. Don't you agree that this is a situation requiring clever manipulation?

- V. Many times statistics are needed as materials to support statements made in a speech.
- A. Be sure they are accurate.
 - B. Do not overuse them, as a speech full of figures will be a dry one.
 - C. If there is no reason to be absolutely exact, give them in round numbers.
- VI. Quotations are handy to use when the support of an authority is needed.
- A. Once again, do not overuse them.
 - B. Do not misquote your authority.
 - C. Before quoting, be sure your authority is honest, competent, reliable, and in a position to know the facts.
- VII. Before selecting any materials for a speech, be sure that they can pass certain tests.
- A. Choose the desirable amount of materials.
 - 1. Do not choose too many so as to overburden your speech.
 - 2. Select enough materials to fully develop the talk.
 - B. Select the materials which are relevant to the main idea or Thesis.
 - 1. They should have bearing on the Thesis you are discussing.
 - 2. Those with no direct relation to the Thesis may be useless.

- C. Be sure that your materials are reliable.
 - 1. Those with no honest basis destroy the intent of the speech.
 - 2. Check with other sources before using them.

- D. Choose materials suitable to the audience and the occasion.
 - 1. What some people delight in will offend others.
 - 2. What you would use at a school rally, you probably would not use in church.

SAMPLE OUTLINE

FOOTBALL FRENZY

Introduction

- I. Illustration picturing a packed stadium, roaring crowd, hot dogs, a dog on the field, etc.
- II. Statement that most of us cannot wait until football season rolls around.
- III. Statistic telling that approximately 500,000 alone, will see the University of California play in Berkeley this year.
- IV. Why do so many people battle traffic and cold weather to watch twenty two athletes run up and down a field? (transition)

Thesis

Today I shall endeavor to give my reasons why the game of football is so popular.

Body

- I. First of all, this rough sport is loved by almost all
(transition)
because of the thrills it provides.
(main head)
 - A. By loved, I mean absolutely, fanatically endeared by those who would rather go to a football game than eat. (basic aid definition)
 - B. Illustration telling of the many exciting incidents which happened during one game.
 1. Specific instance stating a particularly thrilling happening on the gridiron.

2. Specific instance pointing up a similar exciting event.

C. A listing of some of the possible thrill-producing things which can take place down on the field.

II. For some, football is liked for the thrills it provides, (transition)
but for others it is an excellent place to merely visit. (main head)

A. The fellows aren't being accused here as it is usually the girls who go to a game just to sit and chat or to see what Mary Jane is wearing. (basic aid-explanation)

B. Illustration of Thelma who didn't even know who was playing but thoroughly enjoyed herself by annoying all those around her with constant chatter and shouts to acquaintances.

1. Specific instance of one who kept running up and down the aisle talking to friends.

2. Specific instance concerning Jane who spent the entire time of the game remarking about the various types of skirts being worn this year.

C. Quotation of the usher of one stadium who said, "About 25 per cent of the people who come here just use football as an excuse to have a social outing."

III. In addition to the thrill and the social excuse, there (transition)
are those who favor football games mainly to enjoy the science of the game. (main head)

A. That is, there are people (mostly men) who enjoy diagnosing plays, plotting out defense weaknesses, and calling the next play. (basic aid-definition)

B. Draw a blackboard sketch of a typical play, and demonstrate how this person would comment on it.

- C. Tell an imagined example of what one irate football fan might do if the play he called was not used.

Conclusion

- I. There are many reasons why the game of football is so popular. (Thesis restated)
- A. It is laden with exciting events.
 - B. It is an excuse for a social spree.
 - C. Grandstand quarterbacks enjoy "running the team."
- II. Statement mentioning that after all, it makes no real difference why we go out to the games on weekends as long as we enjoy ourselves.
- III. But, which one of these three football fans are you?

CHAPTER II

SPEECH SCIENCE

Introduction

Our next main area of study will be oral interpretation, but before going into that, let us stop and examine the vocal apparatus and vocal characteristics necessary for oral communication. Have you ever wondered how speech sounds were made? Have you ever thought of what is entailed in the process of molding these sounds into intelligible and understandable speech? There is a lot to it, and, oddly enough, most of it has to be learned.

At birth, the human organism is able to make noise. The cries coming from a hospital delivery room prove that. However, the infant cannot make speech. He must learn to make speech sounds, to form words and sentences, and to polish up these words and sentences to better the understanding of those who will listen to him.

Let us now see how speech is made and what must be done to use it effectively.

The Production of Speech

I. Phonetics is the science of speech sounds.

A. Sound is the vibration of air waves audible to the ear and is both physical and psychological.

- B. Speech is a code of audible symbols by means of which ideas are aroused in the minds of listeners.

II. In speech production there is a mental and a physical process.

- A. Speech actually begins in the frontal lobe of the brain with an impulse being sent down nerve channels to the pump where physical action is initiated.
- B. The pump is the breathing instrument and consists of the diaphragm, abdominal muscles, rib cage, and the lung sacks.
 - 1. The diaphragm is a hill-shaped, muscular structure which separates the body into the abdomen and thorax.
 - 2. The thorax includes the lungs, heart, and ribs; the abdomen is made up of the stomach, liver, and intestines.
 - 3. The diaphragm is the roof of the abdomen and the floor of the thorax.
- C. When the chest muscles respond to the brain impulses, the diaphragm is pulled down and the lungs expand.
 - 1. This causes the viscera (intestines, liver, and other lower abdominal organs) to push the front wall of the abdomen out.
 - 2. Air rushes in to fill the vacuum.
- D. In exhalation the process is reversed.
 - 1. Everything relaxes, and the abdominal muscles contract and push the viscera against the diaphragm forcing it back into place.
 - 2. When the diaphragm returns to its normal position, it forces the air out of the lungs through the vocal chords and provides the air power for the production of speech sounds.

- E. The vocal chords are a pair of valve-like membranes lying in a horizontal position in the larynx. (We call the front point of the larynx the "Adam's Apple.")
1. The membranes are like two blunt axe edges coming together at the points to impede the flow of air or stop it.
 2. When they only impede the flow of air, their vibration produces voice.
- F. Resonance is the resounding of air waves, and the resonators (trachea, laryngeal cavity, pharynx, mouth, and nasal cavity) do three things.
1. They resound the original sound waves making the sound louder.
 2. They select certain air waves and ignore others.
 3. They actually create the vowel sounds by selecting and modifying the original air waves.
- G. The articulators (tongue, lips, teeth, hard palate, and soft palate) create and change sounds in three ways.
1. They re-direct it such as with m, n, and l.
 2. They impede or temporarily stop the flow of air such as with p, s, and t.
 3. They join with the voice to form the consonants such as with d, b, and z.

Vocal Characteristics

- I. The four characteristics of voice are pitch, loudness, or intensity, duration, and quality.
- A. Pitch is the position of sound on the musical scale.

1. Pitch is determined by frequency (the rate at which sound vibrates per second), and a man's voice centers around the middle of the frequency scale.
 2. On the average, a woman's voice is pitched about an octave higher because her vocal chords are usually only half as long.
 3. Sounds centering around middle C (256 vibrations per second) and slightly lower, are more pleasing to the ear.
 4. Pitch depends on three factors: the length, the tension, and the mass of the vocal chords.
 5. Two general faults of pitch are: pitch which is too high and pitch which is too monotonous or lacking in variation.
- B. Loudness is the magnitude of the stimulus or the intensity of the auditory experience.
1. Loudness is determined by two factors.
 - a. The first factor is the amount of breath power supplying the vocal chords for vibration.
 - b. The second influence is the amount of amplification of tone by the resonators.
 2. In general, the degree of loudness may be improved in three ways.
 - a. Provide enough breath to finish the sentences.
 - b. Work for good tone quality.
 - c. Strive for relaxation while speaking.
- C. Duration is the length of time a sound endures or lasts.

1. In improving duration, a person would concentrate on the production of vowel sounds, and this usually means giving more duration to them.
 - a. The person with a staccato, jerky, or stuttering voice would provide an example of speech in which the vowels are not held long enough.
 - b. The person with a drawl holds his vowels too long and stretches them out.

D. Quality is that element of voice which makes one voice different from another.

1. Any sound consists of two tones: the fundamental and the overtones it produces.
2. If the overtones are multiples of the fundamental (2, 3, 4, 5, or 2, 4, 6, 8), a harmonious sound results; but if the overtones are not multiples of the fundamental tone (1, 2, 4, 7, 9), noise is the result.
3. The more the overtones are exact multiples of the fundamental, the more harmonious will be the sound.
4. The quality of the sound depends on three factors.
 - a. How many overtones are present?
 - b. Which overtones are present?
(Multiples or non-multiples?)
 - c. What is the strength of each overtone?
5. Some unpleasant voice qualities are: the metallic quality, harshness, huskiness, throatiness, baby quality, and nasal quality.
6. Here are some qualities of a good voice.

- a. It calls the least attention to itself.
- b. It has a medium or low pitch.
- c. The voice is harmonious, that is, free from noise qualities.
- d. The good voice is legato rather than drawling.

CHAPTER III

ORAL INTERPRETATION

Introduction

It has been said that reading aloud is a lost art. Probably the majority of the people of our country are poor oral readers. We witness this fact too often in our daily lives. If we realized just how important oral reading is, there would not be so many poor oral readers. Club secretaries must read the minutes of previous meetings; club officers read reports to their respective organizations; newspaper articles are read to pass on choice bits of information; public speakers use directly quoted readings to bolster their talks; mothers read to children; ministers read to their congregations; almost everyone has occasion to read aloud at one time or another. In view of the frequency of oral reading, is it not odd that so many of us are poor readers? Probably more than one businessman's secretary has been discharged because she could not read a dictated letter back to the boss.

There is a story told which dramatically demonstrates the need for oral reading improvement. It has to do with a husband who was caught by his wife as he attempted to sneak into his house at three o'clock in the

morning. Just as he was approaching his bedroom door, with shoes in hand, his devoted and alert wife asked from the head of the stairs, "Now where have you been this time?"

The tip-toeing husband was startled but recovered quickly with, "I have been reading to a sick friend, dear."

Even though this was an old "gag" she might have believed it had she not known her mate's inability to read aloud. She had heard him read too many times. "Now you get up here and get to bed, and don't try any more "flimsy" excuses. Unless you have been practicing your reading lately, I am sure that no one would listen to you until three o'clock--sick or otherwise."

Most of us ^{may} ~~many~~ not have the trouble that poor husband had, but by our experience we certainly see and hear good reasons for bettering our ability to effectively relate the material on a printed page to another person or group of persons. If he had been sitting up reading to an ill acquaintance, he would have been doing so to pass on pleasure and enjoyment. He would have the task of interpreter. He, the reader, sees word symbols on the page, and he must make them real and alive so as to please the listener and tell what the author wanted told. The author has written words which mean something. The reader attempts to carry that message to the ears of the listener

In the actual organizing of material - she lectures will be into 2 parts

as faithfully as he is able. This is oral interpretation.

X The oral interpreter has two jobs: to determine the meaning of what is on the printed page, and to convey this meaning to listeners. We will now consider these two problems of the oral interpreter.

Finding the Meaning of the Selection

- I. The first job of the oral interpreter is to determine the meaning of the reading.
 - A. First, ascertain the author's thought or central idea.
 1. Read the selection through silently to get the full meaning, and be able to express the main idea in one or two sentences.
 2. Visualize ideas as you read.
 3. Why has he chosen this particular title?
 4. How is he saying what he wishes to say?
 - a. Is he merely giving information?

Example:

She might have been pondering deeply--or was she only dreaming deeply? The Englishman with the curl on his forehead wiped his lips, and rose. He gathered in the letters and packages which the two Americans had left on the window sill and handed them to the madame, with a bow.

Valma Clark, A Woman of No Imagination

b. Is he trying to persuade? Example:

Would you end war?
 Create great peace. . .
 The Peace that demands all of a
 man,
 His love, his life, his veriest
 self;
 Plunge him in the smelting fires of
 a work that becomes his
 child,
 Coerce him to be himself at all
 hazards; with the toil and
 the mating that belong to
 him;
 Compel him to serve. . .
 Give him a hard Peace: a Peace of
 discipline and justice. . .
 Kindle him with vision, invite him
 to joy and adventure;
 Set him to work, not to create
 things
 But to create men:
 Yea, himself.

James Oppenheim, "1914 and After"

c. Is he being suggestive? Example:

Whatever went before here is an
 hour of pure, clear dark, with
 peace on wood and hill
 And every flower folded honey-
 cool,
 And every quiet pool
 Brimful of starlight, and the winds
 all still.

N. B. Turner, "Here is the Night"

d. Is he dramatizing? Example:

A fat man, expensively dressed in
 a black robe, waddled out of the
 crowd and confronted Marcellus with
 surly arrogance.
 "Rebuke these people!" he
 shouted angrily. "They are saying
 that the storm is a judgment on
 us!"

There was another gigantic
crash of thunder. "Maybe it is!"
yelled Marcellus recklessly.

*the 2nd step
in finding the meaning* Lloyd C. Douglas, The Robe
B. Next, see how the author's character or philosophy of life influences his writing.

1. The type of person the author is will usually be reflected in his works.

a. Edward Arlington Robinson was a pessimist and usually looked at the bitter side of life. Example:

So on we worked, and waited for the
light,
And went without the meat, and
cursed the bread;
And Richard Cory, one calm summer
night,
Went home and put a bullet through
his head.

"Richard Cory"

b. Henry Grady believed in the equality of all people. Example:

My people, your brothers in the
South,--brothers in blood, in
destiny, in all that is best in our
past and future,--are so beset with
this problem that their very
existence depends upon its right
solution.

The Race Problem in the South

3 C. What mood did the author intend for his writing?

1. The mood or feeling that the writer attempts to achieve will have much direction over the reading of the selection.

a. In this selection, John Masefield paints a light, gay mood.
Example:

Laugh and be merry together, like
 brothers akin,
 Guesting awhile in the rooms of a
 beautiful inn,
 Glad till the dancing stops, and
 the lilt of the music ends,
 Laugh till the game is played; and
 be you merry, my friends.

"Laugh and Be Merry"

- b. Contrast that bright mood with the
 sad words of Arnold Bennett.
 Example:

The next instant he is lying inert
 in the mud. His confidence in the
 goodness of God has been misplaced.
 Since the beginning of time God had
 ordained him a victim.

"Seeing Life"

- 4 D. What was the author's motivation?

1. Determine the specific reason or reasons
 why the writer wrote the selection.

- a. The death of one of Alfred Tennyson's
 dear friends motivated the writing
 of this poem. Example:

Dark house, by which once more I
 stand
 Here in the long unlovely street,
 Doors where my heart was used to
 beat
 So quickly, waiting for a hand,

A hand that can be clasped no
 more--
 Behold me, for I cannot sleep,
 And like a guilty thing I creep
 At earliest morning to the door.

He is not here; but far away
 The noise of life begins again,
 And ghastly through the drizzling
 rain

On the bald street breaks the blank
day.

"Dark House" from In Memoriam

- b. Can you imagine the motivation behind Carl Sandburg's, "Fog"? Example:

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

- 5 E. Be sure you know the meanings of all the words.

1. You will often run across unusual words or perhaps words the author has manufactured.

- a. If you were reading Lewis Carroll's poem, "Jabberwocky," would you know the meanings of "Jubjub bird," "frumious Bandersnatch," "Tum-tum tree," or "frabjous"?

2. In some readings you will find names of people and places which you must know. Example:

Though Caesar and Charlemagne, and
Hildebrand and Luther, and William the
Conqueror and Oliver Cromwell, and all
epoch-makers prepared Europe for the
event, and contributed to the result, the
lights which illumine our firmament today
are Columbus the discoverer, Washington
the founder, and Lincoln the savior.

Chauncey E. Depew, "Columbian
Oration"

3. Know the meanings of allusions. (Well known words or phrases which are re-used to carry meaning to new experiences)

- a. "It was another Dunkirk" alludes to an escape or evacuation of some kind.

- b. "The student who cheats during an examination will meet his Waterloo," alludes to a defeat.
- c. "Something is rotten in the state of Denmark," alludes to foul play or other reason for misgiving.

6 F. Punctuation will often give a clue as to the meaning.

1. Note how the punctuation changes the meaning of this sentence.

a. Who? Why, ridiculous!

b. Who? Why ridiculous?

2. What difference is there here?

a. Now, what do you think?

b. Now what do you think?

7 G. Determine the places at which you must take a breath or pause.

1. Sometimes you cannot rely on punctuation marks as places to take a breath.

2. One of the prime oral reading errors is that of trying to read too many words in one breath.

a. If you read the first sentence of this excerpt in but one breath with no pauses, you are trying to do too much. Example:

In this war I have known a lot of officers who were loved and respected by the soldiers under them. But never have I crossed the trail of any man as beloved as Captain Henry T. Waskow of Belton, Texas.

Ernie Pyle, Brave Men

- b. You need to chart out your selection with sign posts telling you where to pause; of course you will not breathe at every marking. Example:

In this war/I have known a lot of officers/who were loved/and respected/by the soldiers/under them. But/never have I crossed the trail/of any man/as beloved/as Captain Henry T. Waskow/of Belton,/Texas.

8. H. The relationships of the words in the sentence are important.

1. The relationship between subject and predicate, modifier and modified, noun and verb, noun and adjective, and all other such relationships are of vital importance.

- a. You must know word relations to understand these sentences.
Examples:

If that which might have been isn't, why worry about it?

He who knows how little he knows, knows himself.

The more you know, the more you know you ought to know.

Mean men admire wealth--great men, glory.

9. I. What words deserve emphasis?

1. An emphasized word or group of words will offer a different meaning from the same words not emphasized.
2. Nouns and verbs most often require emphasis; next are adjectives and adverbs. Example:

Do not cry for the break of day.
 Open the shutters and see the
 light. Never in all my days have
 I known one to succeed without
some effort.

3. In general, you should emphasize focal ideas, words showing new ideas, comparisons, or contrasts, and words expressing emotions.

10. J. Look for appeals to the senses in your selections as they definitely give meaning clues.

1. First, there is the visual sense. (seeing)
 - a. There are the various colors.
 - b. Degrees of lightness or darkness are to be noted.
 - c. We notice varieties in types of lines.
2. Next, we have an auditory sense. (hearing)
 - a. We hear the variations of sounds: pitch, quality, duration, and force.
 - b. We also hear sound which will either be music or noise.
3. Then, we have the kinesthetic sense. (acting)
 - a. There is movement such as walking, eating, writing, and sewing.
 - b. There is also resistance which might be grasping, pinching, or biting.
 - c. Finally, there is position which includes sitting, standing, lying, etc.
4. A fourth sense is the tactile. (touching)
 - a. It might be the contacting of wood, metal, air, liquid, hair, etc.

- b. There is roughness and smoothness.
 - c. There is also hardness, softness, and stickiness.
 - d. Sharpness and bluntness are also types of touch experiences.
 - e. Clamminess and wetness are tactile impressions.
5. A very important sense is the gustatory. (tasting)
- a. Something is sweet.
 - b. Or it may be bitter.
 - c. Possibly it is sour.
 - d. Other things are salty.
6. The last sense is the olfactory. (smelling)
- a. We smell fruit and flowers.
 - b. Spices have odors.
 - c. There are musky and burned odors.
 - d. Some smells are foul or nauseous.
7. Note the use of sense appeal in this selection, and see if you can see any not labeled. Example:³

These have I loved:

White plates and cups, clean-
gleaming,

(visual)

³ Charles H. Woolbert and Severina E. Nelson, The Art of Interpretative Speech (New York: F. S. Crofts & Company, 1946), p. 176.

5. Develop a clear idea as to the reason why the author wrote this specific work.
6. Have a knowledge of all the words and phrases involved.
7. Evaluate the use of each main punctuation mark in your reading.
8. Chart your selection with breath and pause markings.
9. Become familiar with the sentence organizations and word relationships.
10. Work out an effective scheme of word emphasis and subordination.
11. Become aware of all the references to the senses in your reading.

Expressing the Meaning of the Selection

I. With the meaning as a foundation, the final job is to vary the four characteristics of voice in conveying that meaning to the listeners.

A. Pitch variety is the raising and lowering of the pitch of the voice to help convey the meaning of the material.

1. Without pitch variety, the reading would be dead.
2. Notice the pitch changes when a question is asked. Example:

Will you come over today?

3. This quotation would mean little if read without pitch variation. Example:

All things I thought I knew; but
 now confess
 The more I know I know, I know the less.

J. Owen

4. Notice how pitch variety gives emphasis if this is said sarcastically, emphasizing "him." Example:

Do you like him?

5. Use a high pitch for rage, anger, fear, or other such uncontrolled emotion. Example:

Run! The walls are crumbling!

6. Use a medium pitch for tranquility, sincerity, or indifference. Example:

They sat arm in arm by the still, blue lake.

7. Use a low pitch for pathos, solemnity, controlled hate, worship, or despair. Example:

All of the bereaved walked silently out to where the great king lay in death.

8. Be alert for major variations in pitch, such as in this poem. Example:

At a Window

Give me hunger,
 O you gods that sit and give
 The world its orders.
 Give me hunger, pain and want,
 Shut me out with shame and failure
 From your doors of gold and fame,
 Give me your shabbiest, weariest hunger!--
 But leave me a little love,
 A voice to speak to me at the day's end,
 A hand to touch me in the dark room
 Breaking the long loneliness.
 In the dusk of day-shapes
 Blurring the sunset,

One little wandering, western star
 Thrust out from the changing shores of
 shadow.
 Let me go to the window,
 Watch there the day-shapes of dusk

And wait and know the coming
Of a little love.

Carl Sandburg

9. Remember if you are reading dialogue, each person's voice should have a somewhat different level of pitch.

B. Variety of loudness or intensity comes next.

1. A good way to achieve emphasis is to vary the force of the voice on certain words or phrases. Examples:

Hark! Who goes there?

We heard the boom of the cannon.

2. You may use force variety to express certain emotions such as anger, defiance, disgust, or pain. Examples:

Get out of here you fiend!

You will never take me alive!

It was a horrible party, Mother.

Ouch! I injured my ankle.

3. This type of variety of expression may be very effective, but avoid its overuse.

4. In what places would this excerpt require force variety? Example:

One of his friends came home one day who was the father of a thirteen year old boy. He said to his boy, "Listen here, you are working for the Hitler Youth five days a week. Now why don't you work for the school at least one day?"

This thirteen year old boy told his father, "You shut up! I have been toiling five days for the party and my country, and two days are for my fun, and now I

go to the movies. Heil Hitler."

Captain Ernst Winkler, The Hitler Youth

3rd voice
C. Variety of duration or time is a necessity.

1. Emphasis may be gained by holding some sounds longer than others, such as by holding "all" and "really" in these sentences. Example:

Are we all going?

Do you really think so?

2. Some words, or sounds within words, usually suggest extended duration; examples are found in the words, long, far away, peaceful, and eternity. Examples:

It's been a long time since I saw you last.

He is going to go far away.

It's so peaceful in the country.

How long is eternity?

3. Duration should be used on such words and phrases which have to do with awe, solemnity, grandeur, admiration, great distance, and prayer. Example:

The curfew tolls the knell of parting
day,

The lowing herd winds slowly o'er the
lea,

The plowman homeward plods his weary way
And leaves the world to darkness and to
me.

Thomas Gray, "Elegy"

4. The pause may be very effective in interpretation work to build up suspense (focus thought on what is to follow), to allow listeners to think about what has

just been said, or to allow the reader to collect his thoughts. Examples:

I turned the latch of his door and opened it--oh, so gently! I put in a dark lantern, all closed, closed so that no light shone out, and then I thrust in my head. Oh, you would have laughed to have seen how cunningly I thrust it in! I moved it slowly--very, very slowly, so that I might not disturb the old man's sleep. . . I undid the lantern cautiously --oh, so cautiously--cautiously (for the hinges creaked).

No doubt I now grew very pale; but I talked more fluently and with a heightened voice. Yet the sound increased--and what could I do? It was a low, dull, quick sound--much such a sound as a watch makes when enveloped by cotton. I gasped for breath--and yet the officers heard it not. I talked more quickly--more vehemently; but the noise still increased.

Edgar Allen Poe, "The Tell-Tale Heart"

4th order

D. Variety of quality is the last one to consider.

1. You use it to reveal the emotional state of a given character. Examples:

The cynic might say, "What's the use of living in a world filled with evil people? I hate everyone!"

The suspicious person says, "I don't think he is an FBI man at all. I'll bet he is one of those crooked travelling salesmen."

The optimist would comment, "I'm happy to be living in today's world. The future is bright, and nothing but good fortune can result."

2. Variety of quality may be used to set the mood of a selection. Example:

Somewhere--in desolate wind-swept space--
 In twilight-land--in No-man's land--
 Two hurrying Shapes met face to face,
 And bade each other stand.

"And who are you?" cried one agape,
 Shuddering in the gloaming light.
 "I know not," said the second Shape,
 "I only died last night."

T. B. Aldrich, "Identity"

3. Where would you use variation of quality
 in this selection? Example:

"You are old, Father William," the young
 man said,
 "And your hair has become very white;
 And you incessantly stand on your head--
 Do you think, at your age, it is
 right?"

"In my youth," Father William replied to
 his son,
 "I feared it might injure the brain;
 But, now that I'm perfectly sure I have
 none,
 Why, I do it again and again."

Lewis Carroll, "Father William"

CHAPTER IV

RADIO

Introduction

Radio is the most accessible means of communication yet devised. The medium of broadcasting surpasses all other ways of reaching the two and one half billion people in the world. In the United States, for example, there are ^{over 60 million} thirty three million homes equipped with radio.⁴ The average radio is on 5.8 hours every day.⁵ These figures show the vast numbers of people reached by this vehicle which is still in its early stages.

The fact that radio has this broad circulation, and the fact that radio is such a major influence put a power of great magnitude in its grasp. Perhaps the most often cited example of the power of radio is the one concerning the "War of the Worlds" broadcast in 1938. This was an Orson Welles dramatization of an invasion from Mars. People who listened to the whole program knew it was fictitious, but

⁴ William B. Levenson, Teaching Through Radio (New York: Rinehart and Company, Inc., 1946), p. 4.

⁵ Loc. cit.

those who tuned in while it was in progress mistook it for an authentic news broadcast. The "landing of the Martians" in New Jersey was real enough to cause mass hysteria. Men volunteered to go fight, others gathered in prayer and awaited death, hundreds telephoned newspaper offices, thousands clamored for gas masks, and thousands more took steps to make their homes as "invasion-proof" as possible.

All of this was done by radio. Radio can, and does, influence the lives of people who come in contact with it. We put a great trust in the radio broadcaster. What are his responsibilities?

First of all, since there are so many contacted by radio, he must know his audience. He must know with whom he is communicating. In this regard he will have to know who listens to the radio and in turn supply that person with the material that is of interest and of special importance. One might say that the broadcaster should be a sort of applied psychologist. He must know what the child wants and needs. He should be able to discern the housewife's demands. The same follows for the rest of the radio public. If radio is to succeed in meeting the needs of the audience, it definitely must be aware of those needs. Certainly, if the broadcaster did not fulfill this obligation, he would be violating the faith and trust of

the American people.

Besides having an adequate knowledge of his public, the radio broadcaster has the responsibility of being a reporter for the people. He must dedicate himself to his audience and make an honest attempt to be the impartial lender of information. We have mentioned the vast coverage of radio. It may be heard where other means of communication are not. So we see that it is often an individual's sole source of information from other parts of the world. The broadcaster must report honestly and fairly. The colossal swaying force that radio is, necessitates having an honest reporter. It is his duty to the many who are relying on him for the truth. Not only is this true for the many people who depend on the radio alone, but it also follows for all who are contacted by this method.

Having a knowledge of his audience and being a reporter, are two responsibilities of the radio broadcaster. A third necessity is that he not be tempted by material gain. In our country we are fortunate in having radio as a part of our commercial economy. As a part of our business system, it is subjected to many of the dangers that are found in the world of commerce. Too often we hear of money or prestige being placed above

ethics, morals, or benefits for mankind. The radio broadcaster must be able to meet and repel these temptations. If he has honesty and the knowledge of his public that have been discussed before, he isn't likely to fail.

Radio High Lights

- I. Radio is handled in different ways in different countries of the world. (Judith Waller supplies us with most of this information.⁶)
 - A. The state-owned system operates almost everywhere except in the British Commonwealth and the United States.
 1. The ownership is in the hands of the government.
 2. Radio is subject to the whims of those in power.
 3. Radio has never flourished in these countries, and but a small percentage of the people own radios.
 4. Germany before 1945 is a good example of a country with this kind of radio which allowed the government to give the people the "right" information.
 - B. The British Broadcasting Corporation operates radio in Great Britain.
 1. It has a royal charter subject to renewal every ten years by the Parliament.

⁶ Judith Waller, Radio: The Fifth Estate (Boston: Houghton Mifflin Company, 1946), 483 pp.

2. The BBC is controlled by the government, but it is actually a public corporation.
3. It operates on a non-profit basis and has no competition from other networks.
4. It is supported by license fees, and in 1946 it cost \$2.00 a year to listen to the radio.
5. The programming emphasis is on cultural, educational, and other such values.

C. The American system suits the temperament of the American people.

1. Radio is highly competitive and pays its own bills out of its advertising income.
2. Even though radio is privately operated, there is some government control by the Federal Communications Commission.
3. The broadcasters desire to get and hold listeners, and a lot of competition results.
4. In the United States there are more radio-equipped homes than telephone-equipped homes.
5. We have 50% of all of the radios of the world.
6. The Federal Communications Commission regulates assignment of frequencies, classification of radio stations, power and call letters of the stations, operators' licenses, and other such matters.

II. In the United States there are three main types of radio stations.

- A. First, there are those not affiliated with a network.
1. About one fourth of the approximately 1,000 stations are non-affiliated.

2. Most of them strive to serve their own small areas.
3. They cater to the needs of the community.
4. Most of the employees have more than one job to do, and an announcer may act as salesman, even as janitor.
5. Working in a small station is valuable experience as there is an opportunity to become familiar with all the skills of radio.

B. The network-affiliated stations are most common.

1. In 1946 the National Broadcasting Company had 144 stations, Columbia had 146, American had 190, and Mutual had 221.
2. Network programs usually consume at least six hours of a station's time.
3. Liberty, a new network, has recently organized many of the smaller stations of the country and presents mostly sports, news, and music.

C. There are about fifteen stations owned by religious organizations.

1. Most were founded to further a certain doctrine or faith.
2. Two such stations are KPSG of Los Angeles, owned by the Echo Park Evangelistic Association, and KPPC of Pasadena, owned by the Presbyterian church.

III. Various aspects of radio broadcasting are controlled.

A. The Federal Communications Act of 1934 set up many restrictions.

1. A station must give equal treatment to candidates for the same office.
2. The Act prohibits the broadcasting of any

information concerning "any lottery, gift enterprise or similar scheme offering prizes dependent in whole or part upon lot or chance, or any list of the prizes drawn."

- a. A "give away" show must be very careful in this matter.
 - b. They must be sure that the contestants are "earning" the prizes.
3. The sponsor of the show must be named on the air.
 4. The station cannot broadcast any false signal of distress.
 5. Obscene, indecent, or profane language cannot be used.
 6. The announcer must make it known if the material is transcribed.
 7. The station must be identified two or three times during the hour.
- B. State laws offer restrictions.
1. Some laws prohibit the advertising of hard liquor and certain medicines, etc.
 2. In some states, persons cannot be impersonated.
 3. Name calling is a dangerous thing.
- C. The "Code of the National Association of Broadcasters" was set up by the radio people, themselves, to improve radio.
1. In an hour's broadcast, no more than nine minutes may be devoted to commercials.
 2. Fortune-telling, mind-reading, and palm-reading are forbidden.
 3. Matrimonial agencies, race track tips, false advertising, and "cure" offers are outlawed.

IV. There are various types of radio programs.

- A. The Variety Show has music, comedy, drama, and gags; the shows of Bob Hope, Jack Benny, and Charlie McCarthy are good examples.
- B. The Comedy Show is built mainly on gags; Fibber McGee and Molly's, Amos 'n Andy's, and Abbot and Costello's programs are examples.
- C. The Dramatic Shows are many and varied; this category includes everything from "Dr. Christian" to "Theatre Guild."
- D. Under Music Shows are programs ranging from jazz to opera.
- E. A News Program may be straight news or it may be analyzed as done by Walter Winchell or Chet Huntley.
- F. Audience Participation and Quiz Shows utilize the audience as a part of the show.
 1. They may be of the type such as "The Original Amateur Hour."
 2. Another type is represented by "The Quiz Kids."
 3. "The Man on the Street" program is another example.
 4. There are also the ones offering big prizes such as "Break the Bank."
- G. A Special Event Show is one originating outside of the studio, and in this group we find sports events, on-the-spot broadcasts of fires, floods, etc.
- H. Talk Shows are made up of speeches, sermons, interviews, or round-table discussions with "The American Town Meeting" and "Meet the Press" as examples.
- I. Feature Shows include everything from farm programs to women's shows.

- J. Children's Programs have a very definite place in radio, and in this group are included "Big Jon and Sparkie" and the "Euster Brown" show.
- V. In radio production, the most important single factor to consider is the audience.
- A. Radio people must have a detailed knowledge of what the audience wishes to hear.
- B. Crews⁷ lists a few facts about that audience which help us to understand it.
1. On the whole, people in the North have more radios than those in the South.
 2. Wealthy people listen to the radio less than any other class.
 3. People in low income brackets listen to the radio more than the wealthy, but people in the middle class listen more than any other group.
 4. College graduates listen less than any group.
 5. Grammar school graduates listen more than college graduates, and high school graduates listen most.
 6. Older people like news, humor, old songs, and serious music.
 7. The daytime audience consists mainly of women.
 8. Between four and six is the best time to broadcast to children.
 9. There is no time for a pure male audience.
 10. Few people listen on Saturday afternoon.

⁷ Albert Crews, Professional Radio Writing (Boston: Houghton Mifflin Company, 1946), 473 pp.

11. Sunday is the day for the best programs.

12. Audiences drop 6 to 8 per cent in the summer.

VI. People with a variety of skills have a place in radio.

- A. Salesmen are needed to sell radio time.
- B. Many are needed for advertising and promotion.
- C. Stenography has a place in program planning and other important office work.
- D. Script writers are essential to any radio station.
- E. Announcers make up the heart of the organization.
- F. Women have a place for women's shows and for other programs which need the feminine touch.
- G. People with a knowledge of agriculture are needed for the farm audience.
- H. Musicians, comedians, and other such entertainers offer their talents to radio.
- I. Persons with a knowledge of sports are essential.
- J. Larger stations need librarians to handle recordings, reference material, and other data.
- K. Engineers, of course, are indispensable.
 - 1. They maintain equipment, provide good studio acoustics, make recordings, make frequency adjustments, maintain the transmitting station, set up the apparatus for broadcasting in the field (football games, for example), air-condition the studio, and handle all of the general electronic routine and problems.

Alert Radio Listening

- I. In light of the vast power of the medium of radio, listeners should be conscious of what they are listening to.
 - A. All radio programs should conform to certain standards.
 1. They should have the highest artistic quality possible.
 2. The content should be morally sound.
 - a. We don't want to hear glorifications of lawbreakers, drunks, or dope addicts.
 - b. Mimicry of the mentally and physically handicapped is undesirable.
 - c. There should be no discrediting of any religion.
 - d. Persons of low economic status should not be abused.
 - e. One race or nationality should not be placed above any other.
 - f. The institutions of home and marriage are to be respected.
 - g. Even though the Federal Communications Commission forbids the use of indecent language, words likely to offend should not be used.
 - h. A sincere effort to respect our highest values must be made.
 - B. Dramatic programs, as a type, should meet certain standards.
 1. A good story is wanted.
 - a. Unless otherwise identified, the characters and plot should be believable.

- b. The plot should not be a mere rehashing of an old one.
 - c. The story should cause no undesirable effect on the listener.
2. We want a high quality of acting.
- a. Poor reading is inexcusable.
 - b. A poor voice quality is not pleasant to listen to on the air.
 - c. A lack of sincerity is a mark of poor acting.
- C. Children's programs must meet rigid requirements.
1. The Columbia Broadcasting System offers these ideas.⁸
- a. There should be no exalting of criminals.
 - b. There should be no encouragement of disrespect for parental or other proper authority.
 - c. Dishonesty, deceit, cruelty, greed, selfishness, and smugness are not to be encouraged.
 - d. No unfair exploitation of others for personal gain will be made praiseworthy.
 - e. The program should not produce a harmful nervous reaction in children.
 - f. Recklessness and abandon are not to be identified with a healthy spirit of adventure.

⁸ H. B. Summers, Radio Censorship (New York: The H. W. Wilson Company, 1939), p. 140.

- D. Comedy and variety shows must conform also.
1. Generally, they should present good sound entertainment for the whole family.
 - a. Stale jokes are not appreciated.
 - b. The artists should not rely on vulgarity for their humor.
 - c. Over-exaggeration of a "slapstick" nature is not good.
- E. Commercials are not programs, but they, too, should meet requirements.
1. As a part of radio they are controlled by the F.C.C., but we still must be wary.
 - a. They should abide by all the standards as listed for all radio programs.
 - b. Commercials should be of reasonable length.
 - c. They should not exaggerate the powers of a product, particularly medicines.
 - d. Prices should not be misleading.
- F. Know the type of news program to which you are listening, straight or analyzed.
1. Straight news is not colored by the reporter.
 - a. It should be factual material.
 - b. The reporter must make no alteration except as is necessary to organize his news.
 2. Analyzed news, is that interpreted by the speaker.
 - a. Personal opinions are often given.

- b. The experience of the speaker enters into his report.
 - c. He often makes predictions.
 - d. He is often critical of people and practices.
 - e. Some commentators (and analysts) are speakers for special groups.
- G. When listening to talk shows, be critical of the speaker or speakers.
- 1. Edgar Dale suggests that we ask these questions to test the reliance of a speaker.⁹
 - a. "Who is he? What interests does he represent--those of laborers, professional men, big business men?"
 - b. "What is his reputation as a person? As an expert?"
 - c. "What does he gain, financially or otherwise, if he puts his point across?"
 - d. "Does he document his statements? Or does he try to get the listener to accept isolated instances in lieu of sound generalizations based upon wide sampling?"
 - e. "Does the speaker present his material in a straightforward manner, letting the facts speak for themselves, or does he try to connect his argument with favorable symbols such as patriotism, home and mother, religion, in order to put himself across?"

⁹ Edgar Dale, "Propaganda Analysis and Radio," in Max J. Herzberg, Radio and English Teaching (New York: D. Appleton-Century Company, 1941), p. 34.

- f. "Was the argument logically presented? Was there any evidence of false analogies? Of assuming that because events are correlated that they are casually related? Of appeals to prejudice such as name calling?"

II. We, as citizens of a democracy, should do all we can to better radio broadcasting.

- A. First of all, we should be discriminating listeners.
 1. We should be able to analyze what we are listening to.
 2. For our own welfare, we should not listen to programs which do not live up to our standards.
 3. We should strive to raise our listening standards.
- B. We should express our likes and dislikes to our local stations, networks, or to any other agency in a position to act on our demands.
- C. Our will might be demonstrated by refusing to listen to any inferior broadcasting.
- D. Refusing to purchase products which are advertised in a contemptible manner might help.

Writing and Producing the Program

- I. As a writer for radio you will have a special problem: your material must be expressed mainly by means of the human voice, and you cannot rely on make-up, costumes, sets, bodily movements, facial expressions, lights, props, nor other such aids.
 - A. Write so that the performer will be able to say the lines easily.
 1. Avoid too long or too short sentences.

2. Don't waste words.
 3. Don't use too many bulky words.
 4. Make the writing informal, not stiff.
- B. Use words that suggest a picture such as boom!, roar!, tinkle, crunch, and snap.
- C. In drama, you can set off your characters and give them a personality by denoting different voice characteristics for them in the script.
1. Your character might have a duration characteristic such as a drawl or a staccato voice.
 2. The pitch may be high, medium, or low.
 3. The voice may be loud or soft.
 4. The quality might be harsh, nasal, or throaty, etc.
- D. Use sound effects to work for you.
1. Use them to set a scene or show a location.
 2. Use them to show some type of action or to achieve a climax.
 3. They may create the mood of your story.
 4. They may be needed to set the time of day or the time in history.
 5. Use them to indicate exits and entrances.
 6. They are sometimes handy to use as the theme.
 7. Well-selected ones will serve as breaks between scenes.
 8. There is probably a sound effect for whatever other effect you desire.

E. Use music in developing your program.

1. It may act as a theme.
2. Music may be needed to make breaks between scenes or between sections of a program.
3. It can be used as a sound effect.
4. Use it for accenting some part of the show.
5. Used correctly, it will provide comedy.
6. Music is excellent as a background.
7. Music may show a lapse of time.

F. Have reference tools handy.

1. Have a dictionary, encyclopedia, and an almanac.
2. A good atlas is often necessary.
3. A book of quotations and a thesaurus are handy.
4. A set of music catalogues are sometimes valuable.

G. Do not sit right down and start writing a script.

1. First, get an idea to jot down.
2. After the idea is formulated, plot out a rough outline for the script.
3. This rough sketch should contain the main points you wish to include.
4. Chart in the sound, music, and other such details.
5. If the script is to be drama, map out personality sketches of the characters.
6. After this groundwork is done, start writing lines.

7. The next job is to polish up the script by changing words, adding words, taking out words, and by brushing up everything in general.
8. Since timing is of such extreme importance, be sure that you have it worked down to the second.
9. It is always better to have too much script than too little as you can imagine the embarrassment that might result if you ran out of script before your time was up.
10. The last thing that you will do is have someone else read over the script, for another person might have some ideas for improvement.

II. The most important skill to develop in radio broadcasting is microphone technique.

- A. A group of experienced radio people make these "Do" suggestions.¹⁰
 1. "Underline character's name each time it appears.
 2. Speak directly into the microphone. Move away or turn head when calling.
 3. Make 'ad lib' speeches fit the scene. Say definite lines.
 4. Follow the entire script even though you are only a part of it. When you are not at the mike, take your seat and watch for your cue. Be ready several speeches in advance of your entrance.

¹⁰ "Handbook of Radio Play Production," Los Angeles County Schools, 1939, pp. 7-8, cited by William B. Levenson, Teaching Through Radio (New York: Rinehart & Company, Inc., 1945), p. 124 f.

5. Stay at the mike as long as another actor directs his line to you. Help him to keep character.
 6. Pick up cues quickly.
 7. Separate pages of script before final production.
 8. Always bring a pencil to rehearsals and broadcasts. Mark all changes in script whether or not they affect your lines.
 9. Check the order of the pages just before the broadcast.
 10. Hold script at eye level (just to one side of mike) so that your voice will be directed into the mike.
 11. Use a full voice at a little distance from the microphone rather than low voice a few inches away. Work for relaxation, informality, and sincerity. Contractions add naturalness (don't, I'd, and so forth). Get variety into your speech by inflections, changes of pitch and tempo.
 12. See the situation and break up your lines according to the natural meaning. 'Talk' them.
 13. Be careful of diction, especially the ends of words. Avoid mispronouncing the vowel sounds in short words ("wuz" for "was," "fer" for "for").
 14. Keep the same distance from the microphone during a speech unless you are fading in or out.
 15. PAY ATTENTION TO THE DIRECTOR AT ALL TIMES DURING REHEARSALS AND BROADCASTS."
- B. The list continues with some "Don'ts."
1. "Don't touch any part of the microphone.
 2. Don't rattle scripts or let them touch the mike.

3. Don't hold script in front of your face.
4. Don't clear your throat, cough, shuffle your feet, or carry on a conversation in another part of the room.
5. Don't wait for the actor ahead of you to finish his line before you take your breath to pick up your cue.
6. Don't 'hog' the mike when others are using it with you.
7. Don't run into another actor when leaving the microphone.
8. Don't 'blast' by calling, laughing, or speaking too loudly while close to the instrument.
9. Don't correct yourself if your mispronounce a word. Go on.
10. Don't overact. Be sincere in your part.
11. Don't drop your character.
12. Don't talk in a monotone."

III. Sound effects are essential in radio production.

A. Here is a list of some suggested by White.¹¹

1. Airplane: Hold a piece of folded paper to hit the blades of an electric fan.
2. Animals and birds: Imitation will serve best for these.
3. Battle sounds: Use drums and a thunder sheet.
4. Breeze: Purse the lips and blow carefully across the mike, varying the position and force.

¹¹ Melvin R. White, Beginning Radio Production (Minneapolis: The Northwestern Press, 1950), p. 143 ff.

5. Brook: Blow through a straw into a glass of water.
6. Building crashes: The crumbling of berry boxes may be effective here.
7. Cigarette: To light, draw a toothpick across sandpaper.
8. Cow being milked: Squeeze water-filled ear syringes alternately into a pail.
9. Crash box: Make a box filled with broken glass, splinters of wood, gravel, and bits of metal.
10. Crowds: Use recordings if possible; a live crowd is second-best.
11. Dishes: Use real ones.
12. Door: Use a radio studio door if available, or have one made.
13. Echo effects: Speak into a wastepaper basket with the open end of it facing the mike.
14. Engines: Recordings are best, but experiment with small engines available.
15. Explosion: Drop a baseball into a tipped tub so that the ball will roll after falling.
16. Falling body: Drop a gunny sack partially filled with sand.
17. Fights: Grunts, groans, and scuffling, and the hitting of a fist against a rubber pad will do it.
18. Fire: Crumple cellophane near the mike.
19. Hinges squeaking: Twist a peg which is fitted tightly in the hole of a block of wood.

20. Horses: Clap coconut shells together in rhythm.
21. Machine gun: Draw a stick over lattice-work.
22. Picks and shovels: Dig in a gravel or sand box.
23. Rain: Allow sand to drop upon paper.
24. Revolver: Hit a book with a ruler.
25. Screech of brakes: Slide a water glass with the top against a piece of glass.
26. Splash: Use a tub filled with water.
27. Thunder: A thunder sheet is best.
28. Train: A recording is best.
29. Wind: Use a wind machine.
30. Wood splintering: Once again, berry boxes will do the job.

CHAPTER V

GROUP DISCUSSION

Introduction

Life is complex. Moreover, it seems as though the mere process of living in today's world is getting even more complicated as time goes on. This trend is reflected in the business world, in our personal and social lives, and in our government. We are constantly being confronted with new problems which require solving. Many times these questions cannot be answered by one person alone. Many times, too, because of the hundreds, thousands, or millions of people to be affected, one individual has no right to make a decision or force the adoption of his personal solution. Group discussion is one of the most democratic tools yet devised to meet the problems of a complex life.

What is group discussion? It is the exchanging of ideas on a given topic or problem for the purpose of exploring the topic or solving the problem. It is group consideration of a problem based on the idea that "a group of heads are better than one." A group feels a need for discussing something. The members meet, select a leader,

and carry on the give and take activity of group thinking toward a goal or solution. Group discussion works as a problem solving method because a definite pattern is followed by the participants. "Discussion does not mean aimless conversation."¹² It must be organized and have a purpose just like any other form of speech.

What are some specific uses for group discussion? First of all, business men have found it extremely useful. Most successful organizations do not rely upon one person to guide their destinies. They are administered by boards of directors, executive committees, or just informal groups of various types. These discussion groups meet to solve the problems and establish the policies of their businesses. A group can bring forth more ideas, and it can help carry the heavy burden of administration.

As individuals, we often find ourselves with a difficult situation on our hands. How is it handled? Possibly a family council is called. Maybe a group of friends will get together to air the difficulty. On another occasion we may find it necessary to meet with a group whose members have a mutual interest in a church or

¹² Howard L. Runion, Essentials of Effective Public Speaking (New York: Longmans, Green and Co., 1948), p. 120.

civic problem. Certainly, those of us having had experience in lodges, clubs, or other social groups readily realize the value of discussion. Yes, group discussion plays a vital part in our personal and social lives.

Most of us are quite aware of the amount of group discussing done in governmental affairs. Our president has groups with which he meets to talk over practices and policies for running the country. Governors and mayors have similar administrative group meetings. Our legislators spend a good portion of their time in discussion activities, either in committees, in informal groups, or in their respective assemblies. Discussion is a necessity for democratic government. Truly, we would not have a democracy without free group discussion. Let's learn more about it.

As mentioned before, effective group discussion does not come about automatically when a group is assembled. We will now consider the essential needs for such group discussion: a good leader, responsible members, and clear organization.

Leading a Discussion

I. The discussion leader or chairman plays an all-important part in the group.

A. He must be prepared.

1. He should be acquainted with all phases of the topic.
2. A good leader will have an outline of all the main points to be covered and the order in which they will be discussed.
3. He will, of course, be acquainted with all the members of the group.
4. The leader may be responsible for the seating arrangements of the group.

B. The chairman gets the discussion started.

1. He introduces the topic by giving a brief history of it, why it is being discussed, and what parts or part of it will be presented.
2. The chairman introduces the members of the group to the audience if there is one.
3. He initiates the activity by suggesting the first part of the discussion.
 - a. This may be done by asking a member to comment.
 - b. It may be started by a question to be answered by any member prepared to do so.

C. The leader guides the discussion.

1. It is easy to get off the topic, and the chairman must be ever alert to bring the discussion back.
2. He must be impartial and refrain from expressing an opinion.

3. He is to encourage the silent member to speak by calling on him for a comment.
 4. He should be courteous in handling members who are out of order.
 - a. Firmness but fairness will be necessary in dealing with the lengthy speaker, the too-frequent speaker, and the sarcastic speaker.
 5. The leader should not unduly hurry the discussion nor allow it to drag out.
 6. He will see that the topic is being covered and give an occasional summary of what has been said.
 - a. It may be wise to summarize after each major topic division is discussed.
 - b. Too many summaries may prove to be monotonous.
- D. The leader closes the discussion.
1. At the closing, the chairman will give a complete summary and the conclusion or conclusions reached.
 2. If the meeting allows audience participation, he will receive all audience questions and pass them to the members for comments.

Being a Member of the Group

- I. A discussion is also dependent upon the member participants for its success.
 - A. Be prepared.
 1. Do extensive reading on the topic.
 2. Think upon what you have read.

- B. Come with an open mind, not one already made up.
- C. Follow the discussion rules.
 - 1. Make your comments at the appropriate time, and be careful not to let the discussion lag.
 - 2. Be a good listener so as to be able to comment on what others have said.
 - 3. Stay on the subject.
 - 4. Remember that a discussion is not a debate but an attempt to arrive at a solution.
 - 5. Do not back down on your true convictions, but be willing to compromise when it is the best thing for the majority.
 - 6. Be courteous at all times.
 - 7. Use humor when appropriate.

Organizing a Discussion

- I. A topic must be selected if one has not presented itself.
 - A. Choose one which will be interesting to the audience.
 - 1. Trivial topics are not appropriate.
 - 2. Problems of current interest make the best topics.
 - 3. Word it in the form of a question if possible.
 - B. Choose a topic which can be settled.
 - 1. You may never answer all the questions pertaining to a given topic, but don't waste time on the impossible. Example:

Should we establish one standard religion for all people?

2. The topic should be practical.
 - C. Choose a topic which can be covered in the allotted time. (Refer to the section in Chapter I entitled, "Narrowing the Subject.")
 - D. Choose a problem which the members of the group are able to discuss.
 1. Do not select one which is too difficult.
 2. Find out if there is available data on the topic.
- II. Organize the discussion in an outline form.
- A. The first step is to ascertain the nature of the problem.
 1. What is its general background?
 2. What form does it take?
 3. Who are affected by it?
 - B. Next, discuss what the causes are.
 1. How did it originate?
 2. Why is it remaining a problem?
 - C. The third step concerns what can be done about it.
 1. What are the possible solutions?
 2. What would be the consequences if these solutions were achieved?
 - D. If possible, select the best solution.
 - E. Finally, determine how this solution can be put into effect.
 1. Will it require legislation?
 2. Can individual citizens do it?

III. There are many varieties of group discussion, but here are three often used.

A. The panel was designed to be used when discussion in a large group is impractical.

1. It is composed of from four to eight persons seated in a semi-circle facing the audience.
2. The chairman leads the members in a discussion following the organized pattern.
3. At the conclusion of their discussion, the chairman may ask for questions or comments from the audience.

B. The symposium is radically different from the panel.

1. It consists of from two to four members.
2. Each member presents a speech on a certain point of view of the problem.
3. At the close of each speech, or at the conclusion of all the speeches, the members may refute remarks made by their fellow members, or they may ask questions.
4. The leader may invite questions from the audience.

C. The lecture-forum, strictly speaking, is not a discussion method.

1. It is somewhat similar to the symposium.
2. A lecture is given, followed by questions from the audience.

SAMPLE PANEL DISCUSSION OUTLINE

Examination Cheating

I. What is the nature of the problem?

A. It has been going on for a long time but is more prevalent today.

B. What forms does it take?

1. Answers are found on book covers and note books.

2. The answers are written on the palms of hands.

3. Sometimes they are written on desks.

4. Answers are on trousers and purses.

5. There are various other methods.

C. Whom does it affect?

1. The guilty one suffers.

2. Honest fellow students lose out.

3. Future society will pay.

4. The teacher is thwarted in his attempt to give a fair grade.

II. What are the causes of the problem?

A. There is the wish for a better grade.

B. Some over-emphasize the value of grades.

C. Some people have the idea that something can be gotten for nothing.

III. What are possible solutions to the problem?

A. Should examinations be done away with?

- B. Should we abolish the grading system?
- C. Maybe we should educate the students to appreciate higher values.
- D. Possibly an honor system would work.
- E. The teacher should be a stern policeman.

IV. What is the best solution?

- A. We should educate for higher values.

V. How can we put this solution into effect?

- A. We can develop a long-range program of raising the value standards of the students.
- B. Give the students a share of the responsibility in carrying out the program.

Note: This outline is a rather complete one of the main points brought out during a discussion. The chairman's outline would not be this detailed as he does not know what the members will bring forth.

DISCUSSION TOPICS

1. How can our assembly programs be improved?
2. Should the automobile speed limit be changed?
3. Should persons under sixteen years of age be permitted to drive cars?
4. Should home work be abolished?
5. How can teenagers most profitably spend their leisure time?
6. How can examination cheating be curtailed?
7. How can school spirit be improved?
8. Should everyone over twenty one years of age be required to vote?
9. How can automobile accidents be reduced?
10. How can our cafeteria service be improved?
11. Should we establish a state medical program?
12. Should organized lobbying be prohibited?
13. Should college football players be given financial assistance?
14. Should high school sororities and fraternities be made legal?
15. Are the movies harmful?
16. What makes for a happy marriage?
17. Should the wife be allowed to have a career?
18. Should a cooking class be established for the boys?
19. How can high schools be more democratic?
20. How can the first speech assignment be made more pleasant?

21. How can a new student in school become a part of the school?
22. Should the students help with school discipline?
23. Is television harmful to children?
24. What can be done about the waste of our natural resources?
25. Should the high schools have a course in sex education?

CHAPTER VI

PARLIAMENTARY PROCEDURE

Introduction

There are comparatively few "lone wolves" among our people. Most folks like to have friends and be social. Children form gangs and clubs. Teenagers group together in clubs and societies. Adults join lodges, clubs, and fraternities if there is one to their liking, and if no such order exists, they organize one. People are gregarious, that is, they like to be with other people.

Some major groupings of people are for other than social purposes. These are usually political. In this category are found such bodies as the Congress, the state assemblies, and local forums.

What kinds of people do we find in all these groups? All kinds, of course. In any one group, we often see people of different church affiliations, political beliefs, and financial status. A single organization has as many different personalities as it has members.

Is it sometimes a wonder to you how all these complex and varied personalities are able to get along together and carry out the purpose of their society? We know that sometimes they do not get along, but most of them

do. They are harmonious because of a loyalty to the association and its purpose and because they follow the rules. These rules developed in the British Parliament, are called parliamentary law or parliamentary procedure. They are a somewhat standard set of regulations which commonly govern clubs, societies, fraternities, associations, civic meetings, and legislative bodies. Experience will show you that they are needed, whether they be formally or informally applied. Remember that in small informal groups you may not need to use all the rules in their conventional form. Adapt them to suit the needs of the group.

Parliamentary procedure is based on four principles:

1. Justice and consideration for all.
2. Efficient running of meetings.
3. The rule of the majority.
4. The protection of the rights of the minority.

Carrying on Business

- I. What is the order of business?
 - A. The presiding officer calls the meeting to order.
 - B. He asks the secretary to read the minutes of the previous meeting.
 - C. The chairman then asks for reports of officers and committees.

- D. Any unfinished business is discussed.
- E. Following old business, new business is introduced.
- F. Finally, the meeting is adjourned.

II. How is business introduced in a meeting?

- A. First, a member with business must obtain the floor.
 - 1. He rises and says, "Mr. Chairman," or "Mr. President," or if the presiding officer is a woman, "Madam Chairman," or "Madam President."
 - 2. The chairman recognizes him by saying his name or by nodding.
- B. The member may state his business in the form of a motion starting with, "I move that," or "I move to."
 - 1. It should be brief and to the point.
 - 2. It should contain but one idea.
- C. The one who seconds a motion need not rise, but merely says, "I second the motion," or "Second."
- D. The chairman restates the motion, tells that it has been moved and seconded, and asks for discussion of it. Example:

"It has been moved and seconded that the Auto Mechanics' Club buy a model automobile motor. Is there any discussion?"
- E. If the motion is not seconded, the chairman will say, "The motion is dead for want of a second."
- F. Discussion rules are important to know.
 - 1. Discussion is permissible on most motions.
 - 2. Only one member may have the floor at a time.

3. The member must stand while speaking.
4. The discussion must concern the motion.
5. All remarks must be addressed to the chairman.
6. The discussion should not be unreasonably prolonged.

III. What is the voting procedure?

- A. After the motion has been fully discussed, the chairman may say, "Are you ready for the question?"
 1. An affirmative reply would be, "Questions."
 2. If someone opposes, the discussion will continue.
- B. In conducting the voting, the chairman will say, "All those in favor of the motion to. . . say Aye; those opposed, No."
- C. The vote may be taken in different ways.
 1. It is usually done by voice as illustrated above.
 2. A show of hands or standing vote will determine the exact number.
 3. The vote may be recorded when the secretary calls the roll.
 4. In some cases it may be done by silent assent, that is, by saying, "If there is no objection, the minutes stand as read."
 5. The voting may be done with ballots which will be collected and counted by appointed tellers.
- D. The chairman will announce the result of the voting.

IV. How are nominations made?

A. Nominations may be made in two ways.

1. The floor is obtained; the speaker is recognized; and he says, "I nominate Joan Brown for the office of secretary."

a. No second is required.

b. Nominations may be closed by making a motion to that effect, followed by a second, and a two thirds vote of the group.

c. Before voting starts, the nominations may be re-opened by a majority vote.

2. Nominations may also be made by a previously appointed committee.

a. The committee submits the names of persons qualified for the offices.

b. Other nominations may be made from the floor.

c. The nominations are closed in the usual manner.

V. What is the election procedure?

A. The method of election should be provided for in the constitution.

1. It is usually done by ballot.

a. Ballots should be uniform.

b. They should be simple and easily read.

2. Normally, a majority vote is required for election.

Types of Motions

I. The main motion is the most frequently used.

A. It is a motion to introduce business. Examples:

I move that we donate \$5.00 to the Red Cross.

I move that our meeting days be changed to Thursday.

B. Such a motion may not be made when there is another motion still not voted upon.

C. A motion to introduce business must be seconded, is debatable, may be amended, and requires a majority vote.

II. Subsidiary motions are those which pertain to pending motions and must be acted upon before the motions to which they apply.

A. The motion to LAY ON THE TABLE is used to delay action on a question.

1. More information may be needed.

2. Another question may be more urgent.

3. If carried, it takes with it all pending motions adhering to it.

4. A motion laid on the table cannot be removed until there has been other business discussed.

5. The wording is, "I move to lay the motion on the table."

6. It is seconded, is not debatable, not amendable, and requires a majority vote.

B. The motion of the PREVIOUS QUESTION is used to stop debate and get an immediate vote on the pending question.

1. To move the previous question is just a way of saying, "Let's vote on what we are discussing."

2. The motion of the previous question may be made on all or just some of the pending questions, if any.
 3. If one pending motion is singled out by this motion, all that follow it will come under the motion of the previous question also.
 4. The wording is, "I move the previous question."
 5. It is seconded, is not debatable, not amendable, and requires a two thirds majority vote.
- C. The motion to POSTPONE TO A DEFINITE TIME is explained by its name.
1. The members may wish to study the question.
 2. Some members may wish to delay action to build up their forces.
 3. The postponed question cannot be taken up before the prescribed time except by a two thirds vote.
 4. The wording is, "I wish to postpone the discussion of this question until our June 6th meeting."
 5. It is seconded, is debatable, is amendable, and requires a majority vote.
- D. The motion to REFER TO A COMMITTEE is made so that the question may be studied by a smaller group.
1. This often saves the main group much time with involved questions.
 2. The motion may specify the committee involved, or it may designate the means of selecting the committee.
 3. The wording is, "I move to refer this motion to a committee of (number) appointed by the chair (or elected by the group)."

4. It is seconded, is debatable, is amendable, and requires a majority vote.
- E. The motion to AMEND is used to change certain parts of a motion.
1. An amendment may insert or add words, strike out words, or substitute a word, phrase, or complete question.
 2. The amendment must not destroy the original intent of the motion it is amending.
 3. If a second amendment is made, it must amend the first amendment only.
 4. In voting, the second amendment (if there is one) is voted upon first, then the first amendment, and finally, the original motion.
 5. The wording is, "I move to amend by adding. . .," or "I move to amend by striking out. . .," or "I move to amend by substituting. . . for . . ."
 6. The motion to amend is seconded, is debatable, is amendable, and requires a majority vote.
- F. The motion to LIMIT DEBATE is used to restrict the number of times or the length of time a speaker may speak.
1. It should be used only when absolutely necessary.
 2. The wording is, "I move to limit debate on this question to 20 minutes" or "I move to limit each speaker's time to 3 minutes on this question."
 3. It is seconded, is not debatable, is amendable, and requires a two thirds majority vote.

III. Privileged motions are not related to the question at hand and are so called because they may be introduced when main business is being carried on.

- A. The motion to FIX THE TIME TO WHICH TO ADJOURN interrupts all business.
1. It take precedence over all other questions.
 2. If made when no business is pending, it is a main motion and may be debated.
 3. The wording is, "I move that we adjourn at 11:00 P.M."
 4. It is seconded, is not debatable, is amendable, and requires a majority vote.
- B. The motion to ADJOURN may interrupt any business except a speech or voting procedure.
1. It is highest in rank except for the motion to fix the time to which to adjourn.
 2. The wording is, "I move that the meeting be adjourned."
 3. It is seconded, is not debatable, is not amendable, and requires a majority vote.
- C. The motion to RAISE A QUESTION OF PRIVILEGE demands prompt attention.
1. The speaker does not seek recognition but merely rises and states his question.
 2. Questions of privilege include such things as noise disturbances, improper lighting or heating, etc.
 3. The chairman may rule on the question or allow the group to vote.
 4. The wording is, "I raise a question of privilege. Let's turn on the heat."

5. If not in the form of a motion, it need not be seconded, is not debatable, not amendable, and requires no vote.
6. If in the form of a motion, it is seconded, is debatable, is amendable, and requires a majority vote.

IV. Incidental motions stem from present business and must be taken care of before more business is introduced.

- A. The motion to RAISE A POINT OF ORDER is used when a violation in parliamentary procedure is noted.
 1. The member need not wait for recognition from the chair, but may rise and state his point of order.
 2. The chairman will decide on the point of order.
 3. If the decision is not satisfactory, the member may appeal to the group.
 4. The wording is, "I rise to a point of order. The result of the voting was not announced."
 5. It is not seconded, is not debatable, is not amendable, and requires a vote (majority) only if it is appealed.
- B. A REQUEST TO WITHDRAW A MOTION may be made by the maker of a motion before that motion is voted upon.
 1. He merely rises and asks to withdraw his motion.
 2. If anyone objects, the original motion must be voted upon.
 3. It is not seconded, not debatable, not amendable, and requires no vote except informal approval.

CLASSIFICATION OF MOTIONS ACCORDING TO USE¹³

	<u>Second needed?</u>	<u>Amend- able?</u>	<u>Debat- able?</u>	<u>Vote</u>
To suppress or hasten action				
1. Previous question	yes	no	no	2/3
2. Limit debate	yes	yes	no	2/3
3. Take from the table	yes	no	no	maj.
To delay action				
1. Lay on the table	yes	no	no	maj.
2. Postpone to definite time	yes	yes	yes	maj.
3. Refer to committee	yes	yes	yes	maj.
To prevent action				
1. Withdraw a motion	no	no	no	maj.
2. Postpone indefinitely	yes	no	yes	maj.
To maintain rules and order				
1. Questions of privilege	no	no	no	*
2. Questions of order	no	no	no	*
To close a meeting				
1. Recess	yes	yes	no	maj.
2. Adjourn	yes	no	no	maj.

* Requires only the chairman's decision; requires a majority if appealed.

¹³ Howard L. Hunton, Essentials of Effective Public Speaking (New York: Longmans, Green and Co., 1948), p. 155.

Duties of Officers and Members

- I. The presiding officer is referred to as the chairman or president.
 - A. He must be able to use parliamentary procedure in maintaining order.
 - B. The chairman must be impartial to all members.
 - C. He should see that one matter of business is being discussed at a time.
 - D. He should state each motion correctly, conduct the voting of it, and report the result.
 - E. The presiding officer should always refer to his office as "the chair," not "I."
 - F. He should decide points of order accurately and promptly.
 - G. The chairman will offer no personal opinions while in the chair.
 - H. He should be courteous, tactful, and prompt.
 - I. The president should delegate some authority to every member, not just a select few.
- II. The vice president will preside in the president's absence; therefore, he should be as qualified as the president.
- III. The secretary is very important.
 - A. He calls the roll.
 - B. He keeps an accurate record of the business at each meeting.
 - C. The secretary keeps all papers belonging to the organization.
 - D. He handles all correspondence unless there is a special corresponding secretary.

- IV. The treasurer is responsible for the paying and receiving of money.
- A. He must keep an accurate record.
 - B. The treasurer may pay out money only when he is authorized by the constitution, the by-laws, or by a vote of the group.
 - C. He should report to the group at reasonable intervals.
- V. Of course every member has duties.
- A. He supports his club and his officers.
 - B. He is familiar with parliamentary law.
 - C. The member should address all his remarks to the chairman.
 - D. He should not monopolize the discussion.
 - E. Courtesy and tact are necessary.
 - F. A willingness to serve on committees or as an officer marks the good member.
 - G. The member should gracefully accept the outcome of any voting.

Committees

- I. A committee is a group assigned to do a special job.
- A. A committee does the work which is too time-consuming or otherwise impossible to be handled effectively in a regular meeting.
 - B. The committee members are appointed by the chair or elected by the group as a whole.
 - C. The committees submit their reports for approval of the whole group.

II. There are two main types of committees.

- A. A special committee is a temporary one delegated to do such a job as seek a site for a convention or investigate the prices of bands for a dance.
- B. A standing committee serves a definite term of office, usually the same term as the officers.
 1. These committees handle the permanent chores and include social and membership committees.
 2. Standing committees are often provided for in the by-laws.

The Constitution and By-Laws

I. Most constitutions include these items:

- A. The name of the society.
- B. Object.
- C. Qualifications of members.
- D. Officers and their election.
- E. Meetings of the society.
- F. The method of amending the constitution.

II. The by-laws include:

- A. Dues.
- B. Duties of Officers.
- C. Committees.
- D. Meetings.
- E. Amendments.
- F. Quorum.
- G. Parliamentary authority.

CHAPTER VII

DEBATE

Introduction

We often hear someone say, "But there is another side to the story." The person who says that is recognizing the fact that a certain issue is controversial. It is a point for debate or argument.

When there is no debating of a controversial question, it is a dangerous sign. It may mean that people are too lax or lazy to defend their points of view, or it may mean that an entrenched power will not allow any opposition. In a democracy there has to be debate. The people must be willing to spend energy in discussing and debating important issues of the day. If they do not use this tool, it is possible that it could be taken from them as has happened too many times in the history of the world.

Now, is a good time to learn some of the basic principles of debate. Remember that it is a speech activity, and you will be giving speeches such as those you have delivered before. There are some new techniques to learn, however; and we will discuss them along with a general background of debate.

A Brief History¹⁴

- I. Debate of one kind or another has been carried on for a long time.
 - A. There were forms of debate practiced in the days of Confucius and Buddha.
 - B. Socrates and Demosthenes of ancient Athens used debate to arrive at the truth of certain matters of the time.
 - C. Some of the great Romans who participated in oral argumentation were Cicero, Mark Antony, and Quintilian.
 - D. The Parliament of England emerged in 1265 as a producer of debates and debaters of high quality.
 - E. The days of the French Revolution were filled with the debating of Mirabeau, Marat, Danton, and Robespierre.
 - F. America has produced her share of outstanding debaters.
 1. On the roster of pre-revolution stalwarts are the names of Samuel Adams, James Otis, and Patrick Henry.
 2. With the rise of American power, there came Henry Clay, John C. Calhoun, and Daniel Webster.
 3. The famous debates of 1858 between Stephen A. Douglas and Abraham Lincoln who were running for the same senatorial seat will not be forgotten.
 - a. There were seven of them in all, and they were presented on open public platforms.

¹⁴ Alan Nichols, Discussion and Debate (New York: Harcourt, Brace and Company, 1941), pp. 443-466.

- b. Each speaker was allowed ninety minutes for his case.
 - c. The main issue was whether the new territories should be allowed to have slaves.
 - d. Lincoln was defeated by Douglas in the senatorial election of Illinois, but won the presidency from Douglas in 1860, apparently on the basis of what Douglas had said during the classic debates of 1858.
- G. The first interscholastic debate was between Yale and Harvard in 1892.
- H. High schools later got the idea, and here we are.

Why Debate?

- I. Debate develops the ability to uncover needed information.
- II. You learn to speak while on your feet.
- III. Understanding is gained from studying all sides of a controversial issue.
- IV. You become familiar with a worthy topic.
- V. Your speaking effectiveness may improve.
- VI. You have the opportunity to learn good sportsmanship.
- VII. Debate can develop courage and lessen fear.
- VIII. It is a preparation for after-high school activities in college, in your work, and in community affairs.

What is Debate?

- I. Debate is a formal oral argument which follows a set pattern.
- II. Two sides of an important question or proposition are presented.
- III. The question is worded to propose a change.
Examples:

Resolved, that all citizens of age eighteen be allowed to vote.

Resolved, that radio be required to spend at least 10 per cent of its time in educational broadcasting.
- IV. In the standard debate, two teams of two members each discuss the question.
 - A. Each member is allowed a certain period of time (eight to ten minutes) to present his constructive or first speech.
 1. The First Affirmative begins the debate followed by the First Negative.
 2. The Second Affirmative is next, and the Second Negative follows him.
 - B. When each has spoken once, each speaker is allowed to give his rebuttal which is usually one half as long as the constructive.
 1. The Negative opens the rebuttal period.
 2. The Affirmative closes the rebuttals.
 - C. The Affirmative has the advantage of opening and closing the debate because they have the burden of proving the need for a change as indicated by the proposition.
- V. Each speech is similar to the type you have given.
 - A. The body of it is organized around main heads and sub-heads.

- B. The main heads are backed up by evidence and logic.
- VI. The aim in debate is to effectively present evidence and logic in an attempt to prove the main points (main heads) of your case.
- VII. Your debating will be judged on several counts.
- A. You should show skill in organization and analysis of the question.
 - B. The use of evidence will be evaluated.
 - C. Your reasoning ability and use of argument are important.
 - D. Your skill in rebuttal is noted.
 - E. Other important points are speaking ability, attitude, and teamwork.

The Duties of the Speakers

- I. Since the First Affirmative speaker starts the debate, he must take care of preliminaries.
- A. He may have his main points memorized, but he should not forget to be conversational.
 - B. It is his task to give a brief history of the question and to define the terms of it.
 - C. He must point up the need for the change as indicated by the question.
 - D. He will take up one or two main arguments but leave most of them for his colleague to handle.
- II. The First Negative starts the clashing.
- A. One of his first jobs is to discuss any disagreement of terms.
 - B. He should attempt to point out any weaknesses in the arguments of the Affirmative.

- C. The First Negative should raise doubts and objections as to the validity of the Affirmative arguments.
 - D. His speech should attack that of the First Affirmative in an attempt to keep the opposition on the defensive.
 - E. Sound reasoning and evidence are necessary to accompany this attack.
- III. In general, the second speakers will refute arguments of the opposition, give summaries of the debate, re-establish fallen arguments, and bring out new arguments.
- IV. Your rebuttal (or answer) speech consists mainly of refutation.
- A. You should have extra evidence with which to refute the opposing arguments, but remember that it is illegal to introduce a completely new argument in the rebuttal.
 - B. Have added evidence to use in strengthening your own contentions.
 - C. Attempt to make your rebuttal as smooth and as convincing as your constructive speech.

Materials

- I. Much evidence is needed in debate.
 - A. Where do you look for information?
 1. Consult the card catalog for books on the question.
 2. Use the various reference books of information such as almanacs and the encyclopedia.
 3. Check the Readers Guide to Periodical Literature.

4. Government publications may be useful.
 5. Certain private organizations give material free.
 6. You might write to public officials for information, or have an interview with them.
- B. Read all you can on the debate question.
1. Take notes on handy cards you can use while speaking.
 2. Get a system for cataloging your evidence.
- C. Follow the standards for judging all materials.
1. Select an ample amount.
 2. Be sure it is relevant to the question.
 3. It must be reliable.
 4. It must be suitable to the audience and the occasion.

Suggestions

- I. Here are some suggestions for the Affirmative.
- A. Stress your main heads, and make the Negative respond to them.
 - B. Be confident, and do not allow yourself to be put on the defensive.
 - C. Accept the burden of proof, but if the Negative offers a plan to cure the ills (counter-plan), give them some of the burden.
 - D. If you are able to accept a Negative counter-plan and incorporate it in your case, it may damage the Negative case.

II. The Negative is more the aggressor.

- A. Adapt the Affirmative issues to your own main heads.
- B. Be able to make a change in your attack if the Affirmative comes out with an uncommon approach.
- C. Keep up the attack, and make the Affirmative show a need for the change with an adequate plan to answer that need.
- D. Constantly remind the Affirmative of basic arguments they have missed.

III. Devices of strategy are useful.¹⁵

- A. Throw questions out to the opposition.
 - 1. This will cause them to use up time.
 - 2. It may throw them off the track.
 - 3. It may force them into a dilemma.
- B. Avoid challenges such as, "Just give us one good reason."
 - 1. If they produce one good reason, they have gained an important point.
 - 2. Debates have been lost by this practice.
- C. Emphasize your strong points, and minimize your weaker ones.
- D. Attack the opposition's weak points forcefully.
- E. You may gain a point by withholding some important bit of evidence until the opposition asks for it.

¹⁵ Carroll Pollock Lahman, Debate Coaching (New York: The H. W. Wilson Company, 1930), Pp. 145-160.

- F. Sometimes it is wise to admit a point to the opposition, particularly if it is minor and they have spent a lot of time discussing it.
- G. It is often good strategy to not show your hand until late in the constructive period.

IV. Here are some general suggestions.¹⁶

- A. Take nothing for granted on the part of the audience or the judge.
 - 1. You are familiar with the question, but others may not be.
 - 2. Use a simple and direct approach.
 - 3. Organize your material around main contentions.
 - 4. Use transitions, and summarize frequently.
 - 5. When making a point, tie it in with your case.
 - 6. Avoid detail in statistics.
- B. Do not use authorities too frequently as you must also present ideas of your own.
- C. Remember, it is better to have two well-developed main heads than six weak ones.

V. Delivery is very important.

- A. Be conversational.
- B. Talk to the audience, not to the opposition.
- C. Be confident.
- D. Be natural, and don't be afraid to use humor.

¹⁶ Ibid., pp. 121-124.

- E. Have a friendly and courteous manner.
- F. Avoid the use of sarcasm and ridicule.
- G. Speak clearly.

SUMMARY, RECOMMENDATIONS, AND CONCLUSIONS

Summary. A content-procedure outline for the Speech Arts I course of Lodi Union High School has been prepared. Chapter I deals with a basic pattern of organization for all speech making. It is hoped that these fundamentals will set the tone for the rest of the work.

Chapter II discusses the physical and mental processes involved in speech making along with an explanation of the four vocal characteristics.

The remaining five chapters give basic material necessary for a study of and participation in oral reading, radio broadcasting and listening, group discussion, parliamentary procedure, and debate.

Recommendations. It might be recommended that further study on a beginning text in speech concern itself more with the listening aspects of speech. Some attention has been given to this topic in the chapter on radio. Perhaps it would be advisable to have the importance of listening pervade the entire work; however, in its present form, the instructor may add whatever other material he wishes.

The adding of sample assignments and activities following each chapter possibly would enhance the

effectiveness of such a text as this. The author has carefully tried to present basic essentials only, in order to allow the teacher to direct the course of study as he sees fit. Activities and assignments would impair freedom of instruction or increase total effectiveness, depending upon who the instructor is.

Conclusions. The worth of such a work as this may be evaluated only after it has been tested. After some experimental classroom use by the author, he is satisfied that the approach has merit.

It might be argued that this framework, while giving basic essentials, ignores the art and esthetic beauty of oral discourse. This would be true if the outline were read by the students without comment by a teacher. It is incumbent upon the teacher to add to and "color" the material as he sees fit. It might more correctly be said that the instructor has the opportunity to edit each unit to suit his philosophy; therein lies the value of this outline.

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