The Teaching of Speech in the Junior High School.

Mary Coates

*Louisiana State University and Agricultural & Mechanical College*

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THE TEACHING OF SPEECH IN THE JUNIOR HIGH SCHOOL -- A PROGRAM BASED ON A STUDY OF THE PHYSIOLOGICAL AND PSYCHOLOGICAL CHARACTERISTICS OF THE JUNIOR HIGH SCHOOL PUPIL

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in The Department of Speech

By Mary Coates
B. A., University of Akron, 1931
M. A., University of Wisconsin, 1935
1942
ACKNOWLEDGMENT

to

Dr. Claude E. Kantner

for his guidance and valuable assistance
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ABSTRACT

About a decade ago, speech training in the junior high school was definitely in its infancy. No course of study had been prepared; no textbooks had been published; and nothing had been written pertaining to the teaching of speech on the junior high school level.

Oddly enough, the situation today is practically the same as it was then. Just four textbooks have been written within the past ten years. And, only one formal course of study has been prepared.

Because of this dearth of information pertaining to junior high school speech methods and materials, the author has undertaken to make a thorough study of the physiological and psychological characteristics of the junior high school child; and, on the basis of these findings, to organize a detailed course of study for the training of the pupil's speech skills.

In connection with this study, a thorough investigation was made of statistical evidence, professional opinions and textbooks in the field of psychology and education, in order to determine the physiological and psychological characteristics of the junior high school pupil. From these data, conclusions were drawn relative to the child's interests and abilities. Finally, a detailed course of study was formulated to fit the child's needs.

In studying the characteristics of the junior high school child, the following observations were made:
1. **Physiological:**

   a. The average junior high school pupil has a period of accelerated growth just before sexual maturation (i.e., puberty). The growth spurt occurs approximately between the ages of 12 and 13½ in girls, and 13½ and 15 in boys.

   b. When the pupil passes from the prepubertal to the postpubertal stage of development, the male testes and female ovaries begin to secrete hormones which have to do with reproduction; a marked development takes place in the girl's hips and mammae; the boy's beard begins to grow, and his voice undergoes a change.

2. **Psychological:**

   a. The average junior high school pupil's intellectual level is lower than that of the average senior high school pupil.

   b. The junior high school pupil's feelings of anxiety and awkwardness may be caused by such things as sudden growth in height; downy beard; sudden enlargement of genitals; menstrual periods (in girls) and voice changes (in boys).

   c. The seventh grade pupil likes make-believe games and guessing games; topics dealing with adventure and animals; stories dealing with home and school life.

   d. The eighth grade pupil is interested in topics dealing with current events, famous people; tales of adventure and animal stories; customs, manners and etiquette.
e. The ninth grade girl is particularly interested in reading books (pertaining to travel, adventure, and romance), going to movies, and social dancing; the boy of this age particularly likes competitive sports, travel, and adventure stories.

Considering all of these data in the light of the junior high school child's educational needs, it is concluded that the pupil should have:

1. Ample facilities for the exploration of his interests and abilities.

2. A mature and well-balanced teacher
   a. Who can guide him without overt restriction.
   b. Who has a bachelor's degree in the principal subject to be taught; training in adolescent psychology; also, educational courses dealing particularly with junior high school problems.

3. A course of study so designed as to aid him in making necessary social and school adjustments.

Although in many respects every course in the junior high school curriculum can play its part in developing the individual child, training in speech is of particular value in this respect since the speech units and the methods and materials used can be designed especially to develop the child's speech skills and to fit his social needs.

For example, the average eighth grade pupil is especially interested in social manners and etiquette. To aid in satisfying this interest, a speech project in the form of a social tea may be planned. In preparation for this social event,
the child may be taught how to introduce people, and how to
start conversations and keep them from lagging.

It should be kept in mind that a speech course can be
organized for any age level. But since it is at the junior
high school age that the child is experiencing the problems
of "growing up", it seems feasible at this time to place
special emphasis on the development of speech skills so as
to aid the pupil in making his social adjustments. Therefore,
it is with these factors in mind that the following sugges-
tions are made, relative to the formulating of a junior high
school speech course.

Because the seventh grade pupil is beginning to substitute
his childhood interests for new adult interests, it is suggested
that he first have a semester's "broadening and finding course"
to help him determine his capacities and abilities and adjust
himself to his new problems of "growing up."

During the first part of the course, training may be
given in bodily freedom in order to eliminate any feelings of
embarrassment or awkwardness, and to help him in developing
poise and self-confidence. To satisfy his interest in group
games, units in choral reading and creative dramatics may be
given.

In the eighth grade, a child is beginning to feel even
more "grown up" than he did in the seventh grade, and his
speech course may be somewhat more formalized. The goal may
well be to train the individual to speak effectively in the
classroom, in social situations, and before an audience. Dur-
ing the first semester, such units as Visible Action, Voice,
Social Conversation, Story Telling, and Interpretation may be given, while during the second semester—because the child's special interest is current events—stress may be given to such units as Discussions, Parliamentary Procedure, and Public Speaking.

By the time a pupil reaches the ninth grade, he is becoming more and more interested in the opposite sex; therefore, such units or projects as Group Acting, Stagecraft, One-Act Plays, and Three-Act Plays may be used, so as to give the child opportunities for working cooperatively with both boys and girls.

The dissertation contains the detailed course of study.
INTRODUCTION

About a decade ago, speech teaching in the junior high school was definitely in its infancy. No courses of study had been prepared; no text books had been published; and nothing had been written pertaining to the teaching of speech on the junior high school level.

Oddly enough, the situation today is practically the same as it was then. Just four text books have been written within the past ten years, and only one formal course of study has been prepared. As far as junior high speech methods are concerned, very little has been written on the subject.

A survey of speech literature gives evidence of these statements. After a thorough study of the Reader's Guide, The Quarterly Journal of Speech, and Speech Monographs, the writer found that the only materials available at the present time are the following:

BOOKS


Dodd, Celeste V. and Seabury, Hugh F., Our Speech (Austin, Texas: The Stock Company, 1941).


Speech Monographs contains a list of all known theses and dissertations in the field of speech.
MAGAZINE ARTICLES


THESES

Coates, Mary, Fundamentals of Speech Course for the Junior High School, University of Wisconsin, 1938.

Jerome, Eldon King, A Comparison of Adolescent Males Undergoing Change of Voice as to Chronological, Mental and Skeletal Ages, Northwestern University, 1936.

Lance, Harlen E., Projects in Reading Aloud for Junior High School Students Emphasizing Voice Improvement, University of Iowa, 1939.

McKelvey, Paul D., Dramatics in the Junior High School, University of California, 1934.

Sherman, Dorothy Helen, An Objective Study of the Ability of Junior High Pupils to Use Descriptive Language, University of Iowa, 1938.

Even though there is this scarcity of junior high school materials in the field of speech, no such dearth is found in the field of psychology. For psychologists have studied the child of junior high school age in great detail, and have written voluminously about his problems as an adolescent.
Because there is such a great amount of information on this subject in the field of psychology, which should be of interest to speech teachers, and such a dearth of material in the field of speech, it seems evident that the speech problems of the junior high school pupil should receive special consideration by teachers of speech. A thorough study should be made of the physiological and psychological characteristics of the junior high school pupil, and the findings applied to the problem of determining the educational materials and techniques that can be used profitably in developing speech skills during the junior high school period.

But, before proceeding further, perhaps an explanation should be made for the author's particular interest in this matter of junior high school speech methods and materials. The "germ" for this study was acquired some ten years ago, when the writer (who had just become head of the speech department of the Roosevelt Junior High School in Oklahoma City) was confronted with the situation described at the first of this discussion,—no junior high text books; no courses of study; no guides for speech teaching! Because of this lack of materials, the following four years were spent in planning courses and trying out various methods, while the author was teaching junior high school speech classes.

Since that time the writer's interests in junior high school speech have continued to develop. Because there seemingly is still a definite need in the speech literature for information pertaining to junior high speech methods, the present study has been undertaken.
Problem:

To study the junior high school pupil from the standpoint of physiology and psychology, in order to determine his speech needs, and to discover the most effective methods available for the development of his speech skills.

Background Material:

In order to gather background material for the present study, the author visited the Oklahoma City school system, December 16-19, 1941, and had personal interviews with the junior high school speech teachers, junior high school principals, the directors of elementary and secondary education and the superintendent of schools. During the interviews these questions were asked:

1. Do you think that the characteristics of junior high pupils are such as to require special methods for the teaching in junior high speech courses?

2. Do junior high teachers need special qualifications for the teaching of junior high speech courses?

3. Do you think there is a special problem caused by "mixed group" in junior high speech classes? (By "mixed group" is meant a class which is made up of pupils, some of whom have reached adolescence, and some of whom have not.)
In response to the survey, 18 out of the 20 people interviewed, expressed the opinion that the characteristics of junior high school pupils are such as to require special methods for the teaching of speech courses.

In answer to the second question, 16 individuals replied in the affirmative, and 4 in the negative. In other words 80 per cent of the group said that junior high teachers require special qualifications for the teaching of junior high speech courses.

The answers to the last question show that most of those interviewed believed that mixed grouping did not create special problems. Eighteen answered in the negative and only two in the affirmative.

Obviously, this survey is not to be considered as a final or authentic check regarding the problems in question. However, it does serve as an indication that:

1. A study needs to be made of the physiological and psychological characteristics of the junior high school pupil in order to determine his speech problems and speech needs.

2. Junior high teachers need to have special qualifications in order to be equipped to teach junior high speech courses.

This study proposed to consider these problems. First, however, it is necessary to determine the normal age range for junior high school pupils. Regarding ages of junior high school pupils, Smith, in his book, The Junior High School, writes:
The child who enters the elementary school at the age of six, and makes regular progress thereafter, should enter the junior high school beginning with the seventh grade, at the age of twelve. It is customary, however, to allow a range of one full year for each grade, so that a child who enters the six-year elementary school at six or seven and completes it at twelve or thirteen is regarded as making normal progress. A careful study of the children who rightfully belong in the three-year junior high school shows that they are primarily children twelve to sixteen years of age.2

From Smith's writings, then, it is to be concluded that in the average case, the seventh grade pupil is 12 or 13 years old; the eighth grade pupil is 13 or 14; and the ninth grade pupil is 14, 15, or perhaps 16 years old.

Procedure:

First, an intensive review of the literature on adolescent problems was made. This involved a thorough study of the junior high school pupil under two main divisions:

a. From the standpoint of physiological characteristics.

b. From the standpoint of psychological characteristics.

Second, a survey was taken of all writings presently available (in the fields of psychology, education, and speech) pertaining to the teaching of speech to the junior high school pupil. The following considerations formed the basis of this survey:

What has been said in psychological literature about special adaptation of speech to the junior high school pupil?

b. What has been said in educational literature about special adaptation of speech to the junior high school pupil?

c. What has been said in speech literature about special adaptation of speech to the junior high school pupil?

d. Have speech authors given any special consideration to the junior high school pupil and his problems in their discussion of speech methods?

Third, the findings of the foregoing portion of this study were used in the development of a discussion of materials and methods to be used in the teaching of speech to junior high school pupils. The following questions were considered in this discussion:

a. What speech materials are best suited for the junior high school pupil?

b. What speech methods should be used for the junior high school pupil?

c. What types of projects and exercises are most suitable for the junior high school pupil?

d. What special characteristics are desirable for teachers of the junior high school pupil?

Based on the consideration of these various questions, a detailed course of study for junior high school work in speech was evolved. It is presented in the last three chapters of this study.
Chapter One

PHYSIOLOGICAL CHARACTERISTICS OF THE JUNIOR-HIGH SCHOOL PUPIL

Since the days of G. Stanley Hall, psychologists have been making an extensive study of the adolescent\(^1\) child. They have been analyzing the problems of his prepubertal as well as his pubescent and postpubertal years,\(^2\) and have been writing copiously about his characteristics and peculiarities.

One of their primary concerns has been that of ages of onset of pubescence. As early as 1908, Crampton\(^3\) made a study of the appearance of pubescence of 3,885 grammar and high school boys in New York City. Then, later, in 1916, Baldwin\(^4\) collected similar data pertaining to 1,241 grammar and high school girls. Findings of these two studies appear in Table I, page 9.

From this table it is noted that the condition of pubescence has a wide age range; and that this range for boys is about 1½ or 2 years less advanced than for girls. Moreover, it is indicated that pubescence occurs at various ages in

\(^1\)Adolescent, as the term is generally used by psychologists today, refers to that period of the individual's life between childhood and adulthood, in which he achieves a physiological maturity and a certain measure of social independence.

\(^2\)Since the time of Crampton (1908) criteria for the designation of periods of development in boys have been three-fold: prepubertal being used to refer to those who have no pubic hair, pubescent to those who have pigmented, straight pubic hair, and postpubertal to those whose pigmented pubic hair has acquired a kink or twist. In the case of girls, psychologists make only a two-fold division, prepubertal being used to refer to those who have not reached menarche, and postpubertal to those who have attained menarche.

\(^3\)O. W. Crampton, "Physiological Age,—A Fundamental Principle", American Physical Educational Review (Boston, 1896--), XIII, No. 34, 150.

### TABLE I

**Percent Pubescent at Various Ages**  
(after Crampton and Baldwin)

<table>
<thead>
<tr>
<th>Age</th>
<th>Boys</th>
<th>Girls</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>0.0</td>
<td>6.26</td>
</tr>
<tr>
<td>10.5</td>
<td>0.0</td>
<td>19.23</td>
</tr>
<tr>
<td>11</td>
<td>12.25</td>
<td>37.95</td>
</tr>
<tr>
<td>11.5</td>
<td>23.26</td>
<td>84.86</td>
</tr>
<tr>
<td>12</td>
<td>25</td>
<td>37.87</td>
</tr>
<tr>
<td>12.5</td>
<td>28</td>
<td>39.46</td>
</tr>
<tr>
<td>12.75</td>
<td>28</td>
<td>17.74</td>
</tr>
<tr>
<td>13</td>
<td>24</td>
<td>14.54</td>
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<tr>
<td>13.25</td>
<td>20</td>
<td>7.81</td>
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<td>6.12</td>
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<td>13.75</td>
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<td>14</td>
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<tr>
<td>14.25</td>
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<td>17.74</td>
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<td>14.5</td>
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<td>14.75</td>
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<td>15</td>
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<td>15.75</td>
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<td>17.74</td>
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<tr>
<td>16</td>
<td>0</td>
<td>17.74</td>
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<td>16.25</td>
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<td>17.74</td>
</tr>
<tr>
<td>16.75</td>
<td>0</td>
<td>17.74</td>
</tr>
</tbody>
</table>

5The individual remains in a pubescent state over a period of time; hence these percentages do not add up to 100 percent.

6As indicated in the Introduction, page 1, the average seventh grade pupil is 12 or 13 years old; the eighth grade pupil is 13 or 14; and the ninth grade pupil is 14, 15, or perhaps 16 years old.

7In the case of the boy, the criterion for pubescence was the appearance of pigmented straight pubic hair. In the case of the girl, the usual criterion of the menarche was not used; but instead the menstrual flow, the appearance of subcutaneous fat, enlargement of breasts, and axillary hair were used as combined criteria.
different boys and girls and should not be thought of as
being characteristic of one particular age group, either of
one sex alone, or of both sexes taken together.

According to growth studies, the child's development
between the ages of eight to ten or eleven is relatively slow;
however, within a year or so he usually experiences a sudden
and marked spurt in physical growth.\(^8\) His skeleton grows, his
weight increases, his glands and internal organs grow; "in fact
there is hardly a structure in the body that is not altered
in some way!".\(^9\)

As early as 1891, Bowditch\(^10\) conducted anthropometric
studies regarding prepubertal growth. At that time he found
that a period of accelerated growth occurs just before
puberty;\(^11\) moreover, that this growth spurt occurs earlier
in large children than in small children.

Similarly, in 1932, Boas\(^12\) found that the period of most
rapid growth somewhat preceded the onset of menstruation, and
that the most rapid increase in height occurred about a year
prior to menarche.

Research studies of Baldwin, Crum, and Smedley also show
a definite increase in the percentage of gain in weight and

\(^8\) Florence L. Goodenough, *Developmental Psychology* (New

\(^9\) Luella F. Cole, *Psychology of Adolescence* (New York:
Farrar and Rheinehart, 1936), 17.

\(^10\) H. P. Bowditch, "The Growth of Children Studied by Galton's
Percentile Grades," 22nd Annual Report-Massachusetts Board of
Health (Boston, 1891--), XXII, 476-525.

\(^11\) Puberty, as the term is used by present day psychologists,
serves to designate menarche in the girl, and the appearance
of the first pigmented pubic hair in the boy.

\(^12\) F. Boas, "Studies in Growth," *Human Biology* (Baltimore,
height between the ages of 12 and 14 or 15 for both boys and girls. Summarizing these studies, together with those of Boas, Gilliland formulated a table showing age changes in height and weight. Gilliland's findings appear in Table II, page 12.

A study of the table reveals that the average boy shows more increase in the percentage of gain of weight and height between the ages of 12 and 14 than does the girl at this period.

In 1937, Frank K. Shuttleworth made a study of growth trends of a group of girls menstruating before eleven years and six months as compared to girls menstruating after age fourteen years and five months. His findings showed that girls who mature early are taller up to the age of 15 in respect to leg length, and to 17 in respect to sitting height. His studies also revealed that a period of accelerated growth occurs in girls approximately between the ages of 12 and 13½.

In 1937, Herman G. Richey made a study of the relation of accelerated, normal and retarded puberty to the height and weight of school children. He, too, found that girls exhibit a prepubertal growth spurt between the approximate ages of 12 and 13½. Similarly for boys, he found evidence of a prepubertal growth spurt; however, the boy's spurt usually occurs about a year and a half later than that of the average girl.


<table>
<thead>
<tr>
<th>Age Changes in Weight and Height</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(after Gilliland)</td>
<td></td>
</tr>
</tbody>
</table>

**Table II**

**Age Changes in Weight and Height**

<table>
<thead>
<tr>
<th>Height in inches</th>
<th>Weight in pounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boy</td>
<td>Girl</td>
</tr>
</tbody>
</table>

---

Then, in 1938, Paul and Juanita Boynton made further studies of anatomical development. In order to make a comparison of growth rates of various parts of the body, they treated the data of numerous workers. Their findings are indicated in Table III, page 14.

From these data, it is noted that there are some marked variations in growth between childhood and adulthood. For instance, the 5½ year-old-boy's weight is just thirty-three percent of what it will be at 17½ years of age, and his breathing capacity is only twenty-five percent as great as it will be twelve years later. A study of the entire table reveals a lack of uniformity of the parts of the body between the ages of 8½ and 17½; also a very marked spurt in anatomical growth between the ages of 11½ and 14½.

Reviewing these studies of the Boyntons', together with those of Bowditch, Boas, Gilliland, and Shuttleworth, it is to be concluded, therefore, that:

1. The individual has marked variations in growth between childhood and adulthood.
2. The child has a period of relatively slow growth two or three years prior to his prepubertal growth spurt; this period of slow development usually occurs sometime between the ages of eight and eleven.
3. The child has a sudden and marked spurt in physical growth especially in height, prior to puberty. This growth spurt occurs approximately between the ages of twelve and fourteen or fifteen.
4. The average boy shows a more marked growth spurt during his prepubertal years than does the girl.
### TABLE III

**Growth Increments for Certain Anthropometric Characteristics**

**Based on Retests**

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Sex 5.5</th>
<th>6.5</th>
<th>7.5</th>
<th>8.5</th>
<th>9.5</th>
<th>10.5</th>
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<th>14.5</th>
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<th>16.5</th>
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<td>W.</td>
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<td></td>
</tr>
<tr>
<td>Height</td>
<td>71</td>
<td>75</td>
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<td>F.</td>
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<td></td>
<td>W.</td>
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<td>81</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>F.</td>
<td>40</td>
<td>44</td>
<td>49</td>
<td>52</td>
<td>60</td>
<td>63</td>
<td>73</td>
<td>86</td>
<td>99</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Weight</td>
<td>66</td>
<td>71</td>
<td>74</td>
<td>78</td>
<td>79</td>
<td>80</td>
<td>82</td>
<td>84</td>
<td>86</td>
<td>88</td>
<td>96</td>
<td>99</td>
</tr>
<tr>
<td></td>
<td>F.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>W.</td>
<td>74</td>
<td>77</td>
<td>80</td>
<td>80</td>
<td>85</td>
<td>87</td>
<td>89</td>
<td>97</td>
<td>99</td>
<td>99</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>F.</td>
<td>40</td>
<td>44</td>
<td>49</td>
<td>52</td>
<td>60</td>
<td>63</td>
<td>73</td>
<td>86</td>
<td>99</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Strength</td>
<td>18</td>
<td>21</td>
<td>28</td>
<td>32</td>
<td>37</td>
<td>40</td>
<td>42</td>
<td>45</td>
<td>52</td>
<td>65</td>
<td>79</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>F.</td>
<td>52</td>
<td>59</td>
<td>64</td>
<td>64</td>
<td>70</td>
<td>78</td>
<td>87</td>
<td>97</td>
<td>99</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

5. A postpubertal child has a decrease of growth rate in height and weight, following sexual maturation. As far as motor abilities are concerned, psychological studies indicate that an individual increases slightly in strength as he passes through his prepubertal, pubescent, and postpubertal periods. As early as 1908, Crampton made a study of the strength of grip of boys at each of the several age levels from 13 to 16 years. His findings indicated that the average strength of grip of the right hand of postpubertal boys was about a third greater than that of prepubertal boys of the same age. Similarly he found that postmenarcheal girls were superior in strength to premenarcheal girls of the same age.\(^{16}\)

In 1937 Dimock corroborated Crampton's study of strength of grip of boys. However, his researches involved not only strength of grip, but also included measures of strength of back, arm and shoulder extension, leg extension, and arm and shoulder extension. As a result of his observations, Dimock found that postpubertal boys exceeded prepubertal boys in the various aspects of strength studied.\(^{17}\)


As the individual passes from the prepubertal to the postpubertal stage of development, various bodily changes take place. In connection with this maturation process, the male testes and female ovaries begin to secrete hormones which specifically have to do with reproduction. The girl’s menstrual periods begin. Also, a “marked development takes place in her hips and mammae, and the entire body takes on a new fullness and grace of contour”.18 Similarly, other sexual characteristics begin to manifest themselves in both boys and girls.19 The boy’s face tends to become harder and more angular, while the girl’s face becomes softer and rounder. (These changes are caused by the decreases of fat underneath the boy’s skin and an increase in fat under the girl’s skin.)20 Fine hairs on the boy’s body become coarser, longer, and more pigmented, and his beard begins to grow.21 The hairs on the girl’s body likewise have a tendency to develop but not so markedly as do the boy’s. Also, the girl may have a slight semblance of the boy’s beard. (This is manifested by a growth of the surface hairs on her upper lip slightly heavier than on the other parts of her face.)22

19Paul E. Kubitek, “Sexual Development of Boys with Special Referenced to the Appearance of Secondary Sexual Characters and their Relationship to Structure and Personality Types”. Cited in Shuttleworth, “The Adolescent Period,” Fig. 94-100.
20Shuttleworth, “The Adolescent Period,” Fig. 96 and 97.
21Goodenough, Developmental Psychology, 466.
22Ibid., 466.
Professional opinion holds that striking voice changes take place in the case of boys. Technically speaking, a change of voice (in male adolescents) is a "normal loss of control of voice"...which is "usually evidenced by instantaneous, unpredictable, and involuntary changes of pitch, the reasons for which are not readily apparent. Occasional concomitants of this loss of control of the voice are double resonance, restricted range of pitch, and the appearance of a tremolo.23

Just what relationship voice change has to age and sex has been the concern of psychologists for several years.

In 1937, Eldon K. Jerome of the Mooseheart Laboratory School of Research observed twelve boys undergoing change of voice. The purpose of his study was to note the relationship of voice change of the chronological, mental, and skeletal ages of his subjects. Tables IV and V on page 18 indicate the findings of Jerome's study.

As a result of his observations, Jerome derived the following tentative results:24

1. Mental age is the least consistent measure of children undergoing voice change.
2. Skeletal age correlates more highly with chronological age than it does with mental age.
3. Boys undergoing change of voice who are of the younger chronological ages are, in general, younger skeletally than they are mentally or chronologically.

24Ibid., 652.
### TABLE XIV

**Comparison of the Twelve Subjects on Three Developmental Age Scales**

<table>
<thead>
<tr>
<th>Male Adolescent</th>
<th>C.A.</th>
<th>M.A.</th>
<th>S.A.</th>
<th>Rank on C.A.</th>
<th>Rank on M.A.</th>
<th>Rank on S.A.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>196</td>
<td>189</td>
<td>179</td>
<td>1</td>
<td>1.5</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>175</td>
<td>145</td>
<td>184</td>
<td>5</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>184</td>
<td>192</td>
<td>178</td>
<td>3.5</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>152</td>
<td>148</td>
<td>159</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>5.</td>
<td>147</td>
<td>138</td>
<td>155</td>
<td>10</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>6.</td>
<td>174</td>
<td>171</td>
<td>171</td>
<td>3.5</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>7.</td>
<td>189</td>
<td>189</td>
<td>177</td>
<td>2</td>
<td>1.5</td>
<td>4</td>
</tr>
<tr>
<td>8.</td>
<td>146</td>
<td>154</td>
<td>146</td>
<td>11</td>
<td>6.5</td>
<td>9</td>
</tr>
<tr>
<td>9.</td>
<td>134</td>
<td>123</td>
<td>148</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>10.</td>
<td>150</td>
<td>140</td>
<td>150</td>
<td>9</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>11.</td>
<td>171</td>
<td>154</td>
<td>174</td>
<td>7</td>
<td>6.5</td>
<td>5.5</td>
</tr>
<tr>
<td>12.</td>
<td>173</td>
<td>173</td>
<td>174</td>
<td>6</td>
<td>8</td>
<td>5.5</td>
</tr>
</tbody>
</table>

**Key:**
- C.A.——Chronological Age
- M.A.——Mental Age
- S.A.——Skeletal Age
- All ages given in months.

### TABLE V

**Indices Range in Mid-months Mean Score Age q1 q3 qD s.D. Correlations**

<table>
<thead>
<tr>
<th></th>
<th>Range</th>
<th>Mid-months</th>
<th>Score</th>
<th>Mean Age</th>
<th>q1</th>
<th>q3</th>
<th>qD</th>
<th>s.D.</th>
<th>Correlations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chron. Age</td>
<td>62</td>
<td>172.0</td>
<td>166.75</td>
<td>148.5</td>
<td>184</td>
<td>17.75</td>
<td>19.27</td>
<td>M.A. &amp; C.A.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>r = .88/.046</td>
</tr>
<tr>
<td>Mental Age</td>
<td>66</td>
<td>154.0</td>
<td>159.08</td>
<td>142.5</td>
<td>178</td>
<td>17.5</td>
<td>20.85</td>
<td>C.A. &amp; S.A.</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>r = .85/.034</td>
</tr>
<tr>
<td>Skeletal Age</td>
<td>36</td>
<td>172.5</td>
<td>167.08</td>
<td>155.5</td>
<td>177.5</td>
<td>11.0</td>
<td>13.46</td>
<td>M.A. &amp; S.A.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>r = .72/.098</td>
</tr>
</tbody>
</table>
4. Boys undergoing change of voice who are of the older chronological ages are, in general, younger skeletally than they are mentally or chronologically.

5. Skeletal age gives a more homogeneous grouping of boys undergoing change of voice than does mental age or chronological.

6. Skeletal age would seem to be more closely correlated with change of voice than the criteria of age used.

The most important one of the findings above seems to be that the age range in months for a group of normal boys selected as unquestionably being within the period of change of voice is found to be more restricted when measured according to skeletal age than when measured according to chronological or mental age. In other words, this might indicate that change of voice is definitely a growth phenomenon and therefore may vary to a large extent with either chronological or mental age, but will have to be bound up rather closely with a definite skeletal age. This result, of course, should be weighed in the light of the possibility that skeletal age is always a more restricted measure than either chronological or mental age, regardless of selection of the group measured.

Later, in 1940, Curry made a photophonographic study of the pitch characteristics of six males at each of the three age levels, 10, 14, and 18 respectively. As a result of his study, he found that the greatest separation in pitch level between any two successive age groups was the difference of approximately one octave between the medium pitch levels of the 14 and 18-year-old subjects; that the pitch levels of the 10 and 14-year-old subjects coincided closely near G, while those of the eighteen-year-old subjects were close to C; and that the majority of breaks in voice occurred from frequencies within a relatively narrow range.25

West, Kennedy and Carr, speech correctionists, are of the opinion that the average pubescent boy undergoes a change in voice. They believe that his vocal cords develop rapidly, "almost doubling their length in a few months," and that the other parts of his vocal apparatus grow only in proportion to the rest of his body. 26

Likewise, they say that the girl's vocal cords show an increase in size; but that, however, the increase is very slight in comparison to that of the boy.

West, Kennedy and Carr state further that the membranous linings of the girl's pharyngeal resonators tend to thicken and soften; and, as a result, the voice tends to become somewhat lower, richer and fuller. 27

Let it be emphasized, however, that the writings of West, Kennedy and Carr are merely opinions,—not facts established from actual objective experimentation. Because of the dearth of objective data pertaining to adolescent voice changes, there is still need for scientific investigation in this field.

As far as atypical cases of voice changes are concerned, again it is necessary to rely solely on opinion. Regarding such abnormalities, Moore, in his article, "Glandular Physiology and Therapy—the Testis Hormone", points out that if the adolescent boy is castrated before pubescence or, if, for any reason, his sex glands fail to develop, his voice will not

27 Ibid., 26.
undergo the usual voice change; further, he explains that other sex characteristics likewise will fail to appear.28

Similarly, with the girl. If her sex glands do not develop, or if the pituitary fails to function, she too will manifest abnormal sex characteristics. In her case, menstrual periods may not begin, breasts may not develop, or pubic hair may fail to appear.29

In such pathological conditions (as mentioned in the case of the boy or the girl) the individual may need special medical care.

Reviewing all of the previous cited studies, and professional opinions pertaining to the physiological characteristics of the individual, it may be said that:

1. Pubescence occurs at various ages in different boys and girls. Comparable growth phenomena occur about a year and a half earlier in girls than in boys.

2. The child has a period of relatively slow growth two or three years prior to his prepubertal growth spurt; this period of slow development usually occurs sometime between the ages of eight and eleven.

3. A period of accelerated growth appears just before puberty. It occurs approximately between the ages of 12 and 13½ in girls and 13½ to 15 in boys.

4. The average boy shows a greater percentage of gain of weight and height between the ages of 12 and 14 than


29 Herbert McLean Evans, Journal of the American Medical Association (Chicago, 1883--), 1936, CIV, 464.
does the girl.

5. **Following sexual maturation, the postpubertal child** has a decrease of growth rate in height and weight.

6. The individual increases slightly in strength as he passes through his prepubertal, pubescent, and post-pubertal years, and, in children of the same age there is a difference in strength between those who are prepubertal and those who are postpubertal.

7. As the individual passes through the prepubertal to the postpubertal stage of development, bodily changes take place.
   a. The male testes and female ovaries begin to secrete hormones which have to do with reproduction.
   b. A marked development takes place in the girl's hips and mammae; the entire body takes on a new fullness and grace of contour.
   c. The boy's face tends to become harder and more angular.
   d. The girl's face becomes softer and rounder.
   e. The boy's beard begins to grow.
   f. The girl may develop a slight semblance of the boy's beard.
   g. The boy undergoes a change in voice. The girl's voice tends to become somewhat lower, richer and fuller.

Considering all of these physiological phenomena, it can be readily noted that the junior high school pupil is likely to manifest many of the "normal" metamorphic characteristics,—depending, of course, upon what stage of development he is in,
Chapter Two

PSYCHOLOGICAL CHARACTERISTICS OF THE JUNIOR-HIGH SCHOOL PUPIL

As was indicated in the first chapter of this study, the average prepubertal pupil is likely to undergo definite sexual changes and growth spurts. Some psychologists are of the opinion that when these fundamental changes take place, the child often misunderstands them and as a result is bewildered, embarrassed, awkward and self-conscious.

Similarly, other authorities say he may also become disturbed and uncomfortable, if he hears his acquaintances make such tactless remarks as: "Gracious, how John is stretching out. And look at the size of his feet!" or "My goodness, don't tell me this is little Mary! Why, she used to be such a dainty little girl. I never in the world would have known her."

Pressey says the child may have further feelings of strain and stress if he is made the butt of much "razzing" about such things as: sleeves or trouser legs that have become too short, wrists and ankles that are proportionally too thin, breasts or hips that are over-developed, or hands or feet that are too large. Likewise, the boy may be embarrassed if he is teased about his "downy" beard, or about the squeaks and bass rumbles of his changing voice. The girl may be chagrined if

1 Regarding many of the junior high school pupil's characteristics, no objective data are available. Therefore, in such cases, only general opinions of those who have observed the junior high school pupil have been cited.
Pressey, Psychology and the New Education.
5Goodenough, Developmental Psychology, 48.
4Pressey, Psychology and the New Education, 11.
she is chided about her freckles and moles, or is made the "center of covert and giggling curiosity" because of her first menstruation. Pressey feels that such banter and chidings are likely to make the prepubertal child self-conscious and embarrassed, and as a result may cause him to appear awkward.

Dennis also emphasizes the emotional factor as the probable cause of the adolescent's apparent awkwardness. In his article, "The Adolescent", Dennis says that the "general impression of awkwardness on the part of the adolescent may be due to the fact that he often performs under conditions of "razzing" or under knowledge that he is being closely scrutinized, as when he begins to wear adult clothing, begins to dance, etc."

Then, he goes on to explain that "another factor which may contribute to the impression of awkwardness in the adolescent is the familiar size-age illusion which enters into many judgments concerning children". Because the prepubertal child may be tall for his age, people expect him to have the skill and agility of the older person. Therefore, Dennis feels that this discrepancy between "expected skill and actual skill" may be one of the main reasons why the adolescent appears to be awkward.6

Peter Blos expresses the opinion that the junior high school pupil tends to relieve his feelings of anxiety, awkwardness and embarrassment, by reverting to infantile ways of behavior. Good habits tend to break down, and he employs defenses such as temper tantrums, day dreams, bragging, overeating, et cetera, in order to relieve the feelings of strain

6Ibid., 11.
Dennis, "The Adolescent".
and stress. Blos writes:

The break down of good habits, the return of dirt, disorder, and greediness, the resumption of neurotic fears and nervous habits, the renewed interest in concrete manipulation as opposed to creative activities that call for emotional expression—these and other seemingly inexplicable manifestations of the pre-adolescent period are understandable enough if we see them as an attempt to relieve strain by retreating to infantile ways of gratification. It seems as if the inhibitory and regulative barriers which were adequate for control during the preceding years of elementary school fail to withstand the advance of instinctual powers, which mark pre-adolescence, the initial phase of the adolescent period. Many solid achievements in training and education seem suddenly to disintegrate and give way to forms of behavior which in their quality are related to early childhood. Temper tantrums, day-dreams, bragging, swaggering, sulking, weeping, lying, cheating...are the defenses to which he (the individual) returns when the strains of adolescence are more than he can face...
The tendency to overeat, which is not at all infrequent among adolescents of any age, can also be regarded in many cases as a manifestation of regressive behavior. The security provided by excessive eating offers a means of satisfaction—in times of loneliness and uneasiness—which is doubtlessly infantile in character. Since the character of this indulgence is often vaguely realized by the adolescent himself, he is easily led to feel guilty about it; and if overeating has an effect on his body build, it aggravates the problem further.

By the time the junior high school child reaches pubescence, some psychologists say he may again be confronted with more feelings of anxiety, strain and stress,—for now he must face the problems of sexual maturation. Cole, in her book, Psychology of Adolescence, expresses the opinion that sexual maturity is of infinite importance to the individual, and consequently is the source of much embarrassment. She writes:

'It (sexual maturity) is also the source of infinite embarrassment. The boy's organs not only grow rapidly in size until they will show through his clothing, but they seem to react without his volition. There are any number of boys who are afraid to go to a dance for fear their local stimulation may offend some girl. The

feminine mind rarely seems able to understand that such reactions are purely reflex and are not intentional insults. At night the boy is often distressed by dreams that seem to him highly indecent. In all probability, he masturbates more or less; even if he does not, his nocturnal emissions embarrass and frighten him...

The growth of hair is sure to arouse remarks in the common dressing room of the gymnasium. The hair on arms and legs often makes the boys think themselves hideous. The appearance of hair on the face and the resulting introduction into shaving, while generating a feeling of manly development, is uncomfortable. Especially to be pitied is the boy who has need for some time to start shaving but is not allowed to by his parents. As a final drain on the lad’s patience, his voice can no longer be trusted; it alternately squeaks and bellows. The adolescent boy often will not recite in class, will not sing, will not talk to girls, because he is so afraid of the embarrassing noises he will probably make...

The adolescent girl is almost sure to be embarrassed about her menstrual periods. Many situations give rise to such distress. The chances are she will be forced to stand on the sidelines during competitive games or to stay on shore when the gang is going swimming. Some of the boys are sure to ask her why—and then everyone is miserable...

Girls are usually somewhat concerned about their breasts, especially if they are heavy. In any case, many a girl is deterred from games in which she would love to participate because her breasts move so obviously when she runs or jumps. Some girls are so sensitive that they will not even walk across the room if they think anyone is watching.

Growth anxieties of adolescents are also discussed by Conklin in these words:

Growth anxieties appear easily in adolescence and should be listed as another of the possible personality effects of physical maturation. The girl who has learned the importance of physical maturation may watch her own physical development with some fear that she may not herself be as charming in personal appearances as her dreams had led her to hope. Disproportions which a few months more of growth will wipe out entirely may be the cause of much temporary anxiety.

Summarizing the statements of Pressey, Cole, and Conklin, the following may be listed as possible sources of the junior...
1. Sudden growth in height.
2. Outgrowth of clothes.
4. Downy beard.
5. Sudden enlargement of the genitals.
6. Growth of hair on arms and legs (in boys or girls).
7. Menstrual periods (in girls).
8. Enlargements of breasts (in girls).

The problems of "ideals" also are of vital importance to the average junior high school child; however, (according to Estelle Darrah) the junior high school pupil's ideals most likely will not be the same as those of the elementary school child. In 1898, Miss Darrah conducted a survey of 1440 children between the ages of seven and sixteen. After asking each child the question: What person of whom you have ever heard or read would you most like to resemble? these results were obtained:

1. 48 percent of the pupils at 7 years of age choose acquaintances as their ideals. The curve moves steadily down to 6 percent at 16.
2. 38 percent at 7 years of age choose literary characters; 37 percent at 9; rapid decline to 11 or 12 percent from 12 to 16.

3. 14 percent at 7 years of age choose historical or contemporary great people. The curve swings rapidly upward to 81 percent at 14 and 15 and 80 percent at 16 years of age.

From this study it is noted that the elementary school pupil tends to select an acquaintance for his ideal, while the pupil of junior high school age is inclined to select a contemporary great person or historical character as his "hero".

In 1911 a study similar to that of Miss Darrah's was conducted by D. S. Hill, in the Nashville Public Schools. His findings also showed that the average seven-year-old child prefers an acquaintance as his ideal, while the pupil of junior-high school age selects as his "hero" a public, historical or fictional character.

Just as the junior high pupil's ideals differ from those of other age levels, so do his interests vary. In studying composition preferences, Coleman submitted 300 possible titles to 15,000 children in grades seven to twelve. The titles were grouped into thirty-six different types of subject matter. Thus such titles as My Ideal House or Our Back Yard were grouped under the headings of topics dealing with the home. The six groups showing the highest preferences are indicated in Table VI, on page 29.

From Coleman's study it is noted that the junior high boy shows rather marked differences from the senior high boy in

regard to his composition preferences. However, the junior high girl in her preferences shows little variability with the senior high girl.

As far as reading interests are concerned, again the junior high pupil's preferences vary somewhat from those of the pupils of other age levels. Pressey writes: "For three or four years, beginning with 9 or 10, the boys are interested in tales of active adventure, in invention and mechanics, in the lives of famous men, and in materials and hobbies." Then, commenting on the study of A. M. Jordan, Children's Interests in Reading (University of North Carolina Press, 1926, 103 pages), Pressey says:

A typical study (of A. M. Jordan) showed 32 percent of the books to deal with war and scouting (such as Altemacher's On the Plains with Quater), 29 percent with school and sport after the fashion of Barbour's The Half Back, 16 percent with Boy Scouts and 23 percent with strenuous adventure such as in Mark Twain's Tom Sawyer. Around twelve or thirteen there may be a 'reading craze', when the boy reads more books than ever before or after. Whole series such as the Henty books, may be devoured. Meanwhile the girls read stories of home and school life, and show some interest in the boys' stories of adventure... Books read by girls 10½ to 13½ years old showed that 37 percent were studies of home life such as Little Women, 15 percent stories of school life such as Peggy, a perfect fairy; stories such as Alice's Adventures in Wonderland, 7 percent were love stories, and 10 percent were miscellaneous. Relatively early, girls became addicted to romances and love stories and sentimental trash (a level which may of them seem never to leave); and by the middle teens they are reading adult fiction.

Jordan's studies of newspapers and magazines show almost 100 percent of the younger children looking at the funny paper and, a little latter, interest centering on stories, news, sports. Boys like Popular Mechanics and adventure magazines, of which the Youth's Companion and the American Boy are representative. Such a mixture of fiction and biography as the American Magazine affords was voted as most popular...from age 14 on. The girls turn to such adult magazines as the Ladies Home Journal and the Cosmopolitan; they also like the American
TABLE VI

Composition Preferences of 7,309 Boys and 7,232 Girls

<table>
<thead>
<tr>
<th>Grades</th>
<th>Boys</th>
<th>Girls</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Current Events</td>
<td>Travel</td>
</tr>
<tr>
<td></td>
<td>Outdoor Activities</td>
<td>Adventure</td>
</tr>
<tr>
<td></td>
<td>Adventure</td>
<td>Animals</td>
</tr>
<tr>
<td></td>
<td>Travel</td>
<td>Getting Rich</td>
</tr>
<tr>
<td></td>
<td>Animals</td>
<td>Literary Topics</td>
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<td></td>
<td>Famous People</td>
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<td>Getting Rich</td>
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<td></td>
<td>Outdoor Activities</td>
<td>Outdoor Activities</td>
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Regarding poetry preferences of the junior high school pupil (when he hears the poems read aloud), Lucy Kangley found distinct differences between boys and girls. Studying the poetry choices of 3,944 eighth grade pupils of the Bellingham, Washington Public Schools obtained the results—indicated in Table VII, pages 32-36.

Commenting on the results of her study, Miss Kangley wrote:

1. Girls were highly consistent in their liking for poems that dealt with home life. The boys were equally consistent in not preferring such poems.
2. Both boys and girls appeared to have preferred poems that dealt with their own sex...
3. Boys were most definite in their preference for poems that dealt with crude but colorful characters. When such poems also portrayed action or adventure as they frequently did, their percentages for preference ran high...
4. The boys tended to favor poems that dealt with war and violent action of any sort, while the girls very consistently seemed to rate low all such poems...
5. The girls consistently ranked nature poems higher than did the boys. These, however, were not favorites with either sex.
6. The boys and girls differed widely in humor preference. The girls ranked high poems that were amusing or playful. The boys ranked high poems that were broadly comic.14

In a similar study of prose preferences of the same 3,944 eighth grade pupils of the Bellingham, Washington Public Schools, Miss Kangley found that:

1. Interest in animals was markedly greater with boys than with girls...
2. Interest in nature was twice as great with girls as with boys.16

13 Pressey, Psychology and the New Education, 83-84.
14 Kangley, Poetry Preferences in the Junior High School, Ibid., 87.
TABLE VII

**Sex Differences in Poetry Choices as Indicated by Rankings for Best Liked of 120 Poems**

*(after Kangley)*

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17 Definitions of categories may be found on page 35 of this dissertation.

18 Authors are listed on page 99 of this dissertation.
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>Joy and Pleasure</td>
<td>82</td>
<td>101</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.a</td>
<td>Grantshester</td>
<td>83</td>
<td>83</td>
<td>76.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>SE.b</td>
<td>Eve</td>
<td>84.5</td>
<td>96</td>
<td>89.5</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>The Unpardonable Sin</td>
<td>84.5</td>
<td>59</td>
<td>102</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>Prayer</td>
<td>86</td>
<td>85</td>
<td>78</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>Leisure</td>
<td>87.5</td>
<td>86</td>
<td>82</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>The Mystery</td>
<td>87.5</td>
<td>86</td>
<td>82</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>SE.b</td>
<td>Scythe Song</td>
<td>89.5</td>
<td>106</td>
<td>73.5</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>I.a</td>
<td>Glimpse in Autumn</td>
<td>89.5</td>
<td>89.5</td>
<td>86.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>N.b</td>
<td>The Holly</td>
<td>91</td>
<td>96</td>
<td>82</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SE.b</td>
<td>Chill of Eve</td>
<td>92</td>
<td>106</td>
<td>79.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>N.b</td>
<td>The Islands</td>
<td>93</td>
<td>80.5</td>
<td>95</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>Spring Goeth All in White</td>
<td>94</td>
<td>82</td>
<td>89</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>Do you Fear the Wind?</td>
<td>96</td>
<td>73.5</td>
<td>105.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.a</td>
<td>Forgiveness</td>
<td>96</td>
<td>86</td>
<td>97.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H.b</td>
<td>Greatness</td>
<td>96</td>
<td>71</td>
<td>108.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.a</td>
<td>City Trees</td>
<td>98</td>
<td>106</td>
<td>96.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.b</td>
<td>Dream Pedlary</td>
<td>99</td>
<td>103</td>
<td>91.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>Illumination</td>
<td>100</td>
<td>110</td>
<td>91.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.a</td>
<td>Blades of Grass</td>
<td>101</td>
<td>93</td>
<td>99</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>Brotherhood</td>
<td>102</td>
<td>89.5</td>
<td>108.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.b</td>
<td>Autumn Chant</td>
<td>103</td>
<td>110</td>
<td>96</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.b</td>
<td>Of Falcons</td>
<td>104</td>
<td>101</td>
<td>100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>Canto</td>
<td>106.5</td>
<td>101</td>
<td>102</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>H.b</td>
<td>The Unexplorer</td>
<td>105.5</td>
<td>106</td>
<td>97.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>The Leaden-Eyed</td>
<td>107</td>
<td>98.5</td>
<td>104</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>Song</td>
<td>108</td>
<td>106</td>
<td>102</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>N.b</td>
<td>Song for Snow</td>
<td>109</td>
<td>98.5</td>
<td>107</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H.b</td>
<td>The Wayfarer</td>
<td>110</td>
<td>115</td>
<td>105.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SE.b</td>
<td>All Day I Hear</td>
<td>111</td>
<td>110</td>
<td>110</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.b</td>
<td>Thrushes</td>
<td>112.5</td>
<td>118</td>
<td>112</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H.b</td>
<td>A Little Madness in the Spring</td>
<td>112.5</td>
<td>96</td>
<td>119</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.b</td>
<td>Nothing Gold Can Stay</td>
<td>114</td>
<td>118.5</td>
<td>112</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>The Wakers</td>
<td>115</td>
<td>112.5</td>
<td>115.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>The Cemetery</td>
<td>116</td>
<td>115</td>
<td>115.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.b</td>
<td>Fog</td>
<td>118</td>
<td>116.5</td>
<td>115.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D.b</td>
<td>For Mercy, Courage, Kindness, Mirth</td>
<td>118</td>
<td>118.5</td>
<td>115.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I.a</td>
<td>Eel Grass</td>
<td>118</td>
<td>112.5</td>
<td>119</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H.b</td>
<td>In Neglect</td>
<td>120</td>
<td>118.5</td>
<td>119</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Categories (as indicated in Table VII, pages 32, 33, and 34):

I Imagery
  a. Poems that are simple descriptions or picture poems. These contain no image more difficult than a simple and clearly worded simile.
  b. Poems that contain fairly involved images, personifications, or an elementary form of symbolism.

II Sound Effect
  a. Poems that have obvious sound effects such as the use of a recurring element, repetition of refrain, onomatopoeia, or very marked rhythm.
  b. Poems that contain subtle sound effects obtained by means of variations of meter or careful attention to texture. Texture as here used means the relationship between vowels and consonants within a word or between words.

III Nature Poetry
  a. Poems that are descriptive of nature but contain a human or animal center of interest.
  b. Poems that are descriptive of nature but do not contain a center of interest.

IV Didactic Poetry
  a. Poems that imply an ethical lesson through a picture or story of a person or situation.
  b. Poems that express an ethical attitude directly.

V Poetry of the Commonplace and the Romantic
  a. Poems that deal with everyday life and common experiences.
  b. Poems that deal with traditionally romantic persons or situations.

VI Humorous Poetry
  a. Poems that present broadly comic situations or are based on absurdity.
  b. Poems that are lightly humorous, whimsical, satirical, or ironical.19

19Kangley, Poetry Preferences in the Junior High School, 16-17.
In the matter of play activities of junior high school pupils, the Lehman and Witty studies reveal interesting comparisons with those of elementary and senior high school ages. The results of Lehman and Witty's observations appear in Table VIII, page 37.

Commenting on their study, Lehman and Witty say the greatest urge in a boy for participation in competitive sports comes during his junior high school years.

According to recent studies, such is not the case with the girl. In 1939, Stone and Barker conducted a personality test of premenarcheal and postmenarcheal girls. At that time, they found that postmenarcheal girls are less interested than premenarcheal girls in game and sports requiring vigorous activity.

Discussing play activities, Luella Cole, in her book, *Psychology of Adolescence*, comments on the forementioned studies of Lehman and Witty in these terms:

Small boys play spontaneously by manipulating the different objects and by imitating the life they see about them. The ten year old boy plays extremely active games. Although the names he gives to some of his games (i.e., football and baseball) are the same as for later years, he does not play them the same way. What he calls "baseball" is usually a game played by four boys against five others. His form of football consists of a group of from ten to thirty small boys first choosing sides; then everyone runs and jumps on everyone else without much regard to teamwork or to the progress of the game. At fifteen the three favorite activities (i.e., basketball, football, baseball) are highly organized group games, played with established rules.

With girls there are parallel developments. The little girl plays with objects or imitates life about her in much the same way as a boy of her age. Differences between the sexes have begun to show, however, by the age of ten.

### TABLE VIII

**Five Most Popular Play Activities at Ages 5, 10, 15, 20**

(after Lehman and Witty)\(^{21}\)

#### Boys

<table>
<thead>
<tr>
<th>5 years</th>
<th>10 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing with a ball</td>
<td>Football</td>
</tr>
<tr>
<td>Playing blocks</td>
<td>Baseball</td>
</tr>
<tr>
<td>Playing with a wagon</td>
<td>Boxing</td>
</tr>
<tr>
<td>Playing horse</td>
<td>Just playing catch</td>
</tr>
<tr>
<td>Playing house</td>
<td>Riding a bicycle</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>15 years</th>
<th>20 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basketball</td>
<td>Having &quot;dates&quot;</td>
</tr>
<tr>
<td>Football</td>
<td>Football</td>
</tr>
<tr>
<td>Baseball</td>
<td>Basketball</td>
</tr>
<tr>
<td>Driving an automobile</td>
<td>Watching athletic sports</td>
</tr>
<tr>
<td>Tennis</td>
<td>Listening to the radio</td>
</tr>
</tbody>
</table>

#### Girls

<table>
<thead>
<tr>
<th>5 years</th>
<th>10 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing house</td>
<td>Playing the piano</td>
</tr>
<tr>
<td>Playing with dolls</td>
<td>Coins: to the movies</td>
</tr>
<tr>
<td>Playing with a ball</td>
<td>Looking at the funny paper</td>
</tr>
<tr>
<td>Playing school</td>
<td>Roller skating</td>
</tr>
<tr>
<td>Drawing</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>15 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading books</td>
</tr>
<tr>
<td>Going to the movies</td>
</tr>
<tr>
<td>Social dancing</td>
</tr>
<tr>
<td>Playing the piano</td>
</tr>
<tr>
<td>Riding an automobile</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>20 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social dancing</td>
</tr>
<tr>
<td>Playing the piano</td>
</tr>
<tr>
<td>Going to entertainments, etc.</td>
</tr>
</tbody>
</table>

The girl's spontaneous activities are already more social and for the most part more passive. The only active play is roller skating, which comes at the bottom of the list; aside from social dancing there are no items during the later years involving physical exercise. At fifteen years the preferences are either social or of a passive recreational type such as reading, playing the piano, or going to the movies. There is almost no difference between the preferences of the fifteen and twenty-year-old girls except for a shift in emphasis. Girls' favorite activities are completely lacking in athletic interest and show a much earlier social maturity than boys.

Norsworthy and Whitley, co-authors of *The Psychology of Childhood* present similar opinions concerning play activities. They write:

> Before seven, children engage in play, rather than play games; it is preeminently the toy age, with imitation and imagination as new developing factors; from seven to ten play is decreasingly solitary, increasingly competitive, involving much exercise such as running, jumping, throwing, hitting, climbing also quieter manipulation, collecting and hoarding. From ten to twelve or so the greatest of variety of games is play; for the tendencies already functioning is added more general mental activity helped out by wider information, shown in guessing games, wider reading, the interest in language. Abilities are developed by rivalry in ball playing, swimming, construction work, jumping the rope, doll-dressmaking, the use of words and the like, while there is an added love of more passive movements such as swimming. The rise of the gang spirit, inciting to greater possibilities of adventure, is one of the most important tendencies of this pubescent age. In the teens, both McGhee and Croswell show that doll-play, chasing, imitative, and mere make-believe games decline, whereas rivalry, teamwork, games of chance, rhythmic movement, athletics of all sorts gain in favor. Now is the time of highly organized activity, and of the elimination of many earlier forms of imaginative play. Adolescent boys are more fond of running games than are the girls, specialize on fewer, organize better, play intellectual games, and games of chance less.

As far as intelligence is concerned, again a difference is noted between that of the junior high school child and

those of other age levels. In fact according to Thorndike's studies, there is a rapid increase in mentality up to the age of 12 years, and by the age of 16 adult intelligence is practically completed.24

However, because senior high pupils are of a more selected group than junior high pupils (due to the fact that many junior high pupils have dropped out of school), the intellectual level of the average senior high pupil is higher than that of the junior high pupil.25

In an experiment conducted in 1936, P. M. Symonds found a sharp increase between the ages of 12 and 16 in the junior high pupil's interest in love and marriage. Also he found that between the ages of 12 and 16, that the junior high pupil's interest in manners, courtesy, and etiquette was greater than at any time thereafter.26

James Mursell, likewise, is of the opinion that the junior high pupil is interested in manner and customs of social intercourse,—especially those dealing with the opposite sex. In fact, he feels that such questions as how to invite a girl to a party, how to introduce people, what to talk about, how to take one's leave gracefully, and at the proper time cause the junior high pupil no little worry.27

26P. M. Symonds, "Sex Differences in the Life Problems and Interests of Adolescents," School and Society (Garrison, New York; 1915--), 1936, XLIII, 761-762. Cited in Shuttleworth, "The Adolescent Period," Figure 315.
Summarizing the previously cited psychological studies and professional opinions, regarding the psychological characteristics of the junior high school pupil, it may be said that:

1. The average junior high school pupil's intellectual level is lower than that of the average senior high school pupil.

2. The junior high school pupil's feelings of anxiety and awkwardness may be caused by any of the following factors:
   a. Sudden growth in height.
   b. Outgrowth of clothes.
   c. Bulging out of clothes.
   d. Downy beard.
   e. Sudden enlargement of the genitals.
   f. Growth of hair on arms and legs.
   g. Menstrual periods (in girls).
   h. Enlargement of breasts (in girls).
   i. Voice changes (in boys).

3. The junior high school pupil tends to select a public, historical or fictional character for his "ideal".

4. The seventh grade pupil likes make-believe games and guessing games; topics dealing with adventure, animals, travel and current events; stories dealing with home and school life; word usage and language.

5. The eighth grade pupil is interested in topics dealing with current events, travel, famous people; tales of
adventure and animal stories; customs, manners and etiquette.

6. The ninth grade girl is particularly interested in reading books (pertaining to travel, adventure, personal experiences and romance), going to the movies, and social dancing; the boy of this age particularly likes competitive sports, travel, driving and automobile, playing tennis, and reading stories of war, scouting and adventure.

In the foregoing study of the physiological and psychological characteristics of the junior high school pupil (Chapters One and Two), the writer made a thorough investigation of all the available data,—scientific experimental studies, professional opinions, and textbooks—in the field of adolescence. Although there is still much scientific investigation which needs to be done, there is sufficient evidence to indicate the general nature of the junior high school child and to show that his characteristics differ in many respects from those of the elementary and senior high school pupil.

In the following chapter an attempt will be made to show the bearing of the physiological and psychological characteristics (discussed in Chapters One and Two) upon general teaching problems, and especially upon the problems of the teaching of speech.

This study was conducted under the supervision of Dr. Wayne Dennis, head of the department of psychology at Louisiana State University and author of "The Adolescent" (Cited on page 15 of this dissertation).
Chapter Three

THE EDUCATIONAL AND PSYCHOLOGICAL BASES OF THE PROPOSED COURSE OF STUDY IN SPEECH

Now that the physiological and psychological aspects of the junior high school pupil have been studied, the next consideration must, necessarily, have to do with the bearing these characteristics have upon the child's educational needs.

It is the purpose of this chapter to discuss some of the basic principles that have guided the formulation of the Course of Study presented in Chapters Four, Five and Six, and to illustrate the use of these principles in the junior high school speech program. Any special merit that this course of study may have arises largely from the fact that it has grown out of an analysis of the interests and needs of the pupil. It has not been superimposed upon the pupil from the point of view of the teacher or the professional field. It is obvious that every item in such a course of study cannot be based upon an experimentally proved characteristic of the junior high school pupil. However, so far as possible, the general units to be taught, the order in which they are presented, and even the specific exercises and assignments have been devised or modified in the light of the evidence and professional opinions reviewed in the preceding pages of this study. Many of these relationships between the findings and the speech program are indicated in this chapter and in the course of study. In other instances there is admittedly no specific statistical or otherwise objective evidence that a given aspect of speech should be taught or
that a given procedure is the best available. In such cases, the writer has drawn freely from the opinions of others, from her general knowledge of the field of speech, and from her own experience in junior high school teaching in the attempt to plan a reasonable and coherent speech program, and to round out and supplement those activities which appear necessary for that particular level in the light of the materials contained here.

As indicated in chapters One and Two, the junior high school pupil is no longer a child nor is he yet an adult. He is "in the making, both as an individual and as a member of society."\(^1\) Therefore, he should have ample facilities for the exploration of his abilities,\(^2\) and should have abundant opportunities to become familiar with the "affairs of men and women,\(^3\) their knowledge, their occupations, their standards and their ideals."\(^4\)

Because the junior high school pupil is in a transition period between childhood and adulthood, a period marked by rapid changes both physiologically and psychologically, and by newly developing interests and abilities, he stands in special need of a teacher who is mature and well-balanced; one who is "aware of his feelings of strain and stress and is able to guide him without overt compulsion or restriction."\(^5\) Also, his teacher should be one who has certain educational qualifications. According to Touton and Struthers,\(^6\) the minimum

\(^2\)See pages 27-34; 39.
\(^3\)See page 74.
\(^4\)Smith, *The Junior High School*, 143-144.
\(^5\)Ibid., 143.
requirements for a junior high school teacher should be a bachelor's degree with a major in the principal subject he is to teach; and in addition he should have the following courses:

1. Educational Psychology.
2. Problems in Adolescence.
5. Principles of Junior High School Education.
6. Technique of Junior High School Teaching.
7. Junior High School Teacher's Course in the Principal Subject to be Taught.

It is obvious that some of the requirements listed above are applicable to the teacher of any age level; however, the majority of the qualifications are peculiarly suitable for the training of the junior high school teacher. For instance, such courses as *Principles of Junior High School Education*, *Technique of Junior High School Teaching*, and the *Junior High School Teachers' Course in the Principal Subject to be Taught* are more necessary for the adequate training of the junior high school teacher than for the teacher of the elementary, high school or college levels. Likewise, it is more essential for the junior high school teacher to have the course in *Problems of Adolescence* than it is for teachers of other age levels.

In addition to the junior high school pupil's need of a well-trained teacher, the child's courses of study should be so designed as to aid him in making needed social and school adjustments.
Although in some respects every course in the junior high school curriculum can play its part in developing the individual child, the training in speech should be of particular value in this respect. That is true because the actual speech units, methods, and materials, can be designed especially to develop the child's speech skills and to fit his social needs.

The eighth grade child, for example, is especially interested in social manners, customs and etiquette. This interest is the result of a definite and vital need felt by the child and may be utilized as a driving, motivating force in teaching. To aid in satisfying this interest, a speech project in the form of a social party or tea may be planned. In preparation for this social event, the child may be taught how to greet people, how to introduce people, how to start conversations and how to keep them from lagging. The development of these and similar abilities contribute to the child's feeling of confidence and assurance, qualities essential to his proper development.

Also, in connection with the study of social forms, skits and scenes relating to social customs may be prepared. In fact, a whole speech unit may be given over to social conversation, with a view to helping the child become socially adjusted.

Thus, the entire junior high school speech course might be planned, having as its main function the training of the speech skills of the pupil in order to assist him to adapt himself to the society in which he lives.

It should be kept in mind that a speech course should be planned for every age level. Statistics show that there is a general decrease in the enrollment after the junior high school
years, and in some localities the decline is especially marked. 7 Hence, if the child is going to have speech training at all, he should be given the opportunity before he leaves the junior high school.

As pointed out earlier, the average child of junior high school age is experiencing problems of "growing up." Because of his feelings of embarrassment and awkwardness, it seems feasible that at this time, rather than during his elementary years, that special emphasis should be placed on the development of those speech and social skills, which will aid him in making his social adjustment. Therefore, it is with those factors in mind that the following suggestions are made relative to planning a speech course on the junior high school level.

Because the seventh grade pupil is beginning to substitute his childhood interests for new adult interests, 8 it is suggested that he be given a semester's "broadening and finding course" 9 to help him determine his capacities and abilities 10 and adjust himself to his new problems of "growing up." 11

In this seventh grade course, he can first be given training in bodily freedom 12 in order to eliminate his feelings

8See pages 31 and 36-38.
9See footnote 1, page 34.
10See page 54.
11See pages 11-12.
12See page 54.
of strain, stress and embarrassment and to aid him in develop-
ing self-confidence. Because he is especially interested
in guessing games at this age, he may give "silent movies" and have the class guess what he is doing; or, similarly, he may pantomine advertisements and let the pupil decide the
name of the product being pantomined. Also, he may play posture games so that he may learn to stand and look his best. All these activities contribute to his social adjustment.

Then, because at this age the child is also interested in imaginative and make-believe games, he may have a unit on Observation and Imagination. In connection with this study, he may play word games such as "Who am I?" and let the class guess his identity. Also, he may give descriptive talks (descriptions of well-known buildings, parks, statues) and let the class decide what he has described.

During the assignment on descriptive talks, the pupil will likely realize the necessity of developing a large vocabulary in order to express himself adequately and accurately. Because at this age he is particularly interested in words and the use of language, he may have spell-downs in synonyms.

13 See page 54.
14 See page 55.
15 See page 56.
16 See page 57.
17 See page 58.
18 See page 61.
19 See page 60.
20 See page 55.
21 See page 56.
22 See page 57.
23 See page 58.
24 See page 59.
To satisfy his interest in rhythm and group games, he may have training in choral reading. Also, in line with this desire for cooperative play, he may participate in creative dramatics. This unit should especially help to relieve the pupil's feelings of self-consciousness and aid in developing his ability for self-expression.

Because in the eighth grade a child is beginning to feel even more "grown-up" than in the seventh grade, his speech course may be somewhat more formalized. And the speech aim may be to train the individual to speak effectively in the classroom, in social situations, and before an audience.

The first unit may be one on Visible Action. Because eighth grade boys and girls tend more and more to have varied likes and dislikes, they may be allowed to give pantomimes, pertaining to their individual interests and preferences. For instance, the girl may give scenes dealing with home and school life, while the boy more likely may wish to present scenes depicting out-of-door life, adventure, war, scouting, and other similar activities.

In connection with the study of visible action, the pupil also may give impersonations of well-known people. Because of his special interest in characters of national and city
life, he may be allowed to characterize such individuals.

Then, because the pupil is beginning to realize the importance of "speaking" well, a unit on Voice may be given. The child may make a record of his own voice, then learn what exercises he may take in order to improve his own speech.

Because the eighth grade pupil is interested in "famous people", class discussions may be held, pertaining to the best voices of radio and movie stars.

Also, since he likes animals, he may be asked to go to a circus or a fair, and later imitate the sounds of animals that he hears.

To improve the child's articulation, games may be played with "tongue twister" exercises, seeing which pupil can say the difficult phrase or sentence the most accurately.

Or, in the study of volume, the game of echo may be played to motivate the pupil to develop control of the loudness or softness of the voice.

Because the child at this point likely has developed an interest in improving his own conversational speech, the unit on Social Conversations may be given. Such exercises as mentioned earlier in the chapter may teach the pupil rules of good conversation. Also in this unit the child may be encouraged

37 See pages 27-29.
38 See page 78.
39 See pages 79-80.
40 See page 74.
41 See page 81.
42 See page 30.
43 See page 81.
44 See page 82.
45 See page 32.
46 See pages 38 and 82.
47 See pages 38 and 86.
48 See page 3 and 91.
to become familiar with many subjects for conversation. Special emphasis may be placed on those topics which he is particularly interested,—for example, current events, religion, travel, outdoor activities, getting rich, heroes, etc. 49

In connection with this unit on conversation, the pupil may be motivated to tell interesting anecdotes and stories. Therefore, the next unit may well be **Story Telling**. 50 As indicated above, the eighth grade boy is particularly interested in telling stories pertaining to adventure, war, scouting, etc., while the girl prefers stories of home and school life, stories explaining how to get rich, etc. 51

As an outgrowth of the unit on story telling, the pupil may be taught to read stories aloud to an audience. And so the unit on **Interpretation** 52 may be presented at this point in the course. The class may choose a story that they all like. Each person may prepare one section, then the entire class may read aloud the story together. 53

Also, the pupil may read poems based on his own particular interests. 54 For instance, the girl most likely may want poems dealing with homelife, while the boys will prefer poems of adventure. 55

49 See pages 30 and 88.
50 See page 95.
51 See pages 31–37.
52 See page 97.
53 See page 104.
54 See pages 32–36.
55 See page 31.
Because the eighth grade pupil especially likes current events, the bulk of the second semester's course may well be given over to such units as **Discussions, Parliamentary Procedure, and Public Speaking.**

In the unit on **Discussions**, the pupil may be taught not only to participate in a formal discussion, but also to act as leader of the group. This activity should be a definite help in training the child to become so imbued with his subject matter that he has not time to think of being afraid or self-conscious. Discussion may be conducted pertaining to current events, problems of school life, plans for an "All-School-Play Cast Party," etc. Emphasis in this unit may be placed on training the pupil to focus his ideas on the particular subject under discussion, and on encouraging the pupil to respect the opinion of others.

As an outgrowth of the unit, **Discussions**, a study of parliamentary procedure can logically follow. The aim in this unit may be placed on showing how to preside at a meeting, and how to speak in an impromptu but effective manner.

In connection with this unit, dramatizations, exemplifying correct rules of parliamentary procedure, may be presented. Also, the unit may have so-called free lance drills. The class

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56 See page 30.
57 See pages 104, 106, and 108.
58 See page 104.
59 See page 23.
60 See page 105.
61 See page 104.
62 See page 106.
63 See pages 107-108.
elects a chairman, then each member of the group may proceed to make any motions he wishes, providing they are logical and reasonable. 64

The last unit, Public Speaking, may well comprise approximately twelve weeks' work, the major aims being to develop the pupil's self-confidence by teaching him to think logically, and to organize and present his material effectively before an audience. 65 Again, the pupil should be encouraged to use speech topics relating to his particular interests (current events, adventure, travel, out-of-door activities, famous people, sports, etc.). 66

It may be suggested that he get some material for his speeches from such magazines as Reader's Digest, Time, American Boy, American Girl, etc. 67 (magazines which he particularly enjoys reading at this age).

By the time a child reaches the ninth grade, he is becoming more and more interested in the opposite sex; 68 therefore, his speech training may be planned so as to give boys and girls opportunities for working cooperatively.

In order to aid the pupil in making adjustment to the opposite sex, and in developing habits of originality, self-expression and team work, 69 he may take part in such activities as skits, dialogues and plays. 70

64 See page 108.
65 See page 108.
66 See pages 30, 31, 37, and 110.
67 See pages 31 and 111.
68 See pages 38 and 115.
69 See pages 38 and 115.
70 See pages 115-129.
To develop the pupil's initiative, poise and ability to interpret life situations, the first unit may deal with **Character Portrayals.** The child may read plays (particularly adapted to his interests) and select characters for portrayals. He may present characterizations of well-known actors, outstanding people in history of literature; also, he may present actual skits and scenes from plays.

In order to encourage the pupil's tastes and creative efforts, a brief time may be spent on selection of plays. Class discussions may be held regarding plays and movies the junior high school pupil likes to patronize.

The third unit may be **Group Acting,** a division particularly designed to develop the pupil's speech skills and to aid him in making adjustment to the opposite sex.

This may be followed by the units in the study of stagecraft and the actual presentation of one-act and full-length plays. During all of these activities one of the major aims may well be to develop the individual pupil and to teach him how to adapt himself and to get along with people.

It is with all of these factors in mind that the course of study for the seventh, eighth and ninth grades (Chapters IV, V, and VI) has been planned.

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71 See page 116.
72 See page 117.
73 See pages 29, 31, 121, and 122.
74 See page 121.
75 See page 122.
76 See pages 30 and 31.
77 See page 123.
78 See pages 127-129.
79 See pages 23-27.
Chapter IV

COURSE OF SPEECH FOR THE SEVENTH GRADE

General Speech Aim: To assist the pupil in discovering, developing and increasing his own interests and capacities in regard to speech situations.

Specific Speech Aims:
1. To eliminate any feelings of strain and stress, embarrassment or self-consciousness.
2. To develop spontaneity, ease and freedom of expression.
3. To develop self-confidence.
4. To develop the pupil's vocabulary.

Unit One: Bodily Freedom and Coordination

Speech Aims:
1. To develop good posture in speech situations.
2. To develop physical freedom in speech situations.
3. To encourage relaxation in order to obtain ease and freedom in manner of expression.
4. To stimulate the pupil to want to look his best and do his best at all times.

1This seventh grade speech course is to be required of all seventh grade pupils. Because it is a broadening and finding course, it will be only one semester in duration. There will be five class meetings per week, and each class will be composed of approximately 36 pupils. No text book is to be used.

2See pages 23 and 24.
3See pages 24, 25, and 26.
4See page 24.
5See page 25.
6See page 26.
References (for the teacher):

Celeste V. Dodd and Hugh F. Seabury, *Our Speech*, 121-130.

Time Limit: five weeks.

Suggested Methods and Materials:

1. Have pupils organize themselves into groups of three or four, and present "silent movies", i.e., group pantomimes (without moving their lips). The following ideas may be discussed, previous to the pantomime assignment:

   a. Use no properties except a table or chair.
   b. Rehearse at least twice before giving the pantomime to the class. Time it so that you will neither hurry nor drag the action; omit all unnecessary details. No one of the pantomimes should occupy more than approximately three minutes.

12Craig, *Speech Arts*, 142.
e. Give finish to the pantomine by entering as if coming from some definite place, and making an exit as if going to some definite place.  

f. Suggestions for "silent movies" or group pantomimes:

(1) A group at a football game. The boys are wildly excited and the girls try to act as if they understand the game. A touchdown occurs after a long run.

(2) Four or five of you arrive late at a stage play, and make everyone stand to let you into your seats. Watch the play for a moment, having a most exciting time.

e. Pantomine advertisements. "Let the audience guess the name of the product which is being pantomimed." Suggestions for advertisements may be found in Dodd and Seabury, *Our Speech*, 130.

f. Give pantomimes calling for relaxation and tension of muscles.

f. Additional suggestions for group pantomimes may be found in Dodd and Seabury, *Our Speech*, 130.

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13 ibid., 145.
14 See page 30.
15 See page 38.
16 Dodd and Seabury, *Our Speech*, 130.
2. Have pupils pose as statues to get muscle control. Choose simple life situations.

3. Have pupils study and pose as famous pictures.

4. Have a style show and let each pupil walk and act in such a way as to convey adequately to the audience what type of costume or outfit he or she is wearing.

5. Have pupils walk like any of the following:
   a. A drum major after a victorious football game.
   b. A burly policeman.
   c. A wooden soldier.
   d. A shy school girl.
   e. A woman with tight shoes.
   f. A barefoot boy on a hot pavement.
   g. A very proud elderly gentleman.
   h. A prim old maid with her dog.

6. Have posture games.
   a. "Select as 'Posture Man' the student with best posture in each row. Have him sit in a chair directly in front of the row facing the class. Each 'Posture Man' must mimic the posture of the students in his row. If any student in the row has his feet draped around the chair, the 'Posture Man' for that row must mimic his action. Watch the 'Posture Man' for your row. The row that can manage to avoid all posture faults and keeps its 'Posture Man' 'sitting pretty' wins." 
   b. "Select a student with good posture. Let him be the leader. The class must follow him, doing exactly as he does. He should

17 See page 24.
18 See pages 23 and 24.
lead the class through activities for good posture: standing, sitting, walking. For example, he might walk around the room balancing a book on his head.

7. Have pupils take posture exercises. Suggestions may be found in Powers and Martin, Your Speech, VII, pages 16-21.

8. Have posture charts and let each pupil rate himself on the chart. Sample posture charts may be found in Powers and Martin, Your Speech.

Unit Two: Observation and Imagination

Speech Aims:

1. To encourage the pupil to observe and describe accurately.

2. To develop the pupil's imagination so that his mind can construct and give form to new ideas or pictures.

3. To develop an appreciation of beauty as found in pictures, poems, nature, et cetera.

4. To increase the pupil's vocabulary so he may have added power to express his ideas—with special reference to those ideas that have been developed through observation and imagination in the course of this unit.

Reference (for the teacher):

Powers and Martin, Your Speech, VII, 67-68.

21See page 38.
22See page 38.
Time Limit: Four weeks.

Suggested Methods and Materials:

1. The unit may be presented immediately after a unique program has been given in the student assembly. Motivate the student to talk about what he has seen and heard at the program.

2. Class discussions may be held regarding the following:
   a. Appreciation for new furniture that has just been presented to the junior high school.
   b. Appreciation for a new picture or piece of statuary that has been presented to the junior high school.
   c. Observations regarding new additions being made to the school, e.g., a new swimming pool, new classrooms, et cetera. These discussions may serve as a motivation for an assignment of descriptive talks.

3. Ask the pupil to present a descriptive talk, e.g., description of some building with which all of the pupils are familiar; description of a well-known scene, et cetera. The talks may be presented as a guessing game. After each pupil completes his speech, he may ask the class what he has described; then, if he so desires, he may be privileged to hold a brief discussion about his subject.

4. As a result of the descriptive talk, the pupil will probably realize the need of a larger vocabulary. In
order to stimulate the pupil's interest in increasing his vocabulary, the teacher may read a selection from *Pied Piper of Hamelin*:

"Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and prickling whiskers,
Families by tens and dozens..."

—Robert Browning.

Following the reading of the poem, the teacher may have a class discussion regarding the use of descriptive words.

6. Have a spell down of synonyms. The pupil may be instructed to find as many words meaning, "strange", "beautiful", "large", etc. as possible. The pupil is to familiarize himself with these words, so he will have to use no paper during the spell down.

6. Ask the pupil to make imitations of mechanical noises or of sounds from nature. Examples:

   a. Ticking of a clock.
   b. The roar of ocean waves.
   c. The sound of an ambulance siren.
   d. The sound of the steam exhaust from a locomotive.

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24 See page 38.
25 See page 38.
e. The call or song of certain birds, (e.g., crow, dove, owl, robin, thrush, woodpecker).

f. The sound of animals, (e.g., cat, dog, lion, cat, horse, serpent).

7. Have word games.

a. "Whom am I?" Game:

"Select one pupil to be 'it'. He chooses a famous character and says: 'Whom am I? My last name begins with M'. As soon as you have thought of one you may ask the leader one question. For example, suppose you think of the famous musician, Mozart. You may ask: 'Are you a musician?' The student who is 'it' must say: 'No, I am not Mozart.' If he cannot think of a musician whose name begins with M, you will be allowed a free question, such as: 'Are you living in this country?' The game continues until a student says: 'Are you an explorer?' The 'it' student then must admit: 'I am Magellan.' The student who asks the correct question becomes it."

b. "Name Four" Game:

"The first student turns to the second and calls out a word such as 'dwelling'. The second student must answer immediately with the names of four different kinds of dwelling: bungalow, palace, igloo, tepee. The second student then turns to the third and calls out a word such as 'animal'; the third must furnish four names of animals. The game continues around the class."

c. Other suggestions may be found in Powers and Martin, Your Speech, VII, 92, 116, 117.

8. Read poems to the class, asking them to see each of the word pictures. Examples: Robert Browning, Pied Piper

26 See page 30.
27 See page 38.
28 Powers and Martin, Your Speech, 67-68.
29 Ibid., 68.

**Unit Three: Choral Reading**

**Speech Aims:**

1. To encourage the pupil to use imaginative material in speech.
2. To eliminate the pupil's feelings of strain and stress, embarrassment, self-consciousness, etc., by allowing him to work in a group.
3. To develop the pupil's sense of speech rhythm.
4. To develop the pupil's ability to react swiftly to meaning and mood of words spoken.
5. To develop further the pupil's appreciation of what is good in poetry.
6. To teach the pupil to memorize by the whole method.

**References** (for the teacher):

Gladys Borchers, *Living Speech*, 74-81
Celeste V. Dodd and Hugh Seabury, *Your Speech*, VII, Chapter VII.

30 See page 30.
31 See page 38.
32 See pages 23-27.
Time Limit: Four weeks.

Suggested Methods and Materials:

1. Read to the class the Indian Rhyme, Old Tuscancook, Medicine Man (in *Speech in Education*, Bulletin No. 9, California State Department of Education). Have a class discussion regarding ceremonial dances, tom-toms, etc. Then, let part of the class softly beat out with their hands the imitation of a tom-tom and the remainder of the class read the poem in rhythm.36

2. Let the pupils read in unison simple nursery rhymes in order to learn rhythm.

3. Let the pupils read in unison such selections as:

   *Perrie-Merrie Dixi, Domini* (in Marjorie Gullan's *Speech Choir*, page 35).

   *In Come de Animals* (in Marjorie Gullan's *Speech Choir*, page 9).

   *The Moon is the Northwind's Cookie* by Vachel Lindsay.

   Help the pupils to sense the rhythm36 of the poetry.

4. Read aloud to the class some of the pupil's favorite poems. Discuss the taught and rhythm of each poem.

   Let the pupils decide which of the poems will be most suitable for the class to read in unison.

5. Let each pupil bring to class a short, simple poem, which he feels has rhythm. Ask him to write the poem

36 Dodd and Seabury, *Our Speech*, 262.
36 Dodd and Seabury, *Our Speech*, 262.
on the blackboard; then let the class read the poem in unison.

6. Divide the class in two groups, according to their voice qualities,—light and dark. Take a poem as *The Pirate Don Durke of Dawdes* by Mildred Faw Meigs (in Marjorie Gullan's *The Speech Choir*, 90-92). Let one group read the first three lines of the stanza, then have both groups speak the refrain, (the last line of each stanza).

7. Let the class read a ballad with a refrain, e.g., Oliver Wendell Holmes' *The Ballad of the Oysterman* (in Marjorie Gullan's *The Speech Choir*, 125-126). Have various pupils do the solo parts, then let the entire group do the refrain.

8. Divide the class into light, medium, and dark voices, and have them read John Masefield's adventure poem, *Cargoes*, (in Gladys Borchers' *Living Speech*, 80-81). The light voices may read the first verse describing the "daintiness and lightness of the cargo"; the medium voices, the second verse exemplifying "staleness and splendor"; and the dark voices may give the last verse, depicting strength.

9. When the pupils become thoroughly familiar with a particular poem, select various ones to act as leaders for the group.

10. Take care not to show any preference or partiality to any pupil or pupils in the group. Divide the

37Dodd and Seabury, *Our Speech*, 870.
"honors of being leader and having solo parts" just as much as possible. In other words, let each pupil feel he is going to have his "turn".

11. Suggestions for other poems to be used for choral reading are as follows:

- Richard Brown, The Merry Beggars
- Robert Browning, Chanticleer
- F. Davidson, Beggars
- Rudyard Kipling, Big Steamers
- Rudyard Kipling, Brookland Road
- Rudyard Kipling, Smuggler's Song
- Rudyard Kipling, Thornkold's Song
- Vachel Lindsay, A Dirge for a Righteous Kitten
- Vachel Lindsay, The Lion
- Vachel Lindsay, The Sea Serpent's Chantey
- Walter de la Mare, Andy Battle
- Walter de la Mare, Green Orchard
- Walter de la Mare, Off the Ground
- Walter de la Mare, Silver (girls)
- Walter de la Mare, Song of the Mad Prince
- Walter de la Mare, The Lost Shoe
- Walter de la Mare, The Old Soldier
- Walter de la Mare, Then
- Alfred Noyes, Forty Singing Seamen
- G. Saxe, The Blind Man and the Elephant
- William Shakespeare, Over Hills Over Dale
- William Shakespeare, The Boy's Song
- William Shakespeare, When Icicles Hang
W. Stokes, Bugs

Alfred Lord Tennyson, The Owl
Alfred Lord Tennyson, Summer is Coming (girls)

Unit Four: Creative Dramatics

Speech Aims:
1. To get the pupil to act naturally without a feeling of self-consciousness.
2. To develop the pupil's ability for self-expression.
3. To teach the child how to work cooperatively in a group.

References (for the teacher):
Gladys Borchers, Living Speech, Chapter 10.
Alice Craig, Junior Speech Arts, Chapter 21.
Celeste V. Dodd and Hugh F. Seabury, Our Speech, Chapter 15.

Time Limit: Four weeks.

Suggested Methods and Materials:
1. "As the teacher names each of the following settings, the pupils will visualize, as though the scenes were in real life, the foreground, the middle ground, and the background of the scene.
   a. A large boat; other near-by boats; a sunset in the distance.
   b. A mountain cabin; a mountain path and trees; a sunrise in the distance.
   c. A ranch or a farm in a valley; other ranches or farms on surrounding hills; an approaching rain storm.

38 See pages 23-27.
39 See page 38.
The exteriors of a southern colonial home; cotton fields in the middle distance; a sky filled with cumulus clouds.  

2. Ask the pupil to work out a pantomine of an imaginary character. In planning the pantomine, he will arrange to give just the thread of a story or a plot.

Suggestion for characters are:

a. Goblin
b. Pied Piper
c. Wizard
d. Pirate
e. Hobgoblin
f. Brownie
g. Giant
h. Enchantress
i. Witch
j. Fairy Queen

Have the pupil give a short introductory speech before presenting his pantomine. The announcement should include such information as:

a. The setting.
b. The time.
c. Atmosphere and mood.
d. Special imaginary properties.

3. Ask each pupil to choose a partner and present a dialogue (in their own words) from a well-known play.

40 Craig, Junior Speech Arts, 295.
41 See page 31.
42 Craig, Junior Speech Arts, 298.
Suggestions for dialogues:

a. Franklin and Deborah from Constance D'Arcy Mackay's *Benjamin Franklin, Journeyman*.

b. Pedro and Little Brother from E. McFadden's *Why the China Rang*.

c. Infanta and Duchess from Vail Mottier's *The Birthday of the Infanta*.

d. Wee Willie Winkle and "Goppy" from R. E. Hartley and C. M. Power's *Wee Willie Winkle*.

e. Alice and Carrol from Alice Gerstenberg's *Alice in Wonderland*.

f. Bobby and Betsy from Percivale Wilde's *The Toy Shop*.

4. Divide the class into groups of two or three and ask them to present such scenes as:

a. Knave of Hearts stealing the tarts.

b. Priscilla spinning.

c. One of the Seven Dwarfs protecting Snow-White from the poisoned apple.

d. Peter Pan greeting Wendy for the first time.

e. Evangeline discovering Gabriel.

5. Have informal dramatizations. Proceed as follows:

a. Tell the class a story,—emphasizing the essential parts.

b. Let the pupils divide the story into pictures or scenes.

c. Have a discussion of what should take place in each scene.

d. Let volunteers from among the class act out one scene as they think it should be done,—using their own words.
e. Develop criticism by the other children with suggestions for improvement.

f. Have a second acting of the scene for improvement.

g. Let each of the other scenes be worked out in the same manner.

h. See that every pupil has a chance to try out many parts.

i. Play the story through many times. Change it often according to the criticism, until the pupils recognize the result as a production of their best effort.

j. With the help of the pupils, adapt the play to good oral style.

k. Let the group assign definite parts to be learned for the final performance.

6. Impersonate a well-known character from literature, e.g., Alice in Wonderland, The Hatter, Tiny Tim, Red Riding Hood, etc.

7. Produce original playlets furthering the central idea of school campaigns, e.g., Campaigns for Better Speech, Fire Prevention, Clean-up Week, Thrift, etc.

See the discussion of Hill's study on pages 28 and 29.
Chapter V

Course of Speech for the Eighth Grade

Prerequisite: Seventh Grade speech course (one semester)

General Speech Aim: To train the pupil to speak effectively

1. In the classroom.
2. In social situations.

Specific Speech Aims:

1. To develop poise.
2. To establish good habits of visible and audible speech.
3. To develop simplicity, sincerity, and directness in manner of speaking.
4. To assist the pupil in learning to appreciate and develop good manners and correct forms of social conduct.
5. To develop the pupil's ability of collecting, organizing, and presenting subject matter.

Unit One: Visible Action for Speech

Speech Aims:

1. To develop poise while sitting, standing, and walking.

1 This eighth grade speech course is to be required of all eighth grade pupils, and is to be two semesters in duration. There will be five class meetings per week, and each class will be composed of approximately 35 pupils. No text book is to be used.

2 See page 26.

3 See page 59.
2. To use meaningful gestures.

3. To use effective bodily action for the following:
   a. Approaching an audience.
   b. Standing on the stage.
   c. Sitting on the stage.
   d. Leaving the stage.
   e. Speaking in formal situations.
   f. Speaking in informal situations.

References: (for the teacher):


Celeste V. Dodd and Hugh Seabury, *Our Speech*, 121-129.


**Time Limit:** Four weeks.

**Suggested Methods and Materials:**

1. Let each pupil "act out" a brief scene; then let the class guess what he is doing. Emphasize that every action should be meaningful in order for the audience to understand definitely the idea or character the pupil is portraying. Suggestions for these individual pantomimes are indicated in the following list:

   a. Individual pantomimes for girls:

      (1) Model a dress.

      (2) Go to the beauty shop for a fingerwave.

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4 See page 23-27.

5 Dodd and Seabury, *Our Speech*, 128.
(3) Bake a cake.
(4) Set the table for luncheon.
(5) Serve tea to friends.
(6) Pick flowers and arrange them in a vase.
(7) Attend a tea.
(8) Press a dress.
(9) Try to attract the attention of someone across the room.
(10) Set a room in order for expected guests.
(11) Decorate a Christmas tree.
(12) Read an exciting story.
(13) Sit for a portrait painting.
(14) Buy a hat.
(15) Sell cakes at a benefit.
(16) Make some candy.
(17) Read the funny paper.
(18) Wash and dry the dishes.
(19) Practice a piano lesson.
(20) Sell piece goods in a department store.

b. Individual pantomimes for boys:
(1) Go on a fishing trip.
(2) Train a dog to jump through a hoop.
(3) Build a camp fire.
(4) Service a car.
(5) Practice striking at a baseball.

6 See pages 31-37.
7 Read, Our Speech, 129.
8 See page 30.
9 See page 30.
(6) Change a tire on an automobile.

(7) Practice driving a golf ball.

(8) Mow the lawn.

(9) Catch a chicken.

(10) Hang a picture.

(11) Try to start an old car.

(12) Practice throwing a baseball.

(13) Stand on the street corner and try to thumb a ride.

(14) Sell coca-cola at a football game.

(15) Explore an underground cavern. ¹⁰

c. Additional suggestions may be found in Borchers, Living Speech, 29-31.

2. Select a member of the class to be the narrator and present world-famous pictures in pantomimes. While the narrator tells the story of the picture, the author, the kind of picture it is, and where it now hangs, a group may be arranged to represent as nearly as possible the original picture. A few of the pictures which may be used are:

Feeding Her Birds
Whistler's Mother
Sir Galahad's Mother
Sir Galahad
Joan of Arc
The Song of the Lark
The Dance of the Nymphs
A Reading from Homer. ¹¹

3. Let each pupil act out a sport at ordinary speed and then do it in "slow motion".

4. Have pupils demonstrate good sitting and standing positions on the stage. ¹²

¹⁰ See page 30.
¹¹See page 29, Our Speech, 129.
¹²See pages 23-27.
5. Have pupils practice approaching an audience and leaving an audience.

6. Have each pupil impersonate his favorite movie star or some well-known person, either in national or city life.\(^{13}\)

7. Let each pupil present a pantomime, using contrasting emotions. Suggestions for pantomimes may be found in Dodd and Seabury, Our Speech, 123.

8. Let each pupil select a well-known character from literature;\(^{13}\) ask him to portray the character so effectively that the class will be able to guess which character is being presented. Characters may be selected from any of the following stories:

   a. Adventure\(^{14}\) stories:

      Katherine Adams, *Red Cap and Lilacs*
      Cervantes, *Adventures of Don Quixote*
      Winston Churchill, *The Crisis*
      Paul Leicester Ford, *Janice Meredith*
      Mary Johnston, *To Have and To Hold*
      Rudyard Kipling, *Captain Courageous*
      Howard Pyle, Robin Hood stories from *Robin Hood*

      Mark Twain, *Tom Sawyer*
      Mark Twain, *Connecticut Yankee*
      Steward Edward White, *Blazed Trail*
      Owen Wister, *The Virginian*

\(^{13}\)See pages 27-29.
\(^{14}\)See Table VI, page 30.
b. Animal Stories:

Herbert Best, *Garrus the Hunter*

F. Clark, *Valiant Days*

Esther B. Darling, *Baldy of Nome*

Herbert Felix, *Gray Eagle*

Judith Gautier, *Memoirs of a White Elephant*

Will James, *Smoky the Cow*

Rudyard Kipling, *How the Elephant Got His Trunk*

Rudyard Kipling, *Noti Gun-Mutineer*

Jack London, *Call of the Wild*

Arthur Olivan, *Bobby, a Great Collie*

Louise de la Ramee, *Dog of Flanders*

Felix Salten, *Bambi, Story of a Deer*

Ernest Seton, *Biography of a Grizzly*

Albert Terhune, *Lad, a Dog*

c. Stories about Famous People:

Louisa M. Alcott—*Her First Writing*

Christopher Columbus—*Columbus and the Egg*

Thomas A. Edison—*His Train Laboratory*

Benjamin Franklin—*How He Paid for the Whistle*

Abraham Lincoln—*Giving Change for Tea*

Henry Wadsworth Longfellow—*His First Poem*

Sir Walter Raleigh—*Cape Courtesy Toward Queen*

15 See Table VI, page 30.

16 See pages 27-29.
d. Pioneer Stories:

James Boyd, Drums

Harriet Campbell, Red Coat and the Blue

Rachel Field, Calico Bush

Shelba Harreaves, Heroine of the Prairies

Emerson Hough, Covered Wagon

Stephen Meader, Longshanks

Elsie Singmaster, Boy at Gettysburg

Everett Tomlison, Scouting with Kit Carson

e. Stories of Courage:

Mary Raymond Shipman Andrews, The Courage of the Commonplace

Mary Raymond Shipman Andrews, The Perfect Tribute

Mary Raymond Shipman Andrews, His Soul Goes Marching On

f. Stories of War and Scouting:

Altscheler, On the Plains with Custer

g. Stories of Home Life:

Louisa M. Alcott, Little Men

Louisa M. Alcott, Little Women

h. Stories for Special Occasions:

Charles Dickens, The Christmas Carol

Charles Dickens, The Goblin Who Stole a Sexton

\[17\] See Table VI, page 30.

\[18\] See pages 30 and 31.
Ruth Sawyer Durand, The Voyage of the Nee
Red Cap (Christmas)

O. W. Holmes, Christmas Everyday (Christmas)

William Dean Howells, Turkey Turning the
Tables (Christmas)

Rudyard Kipling, Dymchurch Plit (Hallowe’en)

Walter de la Mare, Broomsticks (Hallowe’en)

Howard Pyle, How the Good Gifts Were Used
by Two (Christmas)

F. R. Stockton, Christmas Before Last
(Christmas)

Oscar Wilde, The Pumpkin’s Giant (Easter)

Oscar Wilde, The Selfish Giant (Easter)

9. Have pantomimes presented, exemplifying simple social
courtesies, e.g., greeting a guest, offering him a
chair, a boy seating a girl at the table, etc.

10. Discuss the importance of bodily action in conveying
thought. Discuss radio programs from this standpoint.

11. Discuss why gestures are made; who makes gestures; when
to make gestures; how to make gestures. Suggestions
may be found in Craig, Junior Speech Arts, 21-25, and
Dodd and Seabury, Our Speech, 124-125. Give examples
of various types of gesture.

12. Tell the pupils to give individual pantomimes “with
words”. In other words, they will be giving original
monologues, but will be approaching their assignment
from the viewpoint of bodily action. (This exercise
19See page 39.
should aid the pupil in developing his originality,
and in using effective bodily action with words in
order to express his ideas).

13. Begin to combine bodily action with speech by allowing
the pupil to give explanatory talks. In telling how
something works or how a game is played,20 the child
should be more inclined to use big movements of his
hands, his arms, legs, or perhaps his entire body.

Unit Two: Voice for Speech

Speech Aims:

1. Make the pupil realize the importance of a good
voice in getting along with people and in achieving
success.21

2. Create the desire in the pupil to have a clear,
agreeable voice.

3. Acquaint the pupil with the various voice qualities
in order that he may analyze his own voice, dis-
cover its weakness, and endeavor to improve it.

References (for the teacher):

Gladys Borchers, Living Speech, Chapter 5.
Alice Craig, Junior Speech Arts, Chapters 3, 4, and 5.
Celeste V. Dodd and Hugh F. Seabury, Our Speech,
Chapters 3 and 4.
David Powers and Suzanne Martin, Your Speech, VIII,
44-50; 76-81; 99-103; 129-135.

Time Limit: Four weeks.

20 See page 30.
21 See pages 25-27.
Suggested Methods and Materials:

1. The teacher may interpret the voices of several characters in order to give examples of the seven vocal qualities. Following are suggestions regarding types of voices and characters:
   a. Falsetto voice
      (1) A shrill, thin voice of an irritable old woman.
      (a) High pitched voice of a small child.
   b. Nasal voice
      (1) Ignorant, lazy, middle-aged woman.
   c. Orotund voice
      (1) Orator
   d. Pectoral voice
      (1) Ghost
      (2) Person dying.
   e. Aspirate
      (1) Girl telling a story.
      (2) A little boy expressing extreme fear.
   f. Guttural voice
      (1) Angered soldier.
      (2) Revengeful motorist.
   g. Normal voice
      (1) A hero.
      (2) A kind young lady.

2. If a recording apparatus is available, use the playback to play records illustrating types of voices.
3. Make a record of each pupil’s voice. Analyze the pupil’s voice and show how it can be improved.

4. The above demonstrations may serve as a motivation for a discussion of the requisites of a normal voice. Characteristics which may be discussed are:
   a. Clear
   b. Flexible
   c. Forceful
   d. Resonant
   e. Well-modulated.

5. Give the pupil general breathing exercises—allowing him to use the type of "normal" breathing most suitable for him. (The teacher may refer to Wesley A. Wiksell's "An Experimental Study of Controlled and Uncontrolled Breathing" in C. W. Gray's Experimental Phonetics, 99-164, for suggestions regarding types of correct breathing.)

6. Ask the pupil to go to a "movie"; then have him describe the voice changes of the actors.22

7. "Describe the voice changes of the most interesting person you know."24

8. Have the pupil describe his own voice, first as it sounds to him as he speaks, and then as he hears his own voice over the recording machine. Let him tell what he is doing to improve his voice.25

22 Borchers, Living Speech, 69.
23 See pages 28 and 29.
24 Ibid., 69.
25 Ibid., 69.
9. Ask the pupils to go to a circus, a fair, or any large gathering and describe the different voices they hear.

10. Have the pupil describe the best radio voice he has ever heard.

11. Ask the pupil to say, "Did you see Dick last night?" giving as many meanings as he can.

12. Ask each pupil to say the sentence, "This is the best voice I can use". Let each pupil stand (using good posture) and repeat the sentence. Ask the remainder of the pupils to listen to the speaker's voice and rate him according to these points:
   a. Is the voice clearly heard?
   b. Is the voice meaningful?
   c. Is the voice well-modulated?

13. Have the pupil utter sentences requiring different degrees of volume. Encourage him to speak loudly enough to be heard, but not so loudly that his voice is unpleasant. The following situations may be used for the exercises:

   Have the pupil speak to one of his friends--
   a. In the same seat of a bus.
   b. In a large outdoor party.
   c. In the same seat of a train.
   d. From the stage of a large auditorium.
   e. Across a large living room.

26 See page 30.
27 Borchers, Living Speech 69.
f. Across a small living room.

g. Across the desk in his teacher's office.

h. Across the table in a library

14. Encourage the pupil to speak clearly and distinctly.

   The tongue twisters listed in Borcher's, Living Speech, 48-49, may be used for the exercise.

15. Have the pupil practice using "many different appropriate voice qualities." Encourage him to make his sentences interesting and meaningful to his listeners. Suggestions for sentences may be found in Borcher's, Living Speech, 53.

16. Play the game of echo in order to improve the pupil's control of volume. Begin by having two pupils standing very close together. Ask one pupil to say anything like, "Who's going to pitch for us today?". The other pupil who is the "echo" must repeat the phrase exactly. Each pupil then takes about ten steps in the opposite direction. Now, at the distance, of about twenty paces, have the first pupil say something else. The "echo" must repeat it exactly. Let them see how far away they can get and still be heard.

17. Let each pupil test his voice-pitch as follows:

   Have him go to the piano, and find on the keyboard the note Middle C. Then, strike the note, B (just

28 Ibid., 52.
29 See page 38.
30 Craig, Junior Speech Arts, 53.
31 Powers and Martin, Your Speech, 49.
below middle C). Have him say aloud his name, and ask him to listen carefully to see if he speaks naturally with this B as his central note,—that is, the middle of his voice range. If not, have him try B♭ or even A or A♭. Or, try C, C♯ or even D. Let him experiment until he finds his natural voice pitch.

If the pitch of the voice is too high (i.e., middle C or above), "have him gradually and easily place the pitch down a half-note, or even less at a time. Use the slightly lower degree of pitch for the space of a week or a month before you lower the pitch still more. Do not force the speaking voice pitch, either up or down, several notes at a time." 33

If the pitch of the voice is too low, have the pupil follow the same plan as above, only raise the pitch a very slight degree each time. 34

17. Have the pupil become familiar with Webster's guides to pronunciation. Suggestions may be found in Craig, *Junior Speech Arts*, 63-83.

18. Test the pupil's ability to look up words in the dictionary. 35 Have him find the meanings and the correct

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32 Craig writes: "Boys' voices, unless changed into the deeper tones of manhood, usually are of the same pitch as the girls' voices. However, some boys have a voice-pitch a degree or so lower than the average. With the change of a boy's voice, the centralizing note is transferred to about an octave lower. Girls' voices, too usually deepen a little in pitch as the girls grow into womanhood". Craig, *Junior Speech Arts*, 53.

33 Ibid., 52.
34 Ibid., 53.
35 See page 38.
Pronunciations of the words listed below:

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
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</thead>
<tbody>
<tr>
<td>abdomen</td>
<td>cafeteria</td>
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<tr>
<td>absolutely</td>
<td>characteristics</td>
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<tr>
<td>abstract</td>
<td>chautauqua</td>
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<tr>
<td>address</td>
<td>choir</td>
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<td>adjustment</td>
<td>circumstances</td>
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<td>advertisement</td>
<td>congratulations</td>
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<td>affirmative</td>
<td>consequences</td>
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<tr>
<td>alumni</td>
<td>conservatory</td>
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<td>amendments</td>
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<td>articulate</td>
<td>dictionary</td>
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<tr>
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<td>duty</td>
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<td>aunt</td>
<td>education</td>
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<tr>
<td>aviator</td>
<td>efficient</td>
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<td>banquet</td>
<td>England</td>
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<tr>
<td>brooch</td>
<td>English</td>
</tr>
<tr>
<td>burglaries</td>
<td>envelope</td>
</tr>
<tr>
<td>excavation</td>
<td>newspaper</td>
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<tr>
<td>exhibition</td>
<td>opponents</td>
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<tr>
<td>February</td>
<td>opportunity</td>
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<tr>
<td>forehead</td>
<td>orchestra</td>
</tr>
</tbody>
</table>

36. Under the direction of William Scott Gray of the University of Chicago, the author selected from eighth grade word lists, one hundred of the most difficult words to pronounce. The list appears in Mary Coates, Fundamentals of Speech Course for the Junior High School, M. A. Thesis, University of Wisconsin, 1934, 15-18. This list has been reproduced with some modifications by Gladys Borchers in her book, Living Speech.
| fortunate   | ordinary          |
| fraternal  | overalls          |
| generation | parachute         |
| guarantee  | policy            |
| gymnasium  | poultry           |
| humble     | practically       |
| humor      | process           |
| industry   | quiet             |
| inhabitant | quite             |
| injunction | really            |
| inquiry    | recognize         |
| institution| refuse (noun)     |
| insurance  | reliability       |
| insure     | renewal           |
| interested | romance           |
| interesting| route             |
| justifiable| sacrifice         |
| library    | sanitary          |
| literature | senator           |
| minority   | successor         |
| necessary  | temperature       |
| negative   | temporary         |
| news       | theater           |
| thoroughly | width             |
| unnecessary| women             |
| violin     | yacht             |

19. Teach the pupil the phonetic chart as it appears in Wise, McBurney, Mallory, Strother, Temple, Foundations
of Speech (edited by J. M. O'Neill), page 32. Drill on the sounds in concert, then with each pupil in the class. Point to different symbols on the chart after it has been put on the blackboard, and call for the sounds. Then give the sounds and have the pupils point to the symbols. Call on individuals for words containing the different sounds.

20. In teaching speech sounds, insist upon the pupils using small mirrors to see the lip and tongue positions.

21. In the study of individual sounds, ask the pupils to bring additional words and sentences containing these sounds. Then have them read them aloud.

Unit Three: Social Conversation and Interviews

Speech Aims:

1. To encourage the pupil to say the right things at the right time and say them well.

2. To encourage the pupil to take an interest in the activities and thoughts of others.

3. To make the pupil realize the importance of good conversation as a means of securing social approval.

4. To encourage sincerity.


Tbid., 37.

See page 38.

Gough, Rousseau, Cramer and Reeves, Effective Speech, 33.

See page 39.
5. To teach the pupil to enjoy the pleasure of good conversation.
6. To teach the pupil simple rules of etiquette.
7. To teach the pupil to plan his material and approach in order to increase his effectiveness in interviews and other purposive conversations.

References:

Time Limit: Four weeks.

Suggested Methods and Materials:
1. The teacher may begin the conversation unit in an "indirect manner". At the beginning of the class period she may start an informal conversation with her pupils. (Care should be taken in selecting a subject that will be of interest to everyone in the classroom, e.g., a school carnival which everyone has just attended; an "exciting" assembly program; an approaching vacation period, et cetera. She motivates them to want to talk,—to tell where they have been, what they have seen or done. As the conversation progresses, the teacher endeavors to draw as many pupils into the conversation as possible (without letting them know she is making an effort to do so). She tries to keep the
conversation continuous and animated. Then after about five or ten minutes, she asks the pupils, "What have we been doing?" The pupils realize (usually in amazement) that the teacher has purposely been conducting a social conversation. A discussion of the qualities of a good social conversation ensues. The following points may be considered:

a. Be a good listener.

b. Pay attention to the person with whom you are speaking, and make him feel at ease.

c. Talk about things that are of interest to all in the group.

d. Give and take compliments gracefully and tactfully.

e. Show a general interest in other people, but do not be curious about their personal affairs.

f. Do not change the subject of conversation too often, nor too abruptly.

g. Avoid affectation.

h. Try to be interesting.

i. Good conversation should "keep people still".

j. Feel confident, but do not say so.

k. Use good English.

l. Have an adequately large vocabulary to express yourself.

m. Be acquainted with many topics44 for conversation:

44See Table VI, page 30.
(1) Current Events
(2) Travel
(3) Outdoor Activities
(4) Animals
(5) Religion
(6) Getting Rich
(7) Heroes and Famous People
(8) Museums, aquariums, exhibits and zoos
(9) Humorous stories and jokes
(10) Inventions
(11) Personal experiences and ambitions
(12) Stories from magazines or books
(13) Motion pictures
(14) Plays
(15) Hobbies

2. Let the pupils elect a host or hostess for the speech class. It is his duty to sit near the door, so he may be ready to greet visitors and see that they are comfortably seated.

3. Allow the pupils to have a tea or similar social gathering while they are studying the unit on conversation. Preparing for a definite social function, they should be eager to learn certain social courtesies, for example:

   a. How to greet people.

   45 This method of introducing the conversation unit has been used by the author in the teaching of approximately 300 eighth grade pupils. In those particular groups the method appeared to be quite "successful".

   46 The author has found this a "successful" procedure in the teaching of eighth grade pupils (mentioned in note 45).
b. How to introduce people.

c. How to acknowledge an introduction.

d. How to ask people to be served.

e. How to start conversations and keep them from lagging.

f. How to invite someone to a party.

4. Speech teas may be held on such occasions as, — celebrations of Better Speech Week, National Education Week, et cetera.

5. Have spell downs in social forms.47 Select two captains from the speech class. They, in turn, choose the members of their teams. "Each team member is to tell one social form. If he repeats one that has been given, or does not know one, the captain of the opposite side gets to choose one member from the 'loser's' team. Each team attempts to get as many members as possible.

"On the day preceding the spell down, the teacher explains the order of procedure (as given above). The students are told that they must not have any written material which they can see during the spell down. If any question arises as to good or bad social forms, the teacher may explain that anything is good form that is 'kind to everyone'. Moreover, one can evolve good social form by consideration of others, and finding a good reason for that particular situation or condition.48

47 See pages 38, 39.
48 Ibid., 39-40. The idea for this procedure was derived in a conversation with Dr. Gladys Borchers in April, 1934.
6. Have the pupil select an interesting conversation from a story or a play. Tell him to present the conversation to the class and tell why he chose it. Any of the stories or plays listed on pages 74-76 of this dissertation may be suggested for source materials.

7. Arrange a 'That Reminds Me' period for speech class. Tell each pupil to prepare a short story or anecdote to tell to the class. During the class period, each pupil is to see if some story that is told reminds him of another story he can tell. Also, he is to try to introduce his anecdote by relating it to the last one told. 49

8. Have the pupil read an article in a magazine or book, pertaining to the subject of conversation. The following books and articles may be suggested to the pupil:

Grenville Kleiser, *How To Improve Your Conversation*.
Henry Van Dyke, "Talkability", in *Fisherman's Luck*.

10. Have skits exemplifying social courtesies: 50

a. In the home

50 See page 39.
b. In the school halls.
c. At the school doors.
d. In the theater.
e. At class plays.
f. At school picnics.
g. In a library.

Suggestions may be found in Craig, *Junior Speech Arts*, 347-349.

11. Have humorous skits showing the mistakes at such social occasions as listed under 10.

12. Have the pupil present a monologue, in order to acquire variety of expression. Monologues may be selected from the following list:

Anonymous, *Dead Pussy Cat*.
Witter Bynner, *Kids*.
T. A. Daly, *The Song of the Thrush*.
Henry Van Dyke, *The Maryland Yellow Throat*.
Henry Van Dyke, *The Song Sparrow*.
Eugene Field, *The Limitations of Youth*.
Alfred P. Groves, *The Little White Cat*.
Ben King, *Jane Jones*.
Joseph C. Lincoln, *Aunt Handy*.
Bessie Morgan, *Specially Jim*.
James Whitcomb Riley, *The Life Lesson*.
Nixon Waterman, *I Got to Go to School*.

51 See pages 30; 33-37.
13. Have each pupil select a partner for the following tests in telephoning:
   a. Demonstrate how to call a number correctly.
   b. Give an order to a drug store or a grocery store.
   c. Demonstrate the right response when a wrong number is called.
   d. Call to inquire about a sick friend.
   e. Make an appointment to call on a friend.
   f. Ask information to get a number for you which you have been unable to get.
   g. Invite a friend to an informal luncheon.

14. Let the class discuss the requisites for a successful business interview:
   a. Plan carefully the approach to the subject matter
      (1) Arrange the ideas in a definite consecutive order
      (2) Know the order of procedure for the conversation.
   b. Clearness.
   c. Pleasant manner of speech.
   d. Use of connectives, such as:
      (1) "Now, that is the first reason."
      (2) "Therefore-----"
   e. Sincerity
   f. Alertness—one should notice how the other is grasping the ideas.
g. Avoid exaggeration.
h. Be spontaneous and natural if being questioned by an employer.
i. Use straight-to-the-point words.
j. Work steadily toward your point.
k. Do not talk too long at a time.
l. Avoid discussing non-essentials.
m. Speak frankly, and, as a rule, quickly.
n. Know when the conversation is over and stop.

15. Let the pupil tell about an interesting interview he has had—showing its good and its bad points.

16. Divide the class into groups of two in order to work out business interviews. The following situations may be used: 63

a. Pupil soliciting advertisement for the all-school-play program.
b. Boy applying for a position as an office boy.
c. Boy applying for a position to sell newspapers.
d. Boy applying for a position to sell magazines.
e. Pupil interviewing the speech teacher about the possibility of getting a part in the all-school-play.
f. Woman applying for a position as a stenographer.
g. Woman applying for a position as a teacher.
h. Woman applying for a position as a hostess on an air line.

63 These situations are ones that have been actually used by the eighth grade pupils of Roosevelt Junior High School, Oklahoma City, during the years, 1931-1935.
1. Woman applying for a position as a private secretary.

2. Salesman interviewing a prospective buyer of an electric refrigerator.

Unit Four: Story Telling

Speech Aims:

1. To quicken the pupil's perception of dramatic situations.

2. To develop the pupil's appreciation of good stories.

3. To teach accuracy and exactness in the presentation of subject matter.

4. To encourage the pupil to look at the group when telling a story, i.e., not apart from the group as in acting.

References:

Gladys Borchers, Living Speech, Chapter 9.

Alice Craig, Junior Speech Arts, Chapters 19 and 20.

Celeste V. Dodi and Hugh F. Seabury, Our Speech, Chapter 8.

Time Limit: Two weeks.

Suggested Methods and Materials:

1. Have the pupil make a list of his favorite stories.

2. Ask the pupil to find a story or book that he thinks has an especially attractive title. Have him explain whether or not the opening sentence makes him want to read further.

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54 See pages 35-37.

55 See pages 33-37.
3. Have a class discussion regarding the qualities of good title.

4. Have each pupil draw a large clock face on the blackboard. Instead of numbers, ask him to draw tiny cartoons to show what experiences he was having at those hours. Then, he may tell what titles of stories these cartoons suggest.

5. Ask each pupil to pretend that he is one of the characters listed below. Have him tell about his everyday adventures.
   - a parachute jumper
   - a snake charmer
   - a movie actor
   - an Arctic explorer
   - a movie actress
   - an airplane pilot

6. Have a class period for the telling of original stories.

7. Ask each pupil to prepare a story to tell to the class.
   The following may be used as a guide for his preparation:
   a. Read your story over aloud, enough times to become thoroughly familiar with every part of it.
   b. Decide how much of the story you can tell effectively in the time allotted.
   c. Select the incidents that you are to include, and arrange them so that they lead up to a climax.
   d. Plan a beginning that at once will interest every member of the audience.
   e. Plan to describe the setting and the characters so that they will be perfectly clear to your listeners.
   f. See that your language is appropriate to the story and to the audience. Often it is wise to master the author's language. When certain words or phrases are used several times, it is important to keep them exactly the same. If you do change some of the language, try to keep the flavor of the original.

56 See pages 27-29.
g. Practice using your body to portray different characteristic postures, movements, and facial expressions for each. Practice using your body to make the narration and the description clear...

h. Use changes in voice to help show differences in characters; use them also to make the narration and the description clear...

i. Use your body, voice, and language to build up a feeling of suspense at appropriate points in the story.

j. Prepare a strong ending; do not drag it out too long, and be sure that your last words direct your listeners to the main point of your story.

k. Rehearse your story alone, in a room as near as possible to the size of the classroom.

l. Ask a member of your family or some friend to listen to your story; ask him to criticize you and tell you frankly whether he thinks you are ready to present your story before an audience.

m. Source materials for stories may be found on pages 74-76 of this dissertation.

Unit Five: Interpretation

Speech Aims:

1. To improve the pupil's ability to read aloud.
2. To develop the pupil's ability to concentrate.
3. To develop the pupil's vocabulary.

References:

Gladys Borchers, Reading Aloud, Chapter VII.
Alice Craig, Junior Speech Arts, Chapter 15 and 17.
Celeste V. Dodd and Hugh Seabury, Our Speech, Chapter 6.

Time Limit: Three weeks.
Suggested Methods and Materials:

1. Discuss the advantages of reading silently and reading aloud.

2. Hold class discussions pertaining to these topics:
   a. How reading aloud increases one's vocabulary.
   b. Advantages of having a large vocabulary.
   c. The number of meanings a word can have.

Suggestions may be found in Dodd and Seabury, Our Speech, 38-39.

3. Have each pupil select a story which he likes very much. Ask him to bring it to class and explain why it is especially appealing to him. Suggestions for stories may be found in this dissertation, pages 74-76.

4. Let each pupil prepare his reading for oral presentation to the class. Suggestions for preparation may be found in Borchers, Living Speech, 168-172, namely:
   a. Study the title...
   b. Look up dictionary meanings of strange words...
   c. Watch punctuation marks...
   d. Read up on the author's life.
   e. Read the selection from which an excerpt is taken. If your reading is part of a longer story or poem, you should read the entire selection.
   f. Look up historical and literary references...
   g. Clarify the geographical location in your mind...
   h. Master the general idea...
   i. Visualize the speaker...
   j. Is there a listener?
   k. Plan bodily action and voice...
   l. Study the rhythm...
   m. See and feel word pictures...
   n. Read aloud often. Read until you know your material so well that you will not stumble even if you lose your place.
5. The teacher may read several poems. Then she asks the class to choose the poems they like best, and explain the reasons for their choice. Poems may be selected from the following list:

a. Poems upon which Kangley's study was based:

George Abbe, *Storeskeeper*
Franklin P. Adams, *Those Two Boys*
Anonymous, *Canticida Was Happy Quite*
Anonymous, *A Green Broom*
Margaret Emerson Baily, *White Christmas*
H. H. Bashford, *Where Do the Gypsies Come From*
Thomas Lowell Beddoes, *Dream Pedlary*
Hilaire Belloc, *Big Baboon*
Hilaire Belloc, *Epitaph on a Politician*
Hilaire Belloc, *Tarantella*
Hilaire Belloc, *The Yak*
Lawrence Binyon, *For Mercy, Courage, Kindness, Mirth*
Robert Bridges, *Spring Goeth All in White*
Charles Edward Butler, *Of Falcons*
Rupert Brooke, *Grantchester*
Bliss Carman, *Hum and Haw*
Will Cather, *In Springtime*
Elizabeth Coatsworth, *Poem of Praise*
Pardriac Colum, *An Old Woman of the Roads*
Melvin Crane, *Snow Toward Evening*

60 See pages 32-38.
61 See pages 32-35.
Stephen Crane, *Blades of Grass*
Stephen Crane, *The Wayfarer*
W. H. Davies, *Cant*
W. H. Davies, *Facts*
W. H. Davies, *Forgiveness*
W. H. Davies, *Joy and Pleasure*
W. H. Davies, *Leisure*
W. H. Davies, *Nature's Friend*
W. H. Davies, *Scotty Bill*
Emily Dickinson, *A Cemetery*
Emily Dickinson, *I'm Nobody*
Emily Dickinson, *Little Madness in the Spring*
T. S. Eliot, *Fog*
Rachel Field, *The Old Pasture*
John Gould Fletcher, *The Groundswell*
John Freeman, *The Wakers*
Robert Frost, *Cow in Apple Time*
Robert Frost, *In Neglect*
Robert Frost, *Nothing Gold Can Stay*
Robert Frost, *Passing Glimpses*
Hamlin Garland, *Do You Fear the Wind?*
Sir W. S. Gilbert, *The Family Fool*
Arthur Guiterman, *Blessing on Little Boy*
Arthur Guiterman, *Illumination*
Arthur Guiterman, *In Praise of Apple Trees*
Arthur Guiterman, *Little Lost Fun*
Arthur Guiterman, *On the Vanity of Earthly Greatness*

Arthur Guiterman, *Out of Work*

Arthur Guiterman, *Running Water*

Thomas Hardy, *The Man He Killed*

Oliver Herford, *The Chimpanzees*

Ralph Hodgson, *Eve*

Ralph Hodgson, *The Mystery*

James Joyce, *All Day I Hear*

Ethel Kelley, *I've Got a Dog*

Rudyard Kipling, *Boots*

Rudyard Kipling, *Mary's Son*

Frederick Locker-Lampson, *A Terrible Enfant*

Andrew Lang, *Scythe Song*

Edward Lear, *The Horrible Cow*

Vachel Lindsay, *John Brown*

Vachel Lindsay, *Leader-Eyed*

Vachel Lindsay, *The Unpardonable Sin*

Haniel Long, *Dead Men Tell No Tales*

Walter de la Mare, *All That's Past*

Walter de la Mare, *The Holly*

Walter de la Mare, *Old Susan*

Walter de la Mare, *Song of Shadows*

Walter de la Mare, *Summer Evening*

Walter de la Mare, *Tartary*

Walter de la Mare, *Three Cherry Trees*

Walter de la Mare, *The Willow*

Edwin Markham, *Brotherhood*
John Masefield, Ballad of John Silver
John Masefield, Cavalier
John Masefield, Laugh and Be Merry
John Masefield, Terry Buccaneer
John Masefield, The West Wind
John Masefield, Spanish Johnny
Edgar Lee Masters, Lucinda Matlock
Edna St. Vincent Millay, Autumn Chant
Edna St. Vincent Millay, City Trees
Edna St. Vincent Millay, Reel Grass
Edna St. Vincent Millay, The Pear Tree
Edna St. Vincent Millay, Song
Edna St. Vincent Millay, The Unexplorer
Edna St. Vincent Millay, When the Year Grows Old
Laura E. Richards, The Ambitious Haddock
Laura E. Richards, The Buffalo
Laura E. Richards, Gingham Umbrella
Elizabeth Madox Roberts, Horse
Elizabeth Madox Roberts, The Rabbit
Elizabeth Madox Roberts, Stranger
Elizabeth Madox Roberts, The Worm
James Rorty, The Islands
Carl Sandburg, Jazz Fantasia
Lew Sarett, The Fox Ball
Lew Sarett, Four Little Foxes
Lew Sarett, Jumping River Dances
Edith Stillwell, Princess
James Stephens, *Chill of Eve*
James Stephens, *The Shell*
Edith M. Thomas, *Frost Tonight*
Jean S. Untermeyer, *Autumn*
Louis Untermeyer, *Caliban in the Coal Mines*
Jean S. Untermeyer, *Glimpses in Autumn*
Louis Untermeyer, *Prayer*
E. C. White, *Marble Top*
Humbert Wolfe, *Thrushes*
W. B. Yeats, *The Song of the Wandering Aengus*

b. **Story Poems:**

Katherine Lee Bates, *Robin Hood and Allan a Dale*
Robert Frost, *Wild Grapes*
Oliver Wendell Holmes, *The Ballad of the Oyster-Man*
Rudyard Kipling, *Gunga Din*
Rudyard Kipling, *The Ballad of East and West*
Rudyard Kipling, *The Ballad of the King's Mercy*
Edna St. Vincent Millay, *Ballad of the Hern Weaver*

6. Allow the pupil to prepare and present a reading for some special occasion (P.T.A. meeting, club meeting, etc.).

7. "Let the class choose a story that they all like. Each
person will prepare one section and the class will
read the story together".62

Unit VI: Review and Tests

Time Limit: One week.

Suggested Methods and Materials:

1. Have a general review of the semester's work.
2. Give a semester oral test (e.g., a story or a poem.)
3. Give a written semester test.

SECOND SEMESTER'S SPEECH COURSE

Prerequisites: Seventh grade speech course, and first semester
of eighth grade speech course.

Unit VII: Discussion63

Speech Aims:

1. To train the pupil to focus his ideas on the
   particular subject under discussion.
2. To teach the pupil not only to participate in a
   formal discussion but also to act as a leader.
3. To encourage the pupil to respect the opinion of
   others.
4. To train the pupil to be able to express himself
   on the spur of the moment.
5. To encourage the use of good speech throughout
   the discussion.

References:

Gladys Borchers, Reading Aloud, Chapter 8.

62Borchers, Living Speech, 173.
The teacher may begin the unit in an indirect manner. For instance, she may begin the class period, by conducting an informal discussion on "Plans for an All-School-Play-Cast-Party". When the plans have been made and the discussion completed the teacher and class may talk about discussions—how they should be conducted, duties of chairmen, etc. The following items may be considered:

a. The leader should be well informed about his subject matter.

b. The leader should state the subject of the discussion at the beginning.

c. The leader should direct the discussion so that no individual monopolizes the time; he should see to it that every member of the class has the opportunity to express his views.

2. Let each pupil preside over a discussion. Suggestions for topics may be found in Craig, Junior Speech Arts.
359-360; Dodd and Seabury, Our Speech, 356, 366; and Borchers, Living Speech, 219-220.

3. Let each pupil prepare and give a speech to provoke argument on some phase of school life, 64 and afterwards answer the questions that arise.

Unit Eight: **Parliamentary Procedure**

**Speech Aims:**

1. To show the pupil how to preside at a meeting.
2. To develop efficiency in conducting a meeting.
3. To train the pupil to think clearly in speech situations. 65
4. To encourage the pupil to make accurate but prompt decisions when presiding or participating in a business meeting.
5. To train the pupil to speak impromptu but in an effective manner. 66
6. To develop self-confidence, ease and poise in speech situations.

**References (for the teacher):**

Gladys Borchers, Living Speech, Chapter 6.
Alice Craig, Junior Speech Arts, Chapter 27.
Celeste V. Dodd and Hugh Seabury, Our Speech, Chapter 14.
David Powers and Suzanne Martin, Your Speech, VIII, 26-31.

Charles Henry Woolbert, Gladys Borchers, and Andrew T. Weaver, New Better Speech (Harcourt, Brace and

64 See page 31.
65 See pages 23-27.
66 See pages 23-27.
Company, 1937), Chapter 8.

Time Limit: Two weeks.

Suggested Methods and Materials:

1. The teacher may suggest that the pupils decide by vote whether or not they would like to have student chairmen during the semester. (Duties of the chairman may be to call the class meeting to order each day, check the roll, make announcements, and introduce any guests.

2. If the pupils decide by vote that they wish to elect a chairman, then the teacher may give a few rules of parliamentary procedure to help them in organizing. Then, following the election, a discussion may be held regarding rules of parliamentary procedure. Suggestions may be found in the references listed at the beginning of this unit.

3. The class may prepare dramatizations exemplifying correct rules of parliamentary procedure. Dr. Gladys Borchers, associate professor of speech at the University of Wisconsin and head of the department of speech at the Wisconsin High School, reported such a project in her graduate class in "Teaching of Speech" at the University of Wisconsin in May, 1931. She explained that nine lessons in parliamentary procedure in the form of radio dramatizations were broadcast over WHA by her freshman speech class. The following materials (which was included in her first dramatization) may be worked out as a skit by the eighth grade speech
pupils:

a. The need for training in parliamentary procedure.
b. How to organize a group.
c. How to participate as a member.
d. How to serve as president, secretary, committee member.
e. The basic principles of orderliness, fairness, and efficiency.
f. Nominating and electing officers, using two methods of voting.
g. Appointing committees.
h. Obtaining the floor.
i. Making, putting, and discussing a motion.
j. How to correct an error in parliamentary procedure.

4. The pupil may be allowed to have free lance drills. After a chairman has been elected, members of the class may proceed to make any motion they desire, provided it is logical and reasonable.

Unit Nine: Review and Tests

Time Limit: One week.

Unit Ten: Public Speaking

Speech Aims:

1. To develop the pupil's ability to think logically.
2. To show the pupil ways and means to gather ideas

and collect material.

3. To develop the pupil's ability to organize and outline his material, and present it effectively before an audience.

4. To develop the pupil's self-confidence.

5. To show the pupil he must talk with his audience in order to hold their attention.

**References:**

- Alice Craig, *Junior Speech Arts*, Chapters 11, 12, 13, 14, 28.
- Celeste V. Dodd and Hugh Seabury, *Our Speech*, Chapters 9, 11, and 12.

**Time Limit:** Twelve Weeks.

**Suggested Methods and Materials:**

1. Discuss three types of speech preparation,—extemporaneous, impromptu, and memorized.

2. Ask the pupil to give a speech of announcement. In helping him to organize his speech, these items may be considered:
   a. Name of event.
   b. Importance of the event.
   c. Date
   d. Time
   e. Place
   f. Names of principal participants.
g. Price of tickets.
h. Where tickets may be purchased.
i. Where tickets may be reserved.

Additional suggestions for the class discussion regarding announcements may be found in Powers and Martin, *Your Speech*, 107-111; Craig, *Junior Speech Arts*, 416-417; Borchers, *Living Speech*, 127-129.

Announcements may be made regarding such events as:

- A basketball game.  
- A baseball game.
- An all-school play.
- A tea for the mothers of the speech pupils.
- A school operetta.
- Publication of the school paper.
- Annual speech department banquet.

3. Have the pupil give a talk to give information pertaining to some of his personal experiences,—where he has been, what he has seen, what he has done, what he has read, etc. The following general topics may suggest possible subjects:

- Adventure
- Current Events
- Travel
- Outdoor activities
- Famous Men or Women
- Sports
- Scouting
- War
- Inventions
- Mechanics
- Movies

68 See page 30.
69 See page 31.
70 See pages 28-31.
In discussing possible selections of subjects with the speech class, the following items may be considered:

a. Is the subject worthwhile?
b. Am I able to speak with authority?
c. Will the subject be interesting?
d. Will the subject be appropriate?
e. Am I sure the subject will not antagonize my audience?
f. Is my subject narrow enough?
g. Do I have a definite clear-cut purpose?

Valuable helps and ideas for the information speech may be found in such current magazines as:

a. Reader's Digest  g. Boy's Life
b. Time  h. Child's Life
c. Newsweek  i. Good Housekeeping
d. American Boy  j. Ladies Home Journal
e. American Girl  k. American Magazine
f. Popular Mechanics  l. Vital Speeches

4. Divide the class in groups of two. Ask one member of the group to give a speech of welcome, and the other pupil to present a speech of response. Suggestions may be found in Powers and Martin, Your Speech, VII, pages 134-137.

5. Ask the pupil to prepare a speech of introduction which he might use on a special program, e.g., a club meeting, a church program, a school assembly, etc.

72 See page 31.
Before he presents his speech to the class, have him state the type of audience to which he is supposed to be speaking.

6. Have the speech chairman distribute pieces of paper on each of which is written an item of school interest. Each pupil in turn will give an impromptu talk upon the topic he draws. Such subjects as the following may be used:

   a. Class elections  
   b. Care of school property  
   c. Our Dramatic Club  
   d. School Radio Programs  
   e. School honors  
   f. Our new swimming pool

7. Have the pupil give a talk using a chart or map.

8. Have each pupil discuss his hobby or favorite sport.

9. Plan a banquet program with toastmaster and speakers.

10. Plan a program of speeches around a central theme. Let the chairman of the speech class act as chairman of the meetings. Ask him to open the program by a brief speech of welcome, following which he introduces each speaker. After the speeches have him lead the class discussion on the talks that have been given. Powers and Martin, in their book, Your Speech, suggest such themes as:

   a. "Imagine you have a class club. Graduation is nearing and the members realize they must begin to think of their future vocations. One of the members suggests a program of talks by prominent business and professional men on the relative merits of various fields of endeavor, the type of training needed for success, and the opportunities open to young

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73See pages 30 and 37.
men and women in these fields. Let each student speaker select the field in which he is most interested and prepare a three minute talk impersonating one of these men. Use fictitious names. Make the meeting very realistic...

b. "Plan a program to illustrate the five purposes of public speaking. Have each student take the same topic like: Youth Must Be Served. Have the first speaker give the talk to inform; the second to impress; the third, to move to action; the fourth to convince; the fifth to entertain...

c. "Imagine that a nationwide contest has been held for the best ten talks on What I'd Do If I Had A Million Dollars." The ten speakers of the day are the winners. They are giving their speeches at a special gathering. Add to the flavor of the occasion by having the chairman confer the prizes upon them at the end...

d. "Plan a program...Women Make the News. The boys can make up the achievements of present-day men and the girls those of the women. Each student can give a short talk on a great man or woman of the present day." 

11. Have model demonstrations of a club meeting (e.g., Travel Club, Hobby Club, Girl Reserves, Boy Scouts, Stamp Club, Dramatic Club, Book Club). Arrange for announcements to be made, speakers to be introduced, officers nominated and elected, etc. 

12. Ask each pupil to present a radio announcement. Have the pupil present it from behind a screen or over a public address system.

13. Have the pupil present a sales talk. In explaining the assignment, a class discussion, pertaining to the attributes of a good salesman may be held. The

74 See page 30. 
75 Powers and Martin, Your Speech, VIII, 118-119. 
76 Barchers, Living Speech 140-141.
following points may be considered:

a. Honesty.
b. Clean mindedness.
c. Knowledge.
d. Neatness.
e. Alertness.

The pupil may be allowed to bring to class the article which he wishes to sell. Suggested topics for sales talks may include the following:

a. Buy season tickets to the basketball games.
b. Attend the dramatic club's program of plays.
c. Buy tickets for all the all-school-play.
d. Sell a certain number of articles so you can win a prize.
e. Buy tickets for the annual student council banquet.
f. Save coffee wrappers so the speech class may redeem them, and use the money for charity projects.

Unit Eleven: Review and Tests

Time Limit: One week.

Suggested Methods and Materials:

1. Have a general review of the semester's work.
2. Give a semester oral test. (e.g., an extemporaneous speech.)
3. Give a written semester test.
Chapter VI

**COURSE OF SPEECH FOR THE NINTH GRADE**

**Prerequisites:** Seventh and eighth grade speech courses.

**General Speech Aim:** To develop efficient speech skills through the realms of acting and play production.

**Specific Speech Aims:**

1. To aid the pupil in making the adjustment to the opposite sex (through class plays, all-school-plays, skits, dialogues, etc.)

2. To train the pupil in memorizing and reasoning.

3. To develop "habits of originality, initiative, self-expression, neatness, cooperation, and team work" through presentation of plays.

4. To give training in the mechanics of dramatization, i.e., building of scenery, setting up stage scenery, lighting a stage, make-up, etc.

5. "To imbue the pupils with such ideals of the drama as will lead them, later, to demand a high standard of theatrical production."

6. To familiarize the pupil with the work of the best playwrights.

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1. This ninth grade speech course is to be elective for ninth grade pupils, who have satisfactorily completed the seventh and eighth grade speech courses. There will be five class meetings per week throughout the year. No text book will be used. There will be approximately thirty-five pupils in each section of the ninth grade speech course.

2. See page 38.


5. Tindal and Myers, *Junior High School Life*, 201.
FIRST SEMESTER

Unit One: Character Portrayal

Speech Aims:

1. To aid the pupil in developing habits of originality and initiative in speech situations.
2. To aid the pupil in developing poise.
3. To discover the pupil's talents.
4. To train the pupil to interpret and characterize life situations.

References: (for the teacher):

Gladys Borchers, Living Speech, Chapter 10.
Alice Craig, Junior Speech Arts, Chapter 21.
Celeste V. Dodd and Hugh Seabury, Our Speech, Chapter 18.

Time Limit: Six weeks.

Suggested Methods and Materials:

1. Have a class discussion regarding methods of studying characters. The following items may be considered:

   a. The age of the character.
   b. The temperament of the character.

      (1) Nationality
      (2) Religion

   c. The environment in which the character lives.
   d. The relationships between the character and others in the play.

      (1) Each is treated differently.
      (2) Social rank makes a difference in attitude toward others.

See pages 23-27.
e. The education of the character. (Culture means doing the right thing easily, therefore, one who is educated and cultured would not act as does one who is not.)

f. The language the character habitually uses.

g. Any mannerisms that the character may have.

2. Ask the pupil to select a character from a play, study his characteristics, and present a three-minute character portrayal of the person. (Suggestions for suitable plays may be found in the following list:

a. Anglo Plays:

James Barrie, Peter Pan
James Barrie, A Kiss for Cinderella
Louis Beach, The Goose Hangs High
Muriel Brown, Ivanhoe (Story by Sir Walter Scott)
Frances H. Burnett, The Little Princess
George Cohan, Seven Keys to Baldpate
Catherine C. Cushing, Pollyanne (Story by E. Porter)
Barry Conners, The Patsy
A. L. Crimmins and E. A. McFadden, Man Without a Country
E. E. Eggleston, The Hoosier Schoolmaster
Alice Gerstenberg, Alice in Wonderland
Percy Mackaye, Kinfolk of Robin Hood

7 Dodd and Seabury, Our Speech, 485-486.
8 See pages 30 and 31.
Alice Duer Miller, Mrs. Wiggs of the Cabbage Patch

Alice Duer Miller and Robert Milton, The Charn School

A. A. Milne, The Ivory Door

Oliver W. Price, La Capitaine

Ellen Tompkins Reid, The Millionaire

Hanna Rew, Falz

William Shakespeare, A Midsummer Night's Dream

Frank Shay, The Christmas Carol

Austin, Strong, Toymaker of Nuremberg

Booth Tarkington, Clarence

Booth Tarkington, Penrod

Booth Tarkington, Seventeen

Jean Webster, Daddy Long Legs

Jessie B. White, Snow White and the Seven Dwarfs

b. Short Plays:9

Herbert Bates, The King's English

Warren Beck, Imagination

Bible, Story of Esther

Margaret Bland, Pink and Patches

Anna Hempstead Branch, To Dust Returning

Harold Brighouse, The Prince Who Was a Fifer

Colin Clements, Harlequin

Colin Clements, You (three short scenes)

9 See pages 30 and 31.
François Coppe, *The Violin Maker of Cremona*

Charles Dickens, *A Christmas Carol*

Oliphant Down, *The Maker of Dreams*

Rachel Field, *Bargains in Cathay*

Elizabeth Cale, *Not Quite Such a Goose*

K. S. Goodman, *Dust of the Road*

R. E. Hartley and C. M. Power, *The Rose of the Alhambra*

R. E. Hartley and C. M. Power, *Wee Willie Winkie*

Alfred Kreymborg, *Lima Beans*

Constance d'Arcy Mackay, *Benjamin Franklin*

Constance d'Arcy Mackay, *The Boston Tea Party*

Constance d'Arcy Mackay, *Daniel Boone, Patriot*

Constance d'Arcy Mackay, *A Little Pilgrim's Progress*

Constance d'Arcy Mackay, *The House of the Heart*

Percy MacKaye, *George Washington at the Delaware*

Percy MacKaye, *Young Washington at Mount Vernon*

E. McFadden, *Why the Chimes Rang*

A. A. Milne, *The Boy Comes Home*

Vail Motter, *The Birthday of the Infanta*

Harry A. Overstreet, *Hearts to Mend*

Margaret Parsons, *The Elfin Knight of Hallowe'en*
Olive M. Price, *Little Lady Dresden*
Alice D. Riley, *Ten Minutes by the Clock*
W. Graham Robertson, *Slippers of Cinderella*
Louise Saunders, *The King and the Commoner*
Louise Saunders, *The Knave of Hearts*
Edward Staadt, *Cabbages*
Booth Tarkington, *The Ghost Story*
Booth Tarkington, *Station Y Y Y Y*
Booth Tarkington, *The Trysting Place*
Stuart Walker, *Sir David Wears a Crown*
James P. Weber, *The End of the Rainbow*
Percival Wilde, *The Toy Shop*

**Books and Catalogues of Plays**

H. S. Brown, *Short Plays from Dickens*
Helen L. Cohen, *Atlantic Book of Junior Plays*
Helen L. Cohen, *One Act Plays by Modern Authors*
Ina T. Firkins, *An Index to Full Length Plays*
G. A. Goldstone, *One Act Plays*
Aeola Hyatt, *An Index to Children's Plays*
Constance D'Arcy Mackay, *Patriotic Plays and Pageants for Young People*
Montrose J. Moses, *Another Treasury of Plays*
Montrose J. Moses, *Ring Up the Curtain*

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10 The author found these books and catalogues of plays helpful for her pupils in speech classes at the Roosevelt Junior High School, Oklahoma City, Oklahoma, 1931-1935.
Montrose J. Moses, *A Treasury of Plays for Children*

James P. Weber and W. Hanson, *Short Plays for Junior and Senior High School*

James P. Weber and W. Hanson, *Short Plays for Young People*

3. Have a class discussion regarding methods of memorizing. Suggestions may be found in Craig, *Junior Speech Arts*, page 304.

4. Divide the class in groups of two or three and have them present a scene from a play or story. Suggestions for stories and plays may be found on pages 74-76 and 117-120 of this dissertation.

5. Ask the pupil to present a characterization of a well-known actor,11—(one who is either in the movies or on the professional stage).

6. Ask the pupil to present an original monologue. Arrange for the character to express contrasting emotions, such as joy and sorrow.

7. Have the pupil present a character portrayal of a famous person in history.12

8. Divide the class in groups of two or three and have them present dialogue from stories. Suggestions for stories to be used may be found on pages 74-76 of this dissertation.

9. Divide the class in groups of two or three and have

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11 See pages 28-29.
12 See page 29.
them present original skits showing different emotions.

10. Ask each pupil to present a memorized monologue.

Unit Two: Selecting a Play

Speech Aims:

1. To develop the pupil's tastes regarding good literature for the stage.
2. To encourage the pupil's creative efforts in writing plays.

References (for the teacher):

Gladys Borehers, Living Speech, 265-266.
Alice Craig, Junior Speech Arts, Chapter 22.
Celeste V. Dodd and Hugh Seabury, Our Speech, 515-516.

Time Limit: Two weeks.

Suggested Methods and Materials:

1. Have a class discussion regarding plays and movies which junior high school pupils like to patronize.
2. Ask the pupil to read aloud an exciting scene from a play. Encourage him to make his play-reading so interesting that other members of the class will want to read the play too.
3. Read plays aloud in class having different pupils take part. Suggestions for plays may be found on pages of this dissertation. Additional suggestions may be found in Dodd and Seabury, Our Speech, 515-516.
4. Ask the pupil to write a humorous skit. Arrange for one or two of the best skits to be presented at assembly or before a meeting of the dramatic club.

13 See page 31.
14 See page 30.
Unit Three: Group Acting

Speech Aims:
1. To develop the pupil's speech skills through the realm of acting.
2. To train the pupil in habits of memorization.
3. To develop habits of cooperation and teamwork.\(^\text{15}\)
4. To aid the pupil in making adjustment to the opposite sex.\(^\text{16}\)

References (for the teacher):
Alice Craig, *Junior Speech Arts*, Chapters 21 and 22.
Celeste V. Dodd and Hugh Seabury, *Our Speech*,
Chapter 15.

Suggested Methods and Materials:
1. Ask each pupil to tell a story and have other class members dramatize some of the most dramatic scenes.
2. Have each pupil present a pantomine. (This assignment will be a review. However, the emphasis of this activity should be placed on the dramatic value of the complete pantomine, i.e., the building up to a climax, holding the character, etc.)
3. Divide the class in groups of two or three and let the pupils pantomine scenes from plays.
4. Hold a class discussion regarding stage positions, stage directions, and stage terms.
5. Divide the class in groups of two or three. Have each

\(^{15}\) See page 38.
\(^{16}\) See page 39.
group present one scene (either in pantomime or simple
dialogue) showing rules regarding stage positions,
stage crosses, facing, etc.

6. Ask each pupil to select one scene from a play and
block the action,—stage positions, crosses, entrances,
exits, etc.

7. "Arrange groups upon the stage in such a manner that
the stage is properly balanced, and no one is covered.
Suggestions for grouping:

A coronation
A girl's dormitory
Around a campfire
Government officials about a table
A ladies' club meeting."17

8. Divide the class in groups of two, and have each group
present one scene showing the use of correct entrances
and exits. Suggestions may be found in Dodd and Seabury,
Our Speech, 514-515.

9. Ask the pupil to give two examples of correct stage
manners.18 Suggestions may be found in Craig, Junior
Speech Arts, pages 296 and 314.

10. Ask each pupil to show to the class audience "how a
character, by special stage business, may indicate,
in some furtive manner the presence of places, objects,
or persons concealed at that point in the plot from
the other characters, as:

17 Dodd and Seabury, Our Speech, 514.
18 See page 39.
a hidden panel
a secret passage way
a concealed weapon
a protected enemy. 19

11. Divide the class into groups of two and have each group present a short dialogue from a well-known play. Suggestions for materials may be found in this dissertation, pages 117-120.

12. Let each pupil take a part in a play for class work. Ask him to read the play, study it, outline his stage business, rehearse the role aloud (at home) then come to class prepared to read with the group.

13. Divide the class in groups of two or three. Ask each group to memorize and present a short scene from a play.

Unit Four: Review and Tests

Time Limit: One Week.

Suggested Methods and Materials:
1. Have a general review of the semester's work.
2. Give a semester's oral test, (e.g., character portrayal, memorized monologue, dialogue, etc.).
3. Give a written semester test.

SECOND SEMESTER

Unit Five: Presentation of One Act Plays

Time Limit: Four weeks.

19Craigs, Junior Speech Arts, 315.
References (for the teacher):

Alice Craig, *Junior Speech Arts*, Chapter 23.

Suggested Methods and Materials:

1. Divide the class into groups of threes, fours, or fives. Let them read various one act plays (suggested on pages 117-120 of this dissertation) and select one they would like to give. Then, during the subsequent class periods, allow them to rehearse their play and prepare it for presentation.

It may be announced that the two groups presenting the best plays will be permitted to give them at a student assembly in the near future.

2. Additional suggestions for this unit may be found in Borchers, *Living Speech*, 244-277.

Unit Six: Stagecraft

Speech Aims:

1. To develop further the pupil's habits of cooperation and teamwork.

2. To give training in the mechanics of dramatization, i.e., building of scenery, setting up of stage scenery, lighting a stage, make-up, etc.

3. To develop the pupil's habits of originality, initiative, self-expression, neatness,....through

20 See pages 30 and 38.
presentation of plays. 

References (for the teacher):

Gladys Borchers, Living Speech, Chapter 11.

Celeste V. Dodd and Hugh Seabury, Our Speech, Chapter 15.

Time Limit: Seven weeks.

Suggested Methods and Materials:

1. Hold a class discussion regarding qualifications and duties of a production staff. Suggestions may be found in Dodd and Seabury, Our Speech, 481-484.

2. Ask each pupil to read a one act play, block the action, and outline the duties of each member of the production staff.

3. Take the class to a theater to see a well-equipped stage. Explain the various parts of the stage and its equipment.

4. Have a class discussion of stage terminology. This may be followed by a spell down of stage terms.

5. Direct the class in the building of a miniature model stage. Then divide the class in groups of twos or threes, and have them build stage settings.

6. Have a class discussion of stage lighting. Then, aid the pupil in arranging small lights for the miniature stage.

7. Let the pupil have an "open house". At this occasion, let the pupil who has constructed the best stage sets, demonstrate them on the model stage.

Touton and Struthers, Junior High School Procedure, 386.
8. As a class problem-project, let the pupils prepare the scenery for the play they are to give in the next unit. Each pupil may be asked to submit plans for the stage setting and lighting. Then, the class, with the help of their teacher, may decide which set they will construct for their play.

9. Have a class demonstration of make-up (ingenue and juvenile.) Divide the class in groups of twos and let them experiment. The pupils who show the most skill may be allowed to assist with the make-up for the next play. Suggestions for make-up may be found in:


**Unit Seven: Presentation of a Full-Length Play**

**Speech Aim:** To coordinate the activities of the year's work.

**Time Limit:** Six weeks.

**Suggested Methods and Materials:**

1. Hold class try-outs, and, as far as possible, select two pupils for each part. Let them alternate from time to time in rehearsing, so that each will realize he is entirely responsible for knowing the part. In order to motivate the entire group, plan to have two
performances of the play, thus enabling every pupil to have an opportunity to appear in a major play on the stage.

2. Suggestions for full-length plays to be used may be found in this dissertation, pages 117, 118, and 120.

Unit Eight: Review and Tests

Time Limit: One week.

Suggested Methods and Materials:

1. Have a general review of the semester's work.
2. Give a semester's oral test.
3. Give a semester's written test.
BIBLIOGRAPHY

Books:


Periodical Articles:


BIOGRAPHY

Mary Coates was born November 12, 1908, in Oklahoma City, Oklahoma. She received her elementary, junior high school and senior high school training in the Oklahoma City public schools, graduating in 1926. She received her Bachelor of Expression degree from the Byron King School of Oratory, Pittsburgh, Pennsylvania, her Bachelor of Arts degree from the University of Akron, Akron, Ohio, and her Master of Arts degree from the University of Wisconsin, Madison, Wisconsin.

From 1931 to 1935 she was head of the speech department of the Roosevelt Junior High School, Oklahoma City; during the year 1935-1936, she was instructor of speech at Cottey College, Nevada, Missouri; and, from 1936-1940, she was head of the department of speech, Parsons College, Fairfield, Iowa. Since 1940 she has been on leave of absence from Parsons College, and has been working toward a doctorate degree in Speech at Louisiana State University.
EXAMINATION AND THESIS REPORT

Candidate: Mary Coates

Major Field: Speech

Title of Thesis: THE TEACHING OF SPEECH IN THE JUNIOR HIGH SCHOOL--A PROGRAM BASED ON A STUDY OF THE PHYSIOLOGICAL AND PSYCHOLOGICAL CHARACTERISTICS OF THE JUNIOR HIGH SCHOOL PUPIL

Approved:

Claude E. Karter
Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

C. H. Shauer
S. W. Wilkinson
Dallas E. Dickey
George H. Smith
Wayne Dennis

Date of Examination: