

A STUDY OF STUDENT RADIO BROADCASTING AS
A MOTIVATION IN SPEECH IMPROVEMENT

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

INTRODUCTION

One of the chief problems of the high school speech teacher is to impress upon pupils the necessity of improving their everyday speech habits. Successful speech teachers are always seeking more effective methods and devices for motivating and improving class work designed to accomplish this purpose.

Radio broadcasting by high school students has been found to furnish important incentive to self-improvement in many phases of speech work. The broadcasting activity lends a sense of immediacy and practicality to the regular class instruction which helps to produce desirable results easily recognizable.

Pupils now in our secondary schools have been accustomed all their lives to having radio-transmitted voices and music furnish them with entertainment, news, and much of the general information they possess of the world around them. As a speech class activity, student broadcasting affords a profitable way of capitalizing on this natural interest and using it to provide pupils with a valuable educational experience.

I. THE PROBLEM

Statement of the problem. The purpose of this study was to encourage wider participation in school radio broadcasting programs as a motivating force in encouraging pupil study and use of speech principles in daily life. The objectives, methods, techniques, and materials in this study were developed in a radio program prepared at Clinton High School, Clinton, Indiana.

Importance of the study. Through directing high school speech pupils in a series of weekly radio programs, now entering on their fourth year, the writer has observed many direct, definite contributions made by these student broadcasts toward the accomplishment of major speech class objectives. Some of the broad aims of education in general also were served by this activity.

The broadcasting program dealt with in much of this study was begun in 1951, when the commercial radio station WPRS, Paris, Illinois, offered the Clinton, Indiana, High School time for a series of weekly programs. The offer was made to the high school speech department, with the suggestion that the programs consist of school news, plays, or any other interesting speech material. The school superintendent approved the station's offer and recommended its acceptance. He saw in the proposed student broadcasts not only a useful

speech teaching device but also a potential effective public relations medium for the school.

With the acceptance of the WPRS invitation, serious obstacles to the probable success of the program began to loom so large as to make the undertaking seem almost foolhardy. The most important of these obstacles was the lack of radio trained personnel on the faculty. (The speech teacher, writer of this study, to whom the responsibility for carrying out the broadcasting program was given, had had only one course in radio in college and one summer's work at a small commercial station.) The question of how to fit this arduous new activity into an already crowded schedule posed a problem as difficult for the administration as that of the apparent dearth of program making materials was to the speech teacher.

In spite of their seriousness, these obstacles proved to be not insurmountable; and the fact that they could be overcome satisfactorily enough to allow the program to function with a reasonable degree of success underlies the writing of this paper.

II. DEFINITIONS OF TERMS USED

WPRS. WPRS, AM-FM, is an independent regional station, located at Paris, Illinois, owned by the Paris Broadcasting Company. WPRS-AM has a broadcasting power of five hundred

watts and operates on 1440 kilocycles, between the hours of sunrise and sunset. WPRS-FM has a power of one thousand watts and is heard at 98.3 megacycles, from 3:00 p.m. to 10:00 p.m.

Broadcasting. Although there are several types of broadcasting with which any advanced student of radio should be familiar, standard AM (amplitude modulation) broadcasting, the type to which the average listener is most accustomed, is the kind referred to when the word is used in this study. Broadcasting may be loosely defined as "the transmission through space, by means of radio frequencies, of signals capable of being received--aurally--by the general public."¹

Live program. In contrast to a recorded broadcast (one that has been put on transcription ahead of the time of its presentation), a live program is one in which the performers are at the microphones at the time of the broadcast.

Tape recording. This is a method of recording in which a plastic-base tape is run from one reel to another past a magnetic recording mechanism at a speed of either seven and one-half inches per second or fifteen inches per

¹ Girard Chester and Garnet R. Garrison, Radio and Television: An Introduction (New York: Appleton-Century-Crofts, Inc., 1950), p. 4.

second, depending upon the material being recorded. This type of recording is relatively inexpensive and affords excellent opportunity to study a program before and after it is actually put on the air.

Remote pick-up. For a program originating away from the studio, a special telephone circuit is obtained from the telephone company, and over this wire the "remote" is shunted through the studio control room before being sent to the transmitter.

Mike. Mike is a commonly used short term for microphone, an electrical device for converting sound vibrations into electrical impulses which can be transmitted through the air to a remote receiving station where they are translated back into the original sound.

Level. Level, or mike level, is the voice volume as it registers in the control room when an actor speaks into the microphone.

Off mike. When lines are intended to be heard as though they came from a distance rather than from the usual "on mike" position, the written direction to read them so is "off mike."

Fade. This is a director's cue, meaning to let the voice or other sound gradually die out.

Fade in and fade off. When an actor speaks as he moves from an "off mike" position to "on mike," he "fades in." The reverse movement is "fading off."

Ad lib. An abbreviation for "ad libitum," ad lib means the interpolation of words not written in the script.

Script. Any continuity or the written text of a program is referred to in this study as the "script," although textbooks sometimes use the term only in reference to radio drama.

III. LIMITATIONS OF THE STUDY

Because the ultimate purpose of this study was to gain for an increased number of pupils participating in a series of school broadcasts that important incentive to self-improvement in everyday speech habits which is an integral part of student broadcasting, this study has been limited to the consideration of producing and presenting student broadcasts. Many other important phases of radio and its use in the classroom--such as the development of discrimination in the selection of programs, better listening habits, and the recognition of propaganda and slanted ideas--are dealt with only when they have a bearing on the producing or presenting of student broadcasts.

IV. ORGANIZATION OF THE REMAINDER OF THE STUDY

A brief review of related literature is given in Chapter II. Objectives of school broadcasting are discussed in Chapter III. Program making and program presentation are the subjects of Chapters IV and V respectively. A summary, conclusions, and recommendations are presented in Chapter VI.

CHAPTER II

A REVIEW OF RELATED LITERATURE

Since most of the writing on school broadcasting seems to have been published in magazines rather than in books, scores of such articles listed in Educational Digest (from 1929 to the present) were examined and found to offer very little information related to this study. Probably the one thing gained from this extensive magazine study was the encouragement to be derived from learning that school broadcasts usually seem fascinating to the people who work with them. Too often these articles were concerned with a single broadcast or possibly with only one phase of program production.

A book, Let's Broadcast,¹ very similar in purpose to that of this study was published in 1948 by a junior high school principal and a radio writer. In the introduction to their book these authors state their purpose to be to teach students and teachers how to put on actual radio broadcasts from the secondary schools. After trying out their ideas for three years prior to publishing the book, these men assert that any school can produce good radio programs based

¹ Everett C. Braun and Frederick Jackson Stanley, Let's Broadcast (Minneapolis: The Northwestern Press, 1948), pp. 1-5.

on classroom activities, even without radio experience. When giving instructions in program making, they discuss five basic types of programs, illustrating each type with a teacher-prepared script. In addition, practical suggestions are given as to how to obtain school broadcasting time from a commercial station and how to keep good will once such time has been granted.

CHAPTER III

OBJECTIVES OF STUDENT BROADCASTING

Because objectives play an important part in determining the nature of an activity, it seems fitting that the objectives of the student broadcasting program which form the basis of this study should be stated.

Arrived at through the work of a faculty committee of which the writer was chairman, the objectives of this school broadcasting program were set forth as follows:

1. Development and improvement of speech skills and techniques suitable for radio
2. Development and improvement of the ability to get the author's thought, imagery, and mood from the printed page
3. Improvement of writing skills
4. Increased appreciation of the importance of radio in our daily lives through improved listening habits and a widened listening horizon
5. Increased knowledge and appreciation of music through working on production problems and through improved listening habits
6. Increased interest in good literature through preparing and presenting scenes from the works of great authors, through preparing and presenting book review programs, and through listening to literary broadcasts

7. Increased interest and knowledge of current happenings through studying news programs and through the preparation and presentation of newscasts

8. The fostering of good public relations through bringing adult listeners into closer contact with the school and acquainting them with school practices as they are today rather than, as many adults think they are, remembering their own school days

The last named objective seems important enough to the school's administrators, in its own right, to justify the expenditure of all the school time required to prepare and present student broadcasts that are educationally satisfactory, while to the writer, the speech skills objective is of paramount importance.

Others who have had far more experience with radio in education than this writer has had are of the opinion that student broadcasting is an important aid to good speech teaching, as evidenced in the writings of Dr. I. Keith Tyler, Director of Radio Education at Ohio State University, and the late Dr. Edward Helman, for many years Co-ordinator of Senior High School Broadcasting in the Cleveland, Ohio, Public Schools. These educators list the following points as ways in which student broadcasting improves the teaching of speech:

1. Direct pupils' natural interest in radio into purposeful activity and useful experience

2. Calls attention to the primacy of ideas
3. Focuses attention on the voice as an instrument of communication
4. Creates a consciousness of speech style
5. Provides a constant means of evaluating speech achievement
6. Develops training in listening
7. Provides an opportunity for those pupils who could be reached in no other way to develop poise and assurance through speech training
8. Provides an opportunity for the development of other valuable social qualities not usually stimulated by speech work¹

If a program of student broadcasting could really achieve the objectives listed as desirable by the Clinton High School curriculum committee, and if only a few of the possible aids to speech teaching listed by Tyler and Helman were to be utilized, the initiating or expanding of a high school broadcasting schedule would seem worthy of any speech teacher's serious consideration.

¹ I. Keith Tyler and Edward Helman, "Radio and Speech Education," The Bulletin of the National Association of Secondary School Principals, 29:100-1, November, 1945.

CHAPTER IV

THE PREPARATION OF HIGH SCHOOL RADIO PROGRAMS

I. CLINTON HIGH SCHOOL'S APPROACH TO THE PROBLEM

Because student broadcasting in Clinton High School was so summarily begun, and because the speech teacher responsible for producing the programs lacked thorough radio training, but had a background of some twenty years' work in directing high school dramatics; the first few broadcasts in the series were solely dramatic programs. The teacher in charge was aware that writers on this subject warn neophyte directors of school radio to leave the dramatic presentations for the expert; but, in this instance, not only the director's background, but also certain experiences of the students seemed to point to the dramatic program as the best type with which to begin.

For years prior to the beginning of the broadcasting program, speech classes in this school had worked with recording equipment--disc, wire, and tape recorders. Advanced speech pupils, who were frequently called upon to furnish programs for various organizations of the city, had developed the practice of recording short plays and skits to be held in readiness and offered in lieu of a live program when it was not convenient for students to be present at the meetings

of these organizations. These recordings, usually taken out by two speech students who made any necessary introduction of the presentations, along with a brief talk on recording as a classroom aid, were always accepted as suitable substitutes for the program material the organization had requested.

The knowledge that the recordings were to be presented to an adult audience served as motivation for the best work possible in the making of the records. Students willingly set high standards for themselves and then worked hard to meet them.

Much of the work that had been done over a period of time in preparing for the recording of those plays and programs proved to be directly helpful in the drama broadcasts with which the school radio series was begun. Line interpretation, characterization that had to be developed through voice alone, contrast in voices, careful timing, perspective in sound, musical transitions and fades, even a few simple sound effects--all problems in drama broadcasts--had each been considered essential to good recording and had been given thorough study and much practice long before they were suddenly needed in the radio presentations. The drama-type broadcast, therefore, was really less venturesome than a less familiar format would have been, even though other program types are recommended as safer for beginners.

With the first few broadcasts scheduled as dramatic shows and the various phases of their production well under way, teacher and students were free to begin a diligent study of school broadcasting--a study which students helped plan.

Recommended books on various phases of radio program production and presentation were bought with class funds and studied together. Among the most directly helpful of these radio texts were Creative Broadcasting by Skornia, Lee, and Brewer; Radio and the School by Woelfel and Tyler; Teaching Through Radio and Television by Levenson and Stasheff; Handbook of Broadcasting by Waldo Abbot; Beginning Radio Production by Melvin R. White; Radio and English Teaching by Max J. Herzberg; and Radio and Television, by Chester and Garrison. Educational magazines were scrutinized for accounts of successful broadcasting by other schools, and in a few instances correspondence was entered into with some of these radio-minded schools.

After the textbook work, different types of radio programs on the air were selected for careful study, in and out of school. These programs were studied, not to be imitated, but in order to learn from them just what it was that made programs good enough to warrant the expenditure of the vast sums of advertising money often put into them. Good showmanship was often apparent; and in a few instances lack of it, too, was recognized. Trends in program styles were taken

note of, and the way programs were put together was given much consideration.

Next, an effort was made to learn as much as possible about the listening audience the school broadcasts would be likely to have. At first, students thought only in terms of other high school students, like themselves. They had read that a station usually knows much about its particular listening clientele. The station manager, always cordially helpful in every possible way, accepted their invitation to talk with them on this subject. After he had given them an audience profile as the station knew it, it was easy for them to see that they would be talking not only to other high school students, but also to their own parents and their parents' friends. They saw their prospective listeners as women busily ironing or sewing, possibly, also, as salesmen driving along in their cars, or patients in hospital beds, and many others.

Thus, through reading what authorities had written about making programs, through correspondence or talk with others doing school broadcasts, through studying programs on the air, and through considering the probable audience the school broadcast would have, a working knowledge of how to set about the making of a broadcast program was arrived at.

II. TYPES OF PROGRAMS

Not all of the program types which are handled with skill and apparent ease in commercial radio or by the nearly professional, well-trained students of the radio divisions of our colleges are practicable for high school broadcasters to attempt. A good radio speech or straight talk, for example, usually makes demands upon the performer which would be difficult for the average high school student to meet. Investigation and experimentation with different formats in the broadcasts presented by Clinton High School over WPRS led to an early settling upon four program types as the most feasible for this high school's production. These were the interview, the discussion, the contest, and the dramatization. Variations of each of these forms naturally developed, and sometimes combinations of them served satisfactorily. The principles governing each of these formats which were finally arrived at, and thereafter followed in the preparation of these broadcasts, will be discussed under separate headings.

The interview. Because school radio is often concerned with presenting information of different types to the public, the interview was found to be one of the most useful devices for accomplishing this purpose. Its technique is simple enough to place it well within the range of the average high school student's ability when sufficient study is in-

vested in it and when a number of off-the-air practice situations are provided.

In Clinton High School, as in other high schools in Indiana, principles governing various types of interviews are studied in all third year English classes. The general speech course, also, contains a unit on interviews. With this previously acquired knowledge as a background, the speech student preparing for broadcasting studies as many samples of radio interviews as can be found on the air at that time. Then, through class discussion, an interview "pattern" is developed. With this pattern which he has helped develop, a good speech student can usually do an acceptable piece of work in preparing and presenting interviews.

The purpose behind the interview has much to do with the form the interview takes and the preparation made for it. Chester and Garrison classify all interviews in three general types: (1) opinion, (2) information, and (3) personality. They suggest that these may be presented "entirely ad lib, from an outline, from a complete script, or by using a combination of these methods."¹ Some writers, however, insist that no script be written for an interview or, if one must be "one-sided," a mere skeleton script in the hands of the

¹ Girard Chester and Garnet R. Garrison, Radio and Television: An Introduction (New York: Appleton-Century-Crofts, Inc., 1950), p. 271.

interviewer, with none in the hands of the interviewee.²

In certain opinion interviews, such as in a typical "man-on-the-street" broadcast, if a script were possible, it would be undesirable. It is the vernacular speech and an easy spontaneity, possibly more than the opinions expressed, which make this type of interview popular. But even in this ad libbed interview, the interviewer will have an outline of his questioning either in his head or in his hands. This outline will have been used by him in many different practice situations before his first real interview.

The recommendations of textbook writers that interviews be conducted without a written script are probably made with professional announcers or college students in mind. Working with the less mature high school broadcasters has convinced the writer that for them a complete script is indispensable.

With script or without script, a really good interview will always have had much detailed preparation. In preparing for any interview, the interviewer must first acquire enough background information to enable him to ask intelligent and

² Ben G. Henneke, The Radio Announcer's Handbook (New York: Rinehart and Company, Inc., 1941), p. 34; Waldo Abbot, Handbook of Broadcasting (third edition; New York: McGraw-Hill Book Company, Inc., 1950), p. 71; Harry J. Skornia, Robert H. Lee, and Fred Brewer, Creative Broadcasting (New York: Prentice-Hall, Inc., 1950), p. 108.

significant questions. The well-known radio announcer, Ben Grauer, who is rated highly for his special skill in this field, and who probably could handle almost any interview "cold," spares no effort to become familiar with all the facts possible ahead of time. In spite of his long and varied experience, he spends many hours in reading and research before every interview.

Mary Margaret McBride, who habitually interviews celebrities on a radio program, writes:

I read the books of guests and everything else I can find on them in the morgue; and sometimes I send a reporter out to see whether she can get a few leads. And above all I spend eighteen out of the twenty-four hours between broadcasts thinking of nothing but the guest. Dreaming, working and brooding. It takes lots of brooding.³

In school broadcasting, to get the necessary background material for a script, a friendly chat is arranged for the student-interviewer with the person he is to interview on the air. When this preliminary get-together is not possible, a carefully compiled list of questions is mailed to the guest to be answered and returned.

In organizing the questions to be used in the broadcast, lighter questions are best used in the beginning to "warm up" the conversation and at the close to lead into an easy conclusion. Simple questions about the interviewee's

³ Chester and Garrison, op. cit., p. 307.

family, his trip, or other familiar details, asked in a casual, friendly way as the interview opens, may be helpful in allowing him a necessary few seconds in which to get comfortable on the air. A natural conversational quality is obtained when ensuing questions can be related to previous answers, although this is better not attempted if it can not be managed with ease and facility.

While the interviewer's chief purpose is to solicit information rather than to supply it, summarizing comments by him are of value in relating the various statements into a unified whole.⁴

Authors of radio textbooks frequently admonish against any microphone rehearsals of the interview show, lest repetition should destroy some of the sparkle and spontaneity especially desirable in this type of program. In stressing this point, Abbot adds this emphatic sentence, "Interviews are never rehearsed in advance of the broadcast."⁵ Again, because of the maturity level of the performers concerned, experience in the broadcasts which form the basis of this study indicates that, with high school broadcasters, serious, well-planned rehearsals pay dividends. These rehearsals are

⁴ William B. Levenson and Edward Stasheff, Teaching Through Radio and Television (New York: Rinehart and Company, Inc., 1952), p. 73.

⁵ Abbot, op. cit., p. 69.

essential for the elimination of the "read-y" quality against which the "no rehearsal" edict of the textbook writers is aimed. It was found in this high school experience that both the interviewee and the interviewer gave better performances when they had been encouraged, during rehearsals, to make any changes in the wording of the script necessary to make it conform to their own individual speech patterns. It is in the rehearsal, also, that the director may note a word or phrase which gives the speaker enough difficulty to produce a tinge of artificiality. The slight change by which this can be remedied is easily made, but its effect is of real importance; and only the rehearsal reveals the need for it.

If further substantiation of the necessity for thorough rehearsal of the interview script were necessary, it could be pointed out that with high school student interviewers there is a problem of getting the right atmosphere set up and maintained throughout the interview. The words of the script may be well chosen, but the student interviewer's manner may throw the whole talk out of focus. It is easy for a nervous, tense adolescent, bent on turning in the finest performance of his career, to overinflect, overemphasize, or to use a tone quality that may make him appear "pert" or too glib. Sometimes his manner might even suggest a "smart aleck" quality that the student himself would wish to avoid at all costs.

Dick Osgood, a radio newsman who has won much acclaim for the high quality of his interviewing in a series of celebrity interviews called "The Show World," sums up most of the principles that should be kept in mind in planning interviews. He states them as seven very practical rules for interviewing.

1. Know as much as possible about your subject.
2. Avoid obvious or trite questions.
3. Keep a file of background material.
4. Do not put the celebrity "on the spot" by asking questions that will embarrass him.
5. If you want information on a touchy subject, take an oblique or indirect approach before you get on the air.
6. Don't wait to talk with the celebrity until you are both on the air.
7. Give every personality the "plush" treatment.⁶

The discussion. Like the interview, the discussion program is ideally presented without script. Whether this program takes the form of a round-table, a forum, or the familiar panel discussion, it is supposed to be an exchange of divergent ideas on a selected topic, usually a current problem; for that reason, even a hint of a read-y quality will detract from the program's effectiveness. To enable the listener to follow the point of view presented by each

⁶ Chester and Garrison, op. cit., pp. 273-74.

speaker, the radio discussion group usually consists of not more than four participants. To further minimize this difficulty, they mention one another by name as often as possible.

Much of the success of a program of this type depends upon the chairman. He should be able to put the speakers at ease, but his chief duties are to keep the basic issue in the foreground and the program moving along at the right pace. Frequently he will have to serve as a brake on those speakers who insist on making speeches, and as a spur to those who are reticent or reluctant to break in. No matter how strongly the chairman may happen to feel on one side or the other of the question, at all times he must be impartial.

The moderator must allow no suspicious, false, scientifically worded, or too general statements to go unchallenged. He must take a constant and active part in steering the discussion along the lines of an outline prepared in a pre-broadcast rehearsal.⁷

A member of a discussion broadcast must be well informed on all phases of the selected topic, even though he expects to present and establish only one or, at the most, two aspects of the problem. He must be genuinely interested, too, if he expects to interest his audience in his views. For this particular type of program, the ability to think straight and to evaluate the other person's thoughts should

⁷ Skornia, Lee, and Brewer, op. cit., pp. 111-12.

be permitted to outweigh the importance of a good radio voice when participants are being chosen.

While the principles underlying a discussion program on the air are well established, easily understood, and seemingly easy to put into practice, this particular type of broadcast has given the writer more trouble than any other format attempted. This difficulty would seem unwarranted, since group discussion is handled satisfactorily in the general speech classes taught by the writer. In these classes (from which the student broadcasters eventually come) group discussion usually takes the form of panels. After studying this type of discussion as it is presented in the speech text and seeing it demonstrated in a film made for that purpose, all speech students take part in panel discussions on topics which their groups select. After only a little experimenting with this format, the stronger students find themselves able to express themselves naturally and effectively before the class as panel members. Several times when student interest in this activity has been strong enough that word of what was going on in speech classes was carried out into the community, these panels have been invited to appear before service clubs, church groups, and P.T.A. meetings. In these instances, with no script in anyone's hands and with only an outline to guide the chairman, these students have spoken freely and naturally, usually meeting the chal-

lenges that confronted them with clear thinking and an assurance and ease that won them commendation from their hearers. It would seem, then, that with sufficient skill on the director's part, any one of these panel discussions could be transferred to the broadcasting studio and presented there with the same effectiveness. But the contrary has proved true. After seemingly thorough preparation, a well-informed student will sometimes "clam up" in the most unexpected spot. In an effort to save the day, another panel member will attempt to prevent the fatal "dead spot" from becoming apparent by supplying the view point the silent one was expected to present, even though this view may be at odds with his own previously established position; thus the audience is confused and the program thrown off balance. To stand before a microphone and think clearly and straightforwardly, and at the same time express that thinking in conversational speech of broadcast quality, makes demands on a speaker that the writer has not, as yet, been able to prepare high school students to meet.

Because the group discussion format seems to be almost indispensable for use in presenting school broadcasts on certain subjects, two ways around the difficulty referred to in the preceding paragraph have been resorted to. The first, and by far the more difficult, is through trying completely to camouflage a script presentation.

It is recognized, of course, that all reading of script should seem not to be reading; but, in this instance, special care is taken, beginning with the writing of the script. After the points to be made have been agreed upon, and it is known, in general, what each participant will say, each is asked to express his points in his own way. Several different sessions may be necessary before the script writer--whether he is the speaker, the teacher, or another student--succeeds in getting the ideas on paper in the individual speech style of that particular speaker. Short sentences--sometimes even sentences that are incomplete--contractions, little characteristic "thought transition" expressions, possibly even a planned hesitancy or two if this is characteristic of the speaker, and any other known device for making written language sound more like oral are employed. Then the reading is rehearsed with emphasis on a conversational quality. But, at best, and in spite of the extra effort to remove all traces of reading, these group discussions seem always to lack a little of that "broadcast quality" that is to a school radio show what "theatre" is to a good stage presentation.

The second way around the difficulty encountered in trying to present natural-sounding, good group discussion has been to combine the discussion format with that of dramatization.

For this combination of the two program types an imaginary setting was devised, and high school students supposedly met there and "talked out" their problems. A non-existent "Tony'," a little sandwich shop, across the street and half a block down from the school, where students dashed in for a quick coke between classes or wandered in for a sandwich and a visit with friends after school, became the locale for many broadcasts. The character of Tony, a friendly old Italian who had seen the parents of these boys and girls grow up, was always the only fictitious person in these broadcasts, and he was created to serve an important purpose. Interested in anything and everything that concerned his young friends and their activities, Tony could be used whenever needed to motivate any desired discussion, through his desire to know all about what was happening in their school life. Also, his participation in the conversations permitted the injection of an adult point of view, when that seemed necessary to round out the discussion.

The following is an example of one instance, out of many, in which the "made-up" character of old Tony and his imaginary sandwich shop served well the purpose of making it possible for students to present a good discussion broadcast on a topic that was of much concern to the school and the community, with an easy naturalness that did them credit.

Created during the third year of the program's existence.

There had been a growing practice in Clinton High School, as in many other high schools, of students making only a brief appearance at the annual junior-senior prom; and then, using the gala affair as a spring board, they would "take off" for a night of merry-making, as far from home as possible. Two wrecked cars and minor injuries to several students centered public attention on this practice to such an extent that it rated foremost place in the town's conversations for several days.

While everybody was suggesting various ways of dealing with the problem, and many students were seething with resentment toward the editor of the local newspaper for his outspoken condemnation of their "celebrating," speech students canvassed students, teachers, and parents for their opinions on the matter and then built a broadcast on this topic.

The discussion group dealing with this problem supposedly happened to get together at Tony's, and their broadcast discussion resulted. Each broadcasting student played himself and voiced his own opinion as it was after he had compared it with a cross section of the community's views on the subject. In this script Tony had an important role to play in that he voiced many of the things adults had had to say when asked by inquiring speech students for their opinions.

Created during the first year of the school's broad-

casting program, the device of the imaginary meeting place and the philosophical old Italian has been maintained and carried over, to be used in later programs when the need for them arises.

The boy who first did Tony on the shows knew an old Italian man so much like the character created for the broadcasts that one might well have been a copy of the other. Of Italian descent himself, this boy possessed a natural flair for imitation which helped him reproduce his old friend's manner of speaking until, in his hands, old Tony of the sandwich shop came to life. (The graduation of this boy occasioned a long series of auditions before a suitable new Tony could be found.) Students who had helped to create Tony and his little shop were elated when the school received more than one inquiry from out-of-town listeners as to the exact location of the little sandwich shop, even though each time the device had been used, the student announcer had made a definite statement explaining it.

A simple dramatization, such as this, provided the means whereby students could be more at ease and be more nearly themselves in speech and manner at the microphone than when they attempted to conform to the approved pattern for broadcasting a discussion program without script.

The contest. In spite of the evident decline in

popularity of various big-time quiz and audience participation shows of late, the contest type broadcast is still one of the most popular forms in school radio. In addition to the enjoyment it affords students who listen, as well as to those who do the broadcasting, this particular format is an excellent teacher's assistant.

When students are preparing for a quiz show based on a school subject, work in that subject ceases to be work. Through the magic and the glamor of radio, it is transformed into part of a fascinating game.

While the educational quiz may take any one of a number of different forms, the success of any of them depends, to a large extent, on a careful planning of the procedure to be followed and the choice of a good quiz master.

The usefulness of a contest broadcast as an educational tool can be greatly increased through this planning; for example, in preparing for a pronunciation contest in a speech class, a list of approximately one hundred commonly mispronounced words is needed. Any speech teacher has easy access to ready-made lists which, with only a little adjusting, would serve this purpose adequately. But if this need for a good list of common words frequently mispronounced is explained weeks ahead of the scheduled broadcast and students are told then that the composite list used by the quiz master will be made up from lists of such words which they may have

made by that time, usage study will receive motivation that produces real results.

Knowing that an adult audience will be concerned with the words chosen, students willingly seek material for their lists from the speech they hear around them, with much more profit to themselves than if they sought these instances of trouble-making words in lists in textbooks. This evaluating of the speech habits of others leads straight to a consciousness of their own speech problems in this respect.

Realizing that listeners are critical, no student wants to be mistaken about the pronunciation of a word. Words that are nominated as good items for the quiz list will have been checked and double-checked by the student offering them for allowable differences in pronunciation. Indisputable error and only one right pronunciation, as well as frequent misuse, are the tests a word must meet to be placed on the list used in the broadcast. The mistaken pronunciation should be one that the radio listener's ear catches easily if it is to qualify for a place in the quiz. Such mispronunciations as compar-able, once-t, Deetroit, Eyetalian, deaf, heighth, and others as easily understood and as high in social penalty, represent the kind of words suitable for the master list.

Many more common errors than will be slated for contest use will have had the critical attention of the class centered

upon them for awhile. Results of this preparation for a broadcast are easily recognizable as desirable, and the fact that the increased learning is accomplished with enjoyment by the pupils is a matter of no small consequence.

Such a pronunciation contest as this one (used to illustrate the way in which preparation for this type of broadcast can be made to have educational value for every member of the class) has been produced once each year during the time Clinton High School has been working with student broadcasting.

The presentation, as well as the preparation of such a contest, can yield good educational results to the entire class. In these pronunciation contests, as done by Clinton High School, girls of the class vied with boys in trying to attain greater knowledge of common pronunciation problems and greater skill in correctly pronouncing the troublesome words. After several practice sessions in which all members of the class participated, the girls chose a team of four girls to represent them, and the boys of the class chose four boys. In order to keep everybody a probable contestant as long as possible, this elimination was not done until the day of the broadcast. With the teams chosen, another group of students made a "secret" list of one hundred words from the greater number with which the class had been working. Each of these words was typed on a little card and dropped

into a box. At the microphone, the contestants--first one from the girls' team and then one from the boys'--drew cards from the box, read the word to the audience, and, in not more than two sentences, explained the common trouble with that word. To score a point for his side, the contestant had to pronounce the word correctly as he read it and then give the right information concerning its misuse. To illustrate--a student might pick from the quiz master's box a card bearing the word "arraign." To score, he would say something like, "My word is 'arraign' a-r-r-a-i-g-n. It is sometimes mispronounced 'arrange,' probably because of one's being misled by that silent g. A suspect is arraigned before a jury, not arranged."

In this particular contest, the quiz master's duty is apparently light in that he merely addresses each contestant by name, adds a little humorous banter when possible, and declares the contestant's answer right or wrong. But his preparation ahead of the contest has to have been very thorough. He must be able to accept or reject the pronunciation and the explanation without reference to a check list, since time will not allow his looking through a long list to find any particular item. His only chance for help lies in a quick, reassuring nod which the teacher may send his way in response to an occasional inquiring glance. A judge with a check sheet in hand is provided, just in case a dispute should arise.

Representing each team, a girl and a boy keep score. Thus twelve students take part in the actual broadcast with which the whole class has been working right up to broadcast time.

Junior high school spelling bees, scheduled for late in the semester and given publicity early in the term, exercise a salutary effect on the pupils' daily preparation for weeks in advance of the actual contest. More than once spelling grades on report cards have risen from C's to A's when a broadcast spelling match was in the offing.

An "American Literature" program, (given this general term as a number on the semester's schedule purposely so that it could be turned into a broadcast based on poetry, one-act plays, short stories, or whatever literary type that particular class turns out to be able to handle best) lends itself readily to the contest type program. Preparation for a "Who Am I?" show, based on lives of authors studied, is such fun for the students that a thorough review of the term's work takes place painlessly, they being entirely unaware of it. As they diligently search through the biographies and the works of authors studied that semester, for questions and "clues" interesting enough to be used on the broadcast, first-learnings for the poor student may result, just as thorough review is afforded for the others. Thus, through the preparation and presentation of the radio program, the students' growth in knowledge of the subject matter probably exceeds

that which would have taken place under ordinary classroom procedure, when plans are made with the educational objectives constantly in mind.

A few general principles should be remembered when preparing a contest broadcast of any type. Timing, here, even more than in some other types of broadcasts, is of first importance. If this program drags, it dies. Much attention should be given to the stating of the rules and any other explanation deemed necessary at the beginning of the show to get this part of the program into as little time as possible and still not sacrifice clarity. "Identification of contestants must, of course, be made, but never at the expense of pace or timing."⁸

When contestants are to be eliminated, interest is higher if the questions are of such nature that no one is forced to drop out in the first round. If this point is kept in mind, unwanted pauses are less likely to occur early in the program.

In school radio quiz programs, some relationship among questions is desirable. Groucho Marx could ask questions of any type in any order; and if they drew more laughter from the audience that way, there could be no criticism, since his sole purpose would have been accomplished. But for school

⁸ Levenson and Stasheff, op. cit., p. 79.

use, questions that are related and built around the development of worth-while information make a program type the adoption of which can be much more easily justified as an educational tool.

Dramatization. If the script for this form of student broadcast is well developed and adequately produced, it has many merits. In addition to the natural interest which students seem always to have in any type of acting, dramatization offers an effective way of presenting a wide variety of topics, many of which are, in themselves, difficult to handle. Health habits, safety lessons, and personal regimen are among the topics for which dramatization usually affords an interesting and effective presentation form. With such subjects it is difficult not to permit the slight infiltration of a "preachy" quality, always offensive to adolescents, into even a well-prepared straight talk or discussion format. A note of caution here should not be amiss, because these particular topics are of great importance. An "any-old-thing-goes" policy can not be adopted toward the writing and producing of the dramatizations intended to assist in the teaching and impressing of lessons in these fields. If good script writing is not available, these particular scripts should be secured from professional writers through commercial sources.

Much of the success of any show on the air depends

upon that show's director, but radio drama is one format that would be better not attempted by a director who had not yet learned at least the fundamentals of directing and producing plays. For example, if a person attempting to direct a radio drama, even a high school cast in an educational dramatization based on a school subject, had no knowledge of characterization, his efforts could only be wasted. If he did not know of the prime importance of correct delineation of character, if he lacked knowledge of ways of achieving good characterization and of maintaining it once it is established, no script could possibly come to life in his hands.

Walter K. Kingson, formerly a program supervisor and station manager and now a professor of theatre arts and head of the radio division of the University of California at Los Angeles, says if a potential radio drama director knows the problems of acting and play production in the theatre, the procedures and routines of radio direction can be quickly and easily learned. He gives this over-all picture of the radio drama director:

The radio drama director is a very specialized sort of leader. Working with a small group of artists and technicians, he transforms twenty pages of cold black and white typewritten script into half an hour of absorbing drama. Using only voices and music and sounds, he creates pictures and builds scenes, holding the attention of listeners hundreds, sometimes thousands, of miles away. He not only leads his actors in their production of a drama, he helps them to interpret it. And the more he knows about each of their arts and skills

the more skillfully he can direct them.⁹

In school radio, it is good practice for a director to anticipate and analyze the problems likely to arise in the producing of any dramatization before it is definitely scheduled for production. Just as in good school theatre practice, an affirmative answer must be obtained to these two questions applied to it: (1) Is this play worth while? and (2) Everything considered, can we do it?

Casting for radio shows offers no special problems over other casting. Plain ordinary acting ability ranks highest in qualifications, and special characterizations make the same special requirements as in the theatre. In a regular play, contrast in voices is always considered, but in a radio play this contrast is an essential that cannot be overlooked or outweighed by other factors.

Music and sound requirements are important considerations in radio dramatizations. For the simple and usually short dramatizations used in school broadcasting, recorded music works well, and it has been found expedient to hold the use of sound effects down to a minimum.

In discussing music's contributions to the dramatic broadcast, Earle McGill, of Columbia Broadcasting System and

⁹ Walter K. Kingson and Rome Cowgill, Radio Drama Acting and Production (revised edition; New York: Rinehart and Company, Inc., 1950), p. 109.

New York University, suggests that every dramatic production, elaborate or simple, should have a musical theme, one which is "distinctive, readily identifiable, and that should frame or set the show in the general over-all mood or manner which is to be created."¹⁰

In his opinion, these are the purposes served by music in a radio play:

1. As a framework or theme, marking the general outline of the show or supplying an identification factor

2. As a device to carry the scene of action from one sequence to another, as a "bridge" of time, place, or mood

3. To "back" (play softly behind) a scene and enhance it by creating or intensifying a mood

4. To appear in a scene realistically as a part of the dramatic scene or story

5. As an arbitrary studio device to cushion a show in the event that the running time of the drama does not completely fill the broadcast period. The music in such a case simply opens the show appropriately and closes it in the same manner

6. As a sound effect¹¹

During a class study of a Lux Theatre radio drama, recorded for that purpose as it was being broadcast, students were asked to give their own impressions of the purposes served by music in a play. A boy who had done excellent

¹⁰ Earle McGill, Radio Directing (New York: McGraw-Hill Book Company, Inc., 1940), p. 42.

¹¹ Ibid., p. 43.

work in dramatics, but who, according to his own statement, had "only enjoyed" radio plays, without giving any thought to their production, listened attentively for a few minutes and then suddenly exclaimed, "Well, what do you know! Music is the lights, isn't it! It's the curtain, too!" Then he quickly re-played the record to demonstrate the truth of his discovery to anyone who hadn't already reached the same conclusion for himself. If the fact that radio writers have explained these two functions of music in radio plays many times had been pointed out to the newly interested student, it would scarcely have dimmed his pleasure in his new awareness of something so important that he had previously been missing.

Once students really sense the importance of the part which well-chosen music plays in radio drama, they are ready to begin to select records for use in drama production and to learn to cue them in. Skornia, et al., in Creative Broadcasting, pp. 72-78, gives clear, simple directions, which, with sufficient practice, should enable any painstaking student soon to become adept in this exacting matter of cueing in recorded music. Good record operators are often as important as actors in the cast, since expert handling of the bridges or background music can lift a broadcast out of the mediocre (or less) and set it apart as possessing high quality.

Producing sound effects seems so easy that it is some-

times assigned to a student not qualified for a speaking part, on the assumption that anyone can watch a script and come in on time with a simple sound effect. This is a mistaken idea that results in flagrant failures for school broadcasts that are produced with this theory in mind. The proper integration of sound into a dramatic broadcast is one of the most exacting and difficult parts of the production; and it is in this part of the broadcast that inadequate rehearsal too often manifests itself.

The importance of the sound man is summed up well in the following:

The sound effects man is just as important as anyone else in the production. His sense of timing must be just as well developed. In many respects he is himself an actor--he walks for the actor, opens the door for him, and must always precisely match the actor's mood and timing. He must be part artist, part engineer, part mechanic. In professional radio he is likely to earn more than the average actor he works with. He is also likely to enjoy more security because he will be more regularly employed. In your own group, the first qualities to look for as promise of future success in sound are ingenuity, manual skills, observation, common sense, a keen sense of timing alertness, and a sense of self-restraint.¹²

Like music, sound can set the stage, either physically or emotionally, when it is needed. Song birds, crickets, harbor noises, wind, rain, and other sounds of this type, heard for a few seconds and then faded under and out, establish time and place more clearly than some word descriptions do.

¹² Skornia, Lee, and Brewer, op. cit., p. 80.

For the school radio drama, it should be remembered that overuse of sound effects can clutter up the action and confuse the listeners. Only through rehearsal can one learn whether or not a sound effect is satisfactory. Imagination, ingenuity, and a willingness to experiment are factors that are essential to the production of good sound effects in any dramatic broadcast.

III. TIMING THE PROGRAM

A school radio director may have lived meticulously by clocks and bells for many years and for a long time may have felt well acquainted with time's exacting nature; but after he has worked on his first half dozen radio shows, he has a new and different appreciation of time. With this new time sense which he has developed, he has an awareness of seconds exceeding that which he formerly had of minutes. But once he has learned to respect this relentless march of seconds, he will finish each broadcast within its scheduled time limit.

Although time on the air is sold in varying lengths, network practice has made the quarter-hour and the half-hour programs almost standard units. Five-minute news broadcasts or weather reports are common however, as is the full hour dramatic presentation. The five-minute period will often be followed by a ten-minute sustaining program.

The school director soon learns that from any program thirty seconds must be subtracted to give the exact playing time. The quarter-hour program, thus becomes fourteen minutes and thirty seconds, or "14:30" in radio language. The thirty minute show is really 29:30, and the five minutes of news or weather is 4:30 in both instances. This thirty second period between programs on networks is necessary for telephonic operations. The manner in which a network may be sending several programs simultaneously to several sections of the network makes it imperative that accurate timings be scrupulously adhered to at all times.

McGill advises a director to send a broadcast on the air with less show than necessary in order to be able to enjoy the comfort of "stretching" rather than to suffer the embarrassment and near-panic that comes from trying to crowd in an extra thirty seconds.¹³ This author states three rules to be followed in timing any show, pointing out that if they are followed, there need be little worry about finishing on time:

1. Make sure that there is available as part of the show some feature or device that may be used to stretch the show if it is too short. Such devices are known as "cushions." They take up the slack and ease the show to a finish on the nose without a jar.

2. Always take air with less show than you need, and do not take air with more show than you can fit in.

¹³ McGill, op. cit., p. 102.

3. Add and subtract all timings accurately.¹⁴

After the dress rehearsal, the director's script has an accurate running time marked usually in thirty-second units down one margin and totaled down the other. This provides an easy accurate check of "performance time" against "running time" every thirty seconds and permits the adjusting of performance time by signalling for prearranged cuts to be made. Ten seconds off schedule indicates that an adjustment may be necessary, depending, of course, on the part of the program in which the timing goes awry. If preparation has been carefully made, these adjustments can be worked smoothly enough that the audience will be unaware of them, even with high school broadcasters.

IV. WORKING WITH THE SCRIPT

The director of a stage play will have spent many hours working with his copy of the play before he meets with his cast for the first rehearsal. Even before the first rehearsal, he probably will have made necessary cuts or changes in the wording or business. He will have planned pace and tempo throughout the play, and the positions and movements of every character will have been marked in his script.

This same preliminary planning is done by the director

¹⁴ Ibid., p. 104.

who produces a radio show. His marked script becomes the master copy from which stems everything connected with the broadcast. Each experienced director usually has a system which he favors, having worked it out largely for himself. Comparison would reveal many minor differences in these systems, but the basic markings would be very similar. All well-prepared scripts will be exactly alike in that they are clear, they are abundantly supplied with marks, and they are easy to follow.

Numbering all cues down the left margin saves time in finding lines and yet does not slow down the typing or duplicating process as much as does numbering each line. Material to be cut is indicated by drawing a bold line through the words to be deleted. If a solid passage is to be cut, it may have a rectangle drawn around it, and diagonal lines drawn from corner to corner show clearly that those lines are out. Provisional cuts are often bracketed.

Some directors write the word "cue" in the left margin beside a line that is to be "pointed in"; others use a drawn arrow to mark this "pointing in" of a line. Pauses are indicated by a virgules, one for a mere phrasing pause, and two for a marked pause. If the pause is to be held and then followed by a director's cue, it is well to write the word "pause" in at the right place.

Music and sound cues are underlined and marked in a

way that makes them easy to locate and to recognize "under pressure." A wavy line, run vertically along the left margin beside a number of lines, is used to indicate that a particular effect is to be held in the background during those lines. The amplitude of the line can be used to indicate the relative loudness of the effect. Roman numerals beside a music cue indicate the part of the music that is needed in that spot.

To get perspective in sound, the words on, close on, off, at a distance, fade in, fade off, etc., are usually written beside the lines to which they apply. Time markings should show the show's progress by the clock, and at the bottom of each page there must be a time mark to show the exact lapse of time that should have taken place at that spot in the script.

On an actor's script, his name should be marked, usually encircled each time it means that he should read. His lines should be underscored, with double underscores used for emphasis. Colored pencils are helpful for this underlining. Phonetic spelling, written above a troublesome word in an actor's script, will often avoid a possible pronunciation difficulty during the broadcast.

It is good practice to agree upon a definite set of markings and then insist on uniformity in using them thereafter. With high school student broadcasters, the director

would do well to check the scripts after the students have prepared them, at least for the first few times, to make sure that the student has provided himself with every possible help that would enable him to turn in a good performance.

Thorough and painstaking preparation in every phase of the work that precedes a broadcast is the only insurance that can be had toward a successful presentation of a show on the air.

CHAPTER V

THE PRESENTATION OF HIGH SCHOOL RADIO PROGRAMS

When a school broadcasting program is to be presented live, a trip to the studio must be arranged. Sometimes a school bus is used for transporting the broadcasting group; often parents volunteer to drive or send their cars for this purpose. No matter which means of transportation is employed, all arrangements should be made well ahead of the time they are to be carried out. In either case, two conditions should be met. (1) The director should not have to be involved in making last minute arrangements for getting students to the station; (2) plans should be made and carried out in such a way that there is little likelihood of anyone's failing to be at the station a little ahead of the set time.

Because a radio station is a busy place and because all engineering equipment in radio studios and control rooms is delicate and expensive, students should forego the urge to examine and explore. In stressing this point, a handbook often used as a text in high school radio workshops warns:

A microphone can be damaged without revealing a mark; the head of a playback can be ruined by being dropped too heavily upon a record. Such damage not only causes needless expense but, in studios with limited equipment, may hamper production during the time needed for repairs.

Some sound effect equipment is less easily damaged, but the actor who experiments with the coconut shells needed for horse's hoofs may misplace them, causing an

irritating or even serious situation. The actor's best maxim in handling all types of radio equipemnt is "Don't touch."¹

Across a period of time, the friendliest of relations between station personnel and the school broadcasting group can be maintained and enjoyed through the exercise of a little thoughtfulness on the part of the school people. Good manners and the fact that quiet should be maintained around the station at all times indicate that instead of roaming over the station, opening doors, and peeking into rooms where busy people are working, students should go directly into the studio where they are to work, seat themselves, and remain there, engaging in quiet conversation if they choose, until they take their places at the microphone when their broadcast begins.

Scripts should be separated if they have been clipped or stapled, and checked to make sure the pages are all there and in order. The sound crew also should check both props and scripts at this time.

The director takes his place in the control room, and when the clock and the red light signal the beginning of the program, he gives the starting cue, and the show is on the air.

¹ Walter K. Kingson and Rome Cowgill, Radio Drama Acting and Production (revised edition; New York: Rinehart and Company, Inc., 1950), p. 11.

Clowning, out of place at any time in a school broadcast, is not to be tolerated during the time the broadcasting is going on, since only the slightest indulgence in "cutting up" may ruin the show. For a student to wander aimlessly about the studio during the intervals when he is not at the microphone may not only result in his missing a cue, but may obscure the sound man's view of the director or distract another actor's attention from his script. It is a combination of good radio and good school practice when the student is not at the microphone for him to be in his seat, carefully following every word of the script and keeping a watchful eye on the director.

Strict attention to one's own business in the studio goes far toward developing that professional attitude so desirable in amateurs and professionals alike.

An actor who is carefully following the show's progress, will be ready not only to take his cues but to take them in the right manner. If he is to "fade on," he will be in position, watching the director, a few lines ahead of his cue. If he is to speak "on mike," he will be there ready to speak on, rather than to "fade on" as he approaches.

A good actor is careful to share the microphone with others, and he does not block or interfere with an actor who is "fading on."

Many of these principles to be followed by student

broadcasters while a program is being broadcast are summed up and listed in a handbook used in California schools and quoted by Levenson and Stasheff:

DO'S

Underline character's name each time it appears.

Speak directly into the microphone. Move away or turn head when calling.

Make "ad lib" speeches fit the scene. Say definite lines.

Follow the entire script, even though you are only a part of it. When you are not at the mike, take your seat and watch for your cue. Be ready several speeches in advance of your entrance.

Stay at the mike as long as another actor directs his line to you. Helps him to keep character.

Pick up cues quickly.

Separate pages of script before final production.

Always bring a pencil to rehearsals and broadcasts. Mark all changes in script whether or not they affect your lines.

Check the order of your pages just before the broadcast.

Hold script at eye level (at one side of mike) so that your voice will be directed into the mike.

Use a full voice at a little distance from microphone rather than a low voice a few inches away. Work for relaxation, informality, and sincerity. Contractions add naturalness (don't, "I'd"). Get variety into your speech by inflections, changes of pitch and of tempo.

See the situation and break up your lines according to the natural meaning. "Talk" them.

Keep the same distance from the microphone during a speech unless you are fading in or out.

Be careful of diction, especially the ends of the words. Avoid mispronouncing the vowels sounds in short words (wuz for was, fer for for).

PAY ATTENTION TO THE DIRECTOR AT ALL TIMES DURING RE-HEARSALS AND BROADCASTS.

DON'TS

Don't touch any part of the microphone.

Con't rattle scripts or let them touch the mike.

Don't hold script in front of your face.

Don't clear your throat, cough, shuffle your feet, or carry on a conversation in another part of the room.

Don't wait for the actor ahead of you to finish his line before you take your breath to pick up your cue.

Don't "hog" the mike when others are using it with you.

Don't run into another actor when leaving the microphone.

Don't "blast" by calling, laughing, or speaking too loudly while close to the instrument.

Don't correct yourself if you mispronounce a word. Go on.

Don't drop your character.

Don't overact. Be sincere in your part.

Don't talk in a monotone.²

¹ William B. Levenson and Edward Stasheff, Teaching Through Radio and Television (New York: Rinehart and Company, Inc., 1952), pp. 189-190.

A "pet peeve" with most radio men is the playing around with radio which so many non-professionals like to indulge in. Always keeping in mind that no matter how much they work with radio in school and no matter how many school broadcasts they are fortunate enough to get a part in, they are still very definitely amateurs, school broadcasters should still strive for a professional attitude toward radio broadcasting. By trying their utmost to bring the presentation of every broadcast as near to professional quality as possible, and by conducting themselves in a manner that will contribute toward that end while they are at the station, high school broadcasters can do much to increase their opportunities to benefit from the presenting of radio programs over commercial stations.

CHAPTER VI

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary. The purpose of this thesis was to encourage wider participation in high school radio broadcasting as a motivating force in pupils' study and use of speech principles in daily life. As a means of helping to accomplish this purpose, the writer has set forth the details of the development of the student broadcasting program in the high school at Clinton, Indiana, and summarized the program-making principles and practices recommended by authorities in this field and put into practice in many schools that have had similar experiences with student broadcasts.

That this broadcasting program in Clinton High School has been a motivating force toward speech improvement and has obtained other important objectives is shown in the conclusions formed in this chapter.

Conclusions. The conclusions are derived from the author's observation and evaluations, the students' evaluations of themselves, the attitude of the school administration as expressed by the school superintendent, and the reaction of the station manager of WPRS, who has helped in many ways to make Clinton's continued broadcasts possible. (When WPRS was first established, many high schools were invited to present student broadcasts, but only Clinton was given a

renewed invitation for indefinite continuance of the series of student programs.)

From the beginning, every phase of the broadcasting activity--its preparation as well as its presentation--has seemed to hold inordinate interest for those students who were privileged to have any part in it. Because of this apparently innate interest, these student broadcasts have afforded most effective motivation to self-improvement in speech. Those "git's," "ketch's," "Clin'un's," and other such previously formidable foes were vanquished with surprising ease when the lure of the radio program became an operating force against them. Enunciation and articulation problems, too often matters of very minor importance in the students' estimation, were voluntarily worked at with a seriousness that never failed to produce noticeable improvement.

In addition to these speech skills which benefited through the influence of the broadcasting program, the improvement of writing skills became a matter important enough to warrant serious attention from many students interested in the production of acceptable scripts. They saw for themselves that a good script writer's special techniques are added to a knowledge of ordinary good writing; therefore, they turned back to get a working knowledge of basic principles previously skimmed over, if not completely ignored.

The broadcasting activity has yielded important re-

sults to some students participating in it through its helping them develop certain desirable personal traits and habits, such as the willingness to accept criticism, the ability to work harmoniously with their fellows even to the extent of subordinating their own desires on occasion, and a sense of responsibility that forces the meeting of deadlines, etc.

The importance of these contributions which this broadcasting activity has made to the speech students working with it causes a broadening of the scope of the activity to seem desirable, in order that additional students might share in its benefits.

This study was undertaken with the specific hope of encouraging the extension of these student broadcasts to include at least one good "departmental" program from each of the school's major departments during a school year. The music teachers had recognized the motivation which participation in the broadcasts would lend in their work when the program first got underway. With the speech teacher helping with program format and speech students acting as their announcers, both the vocal and the instrumental divisions of the music department produced programs on each year's schedule. With this same help from the speech people who regularly work on the weekly programs, a broadcast based on any one of the many phases of a department's work could be made of interest to the listening public and of great value to the

pupils in that department who would help in its production and presentation. The public relations objective, which the superintendent has considered as most important since the program's beginning, could be better served through this extension, also.

"Officially," the door to such broadening of the school's broadcasting activities was opened by both the station manager and the school administration at the completion of the first year's schedule. After a joint appraisal of that year's program--an appraisal in which the station manager's chief concern centered on general audience reaction, while that of the school was on the probable educational value of the activity--the two men addressed a city-wide teachers' meeting in behalf of the extension of the activities of the radio program, asking teachers who were interested to volunteer participation, following some such pattern as the one suggested above. No attempt was made to lead teachers to think that worth-while educational broadcasts could be whipped up out of thin air without any knowledge of the requirements involved. Both the radio man and the superintendent stressed the fact that while school radio programs must be interesting, competition with big-time radio shows is not expected of them any more than shoddy imitation of these shows is considered desirable. Acknowledging that all teachers in this school were carrying maximum teaching loads

and that their preparation to teach in their own fields had probably not included radio work, the superintendent still considered the potential benefits of an enlarged broadcasting program of sufficient importance to warrant his asking teachers to consider seriously the service they could render, both to their own departments and the school,

From the experience gained through meeting many of the problems connected with a student broadcast program developed under the conditions described at the beginning of this study, and from a summarizing of the programing-making principles and practices that have been found best in many schools that have had similar experience with student broadcasts, the writer hopes, through this study, to encourage other teachers to make use of radio broadcasting in their classes, whenever feasible, in order to gain for their pupils the many benefits to be realized from this activity.

Recommendations. In pursuance of this purpose, the following recommendations are made:

1. That a knowledge of the basic principles of the use of radio as an important factor in today's educative process be given to teachers in training
2. That teachers who are to become directors of school radio be given thorough training in the principles of radio program production in all its phases

3. That the principles of radio writing be included in basic courses of written composition studied by teachers in training

4. That more classrooms in the high schools be provided with good radio receiving sets so that students might more conveniently study good broadcasting examples and material

5. That a more extensive use be made of recording equipment in the classrooms as an adjunct to student broadcasting

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APPENDIX

APPENDIX A

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APPENDIX B

MOOD MUSIC AND SOUND EFFECTS SOURCES

Gennet Records:

South 1st and B Street, Richmond, Indiana
1344 South Flower Street, Los Angeles 15, California.
67 West 44th Street, New York 18, New York.

Major Records and Bosworth Music Recordings:

Thomas J. Valentine, Inc.,
1600 Broadway, New York 19, New York.

Silver Masque Sound and Recording Corporation,

1790 Broadway, New York 19, New York.

Speedy-Q Sound Effects:

South 1st and B Street, Richmond, Indiana.
1344 South Flower Street, Los Angeles 15, Calif.
67 West 44th Street, New York 18, New York.

Standard Radio Transcription Services, Inc.,

6404 Hollywood Boulevard, Hollywood 28, Calif.
360 N. Michigan Ave., Chicago 1, Illinois.
1 East 54th Street, New York 22, New York.

Certain sound effects records are also available from:

Columbia Records, Incorporated,
799 Seventh Avenue, New York 19, New York.
6624 Romaine Street, Hollywood, Calif.
410 North Michigan Avenue, Chicago, Illinois.

RCA Victor Division
Radio Corporation of America
Camden, New Jersey.