

1937

Half Hours with Choral Speech

Pearl G. Cruise
Fort Hays State University

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1939

FORT HAYS KANSAS STATE COLLEGE STUDIES

GENERAL SERIES

NUMBER ONE

EDUCATION SERIES No. 1



Half Hours with Choral Speech

PEARL GIDDINGS CRUISE
Fort Hays Kansas State College



With illustrations by
DREW A. DOBOSH

PRINTED BY KANSAS STATE PRINTING PLANT
W. C. AUSTIN, STATE PRINTER
TOPEKA 1939
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FORT HAYS KANSAS STATE COLLEGE BULLETIN

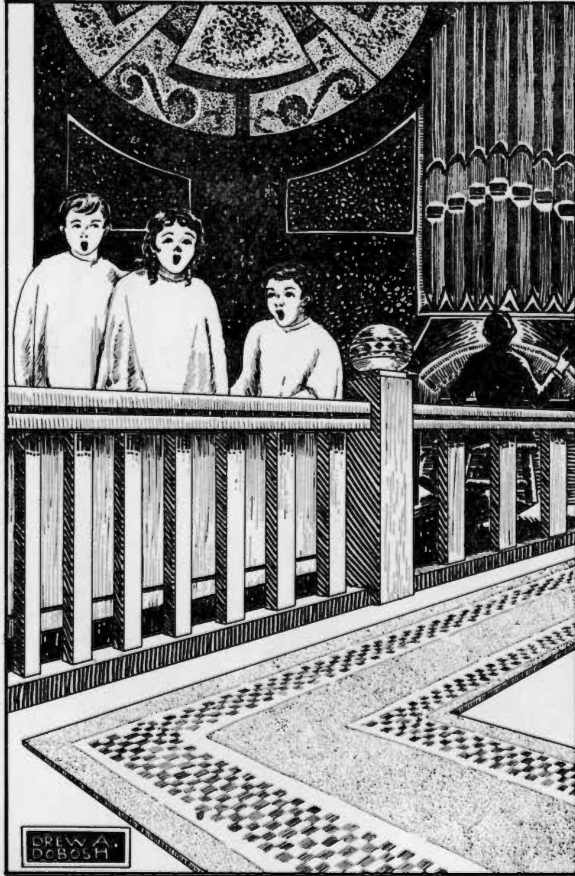
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Three people on a balcony.



"Poems were written to be sung"

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KANSAS STATE COLLEGE
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F. B. STREETER, *Editor*

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Half Hours With Choral Speech

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PART I

EDITOR'S PREFACE

INTRODUCTION

ACKNOWLEDGMENTS

(5)

Editor's Preface

The Fort Hays Kansas State College is beginning, with this monograph, the publication of a series of special studies written by faculty members and graduate students of this college. The plans call for the publication of a series of monographs in each of the following fields: Education, Literature, Psychology, Science, and Social Science.

It is fitting that the study by Mrs. Pearl G. Cruise, who has been working with Choral Speech groups for several years, should be the first monograph in the Education Series. Her study contains a brief history of Choral Speech, choice selections, citations to selections in other sources, and directions for the use of this material. Because of the well-selected subject matter and the clear instructions covering its use, this monograph will be a valuable source, not only for directors and students of Choral Speech, but also for readers who have only a general interest in the field.

F. B. STREETER, *Editor*.

Choral Speech

INTRODUCTION

Verse speaking is not limited to a particular race, nation, age, or period. It is as old as Greek culture and has come down through the years as ensembles in the old dramas; as chants and refrains of the harpers and minnesingers during the middle ages; as biblical passages in religious rites; as folklore of primitive peoples; as choirs of modern professional groups freed from business routine—and today in sheer pleasure hundreds of boys and girls are responding to the appeals of rhythm, rhyme and pattern in beautiful poetry.

Poems literally sing themselves into a child's fancy. The English language, if properly spoken, is as beautiful as music, since the speaking voice has an even wider range than the singing voice. Choral speech may be a means to an end or an end in itself.

During the writer's past nine years of work in this field of poetic appreciation, a growing interest has developed in giving boys and girls an opportunity to enter into this wholehearted activity of Choral Speech. From inquiries, conferences and laboratory classes, it seems that these suggestions and compiled materials will be of value to the director with limited preparation.

This simple form of presentation does not aspire to be a technical treatise of the subject of Choral Speech—and kindly bear with the shortcomings of the bulletin. It is sent out with the hope that young teachers and directors may find some inspiration and help from these pages and that beautiful poetry may find a closer place in the lives of boys and girls.

ACKNOWLEDGMENTS

Grateful acknowledgment is made to President C. E. Rarick, of the Fort Hays Kansas State College, for his interest in the contribution this bulletin on choral speech may make to the teachers and boys and girls who work with this material.

Prof. Hugh Burnett, of the Extension Service, has aided materially in the publication of this manuscript.

The writer desires to acknowledge her indebtedness to Dr. F. B. Streeter, editor of the *Fort Hays Kansas State College Studies*, for

his encouragement and aid in putting this material into form for publication and his critical reading of the manuscript.

Special acknowledgment is given to the publishers of *The Aerend*, *Signal Smoke*, *The Grade Teacher*, and to writers whose poems and excerpts are used, and to those writers whose poems were first printed in the Fort Hays Kansas State College publications.

PART II

HISTORICAL BACKGROUND AND DEVELOPMENT
VALUE OF THE INDIVIDUAL VOICE
CHOOSING POEMS FOR MANY VOICES

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PART II

BRIEF HISTORICAL BACKGROUND AND DEVELOPMENT OF CHORAL SPEECH

In the days when Greek culture was at its height, hundreds of years ago, the drama was an outstanding form of Grecian art. These religious dramas were presented out of doors before huge audiences of the entire population of citizens, slaves, women and children. It was necessary to rely upon mass effects produced by the choral lyrics. The action of the play itself was separated from the unison speaking of the groups. With the decline of Greece and the ascendancy of Roman domination, the monasteries and cathedrals preserved the beauty of group singing in chants and choruses through the Middle Ages.

For centuries the Russian peasant choruses and village choirs have enjoyed their native folk songs. The Germans and French have retained much of their folk lore with unison or group speaking. Old Scotch and English ballads have been a source of national entertainment.

Miss Marjorie Gullan, founder and conductor of the London Verse-Speaking Choir, began systematic and intensive work in this field of Choral Speech in 1920. From her study and direction work has progressed in Europe and America. Today forms of rhythmic unison speech have entered into the national education programs of many countries of Europe.

The United States has felt the need of speech training in the public schools and has found an avenue of cultural development in this field. Marjorie Gullan and Mona Swan, of England, have each conducted classes in universities of the United States.

Outstanding authorities in the field of Speech and Choral Speaking are:

- Wallace B. Nichols, of Oxford University.
- Marion Parsons Robinson, of the University of Denver.
- Elizabeth E. Kepper, of the University of California.
- Louise Abney, of Teachers College of Kansas City.
- Agnes Curren Hamm, of Maryville College.
- M. E. Dewitt, of the National Recovery Council.

VALUE OF THE INDIVIDUAL VOICE

It has been said that English may be spoiled in at least four ways: by a bad voice, by unpleasant intonation, by defective enunciation, and by faulty pronunciation.

An earnest desire to improve can bring about a great change in any unpleasant voice. Practice talking more with your lips and you will talk less through the nose. If your voice is high, use the lower tones. Bring your voice forward and avoid throatiness. The lips and tongue should do their share. Avoid drawling and get clearer enunciation by speeding up. Study your sentences and speak smoothly with dignity and poise. Distinctness is desirable. Do not mumble. Use variety and get away from sing-song, monotonous speech. Clear enunciation sounds all vowels distinctly and the tricky consonants r, s, and final g. "Purity and variety of vowel sounds are among the chief marks of the cultivated speaker."

Spoken words may be as beautiful and as rhythmic as singing. Dr. Lee Howard Travis has said that "Speech is a reflection of the personality of the speaker," and through it one gets intimate glimpses of the individual. "To the extent that a child or an adult is crippled in the act of forming his speech sounds, uttered either singly or in connected speech, to the same extent he is crippled in his personality."

MECHANICS OF SPEECH

One seldom questions the speaking voice of an individual unless it is distinctly pleasing or unusually harsh, then perhaps one calls it "different."

Very early in a child's life he begins to develop the habits of speech and the use of the vocal organs that mold his voice through his lifetime. Nature has given him at birth a certain vocal equipment that is sensitive to many impressions and responds readily to his vocal environments.

A teacher may do much to mold the use of this vocal equipment and habits of speaking with pleasing tones, musical cadences and clearness of expression.

Children on returning to school in the fall speak loudly; boys in the early adolescence fill the room to overflowing with a few minutes of conversation. The tactful teacher indirectly calls attention to this discord by standing quietly and talking to her pupils in a calm, pleasant tone until the confusion of voices has subsided. This may

not be effective at once, but as the children find their instructor has something interesting to discuss with them they wish to participate, and the speech pattern set by the teacher will very soon be imitated by the pupils. As a teacher plans to carry out work in speech interpretation, constant emphasis must be placed upon the example she sets before her class. Not one speech day, but every day from the beginning. Recently I heard it said, "You can always tell a pupil from Miss Blank's room because of the clear, pleasant way he speaks to you."

CHOOSING POEMS FOR MANY VOICES

It seems that the season, the background of interest, the age, the personality of the group and its ideals should determine the choice of poems. One has at hand the best of poetic musical literature of all lands, the folk lore of our own South, and the rhythmic chants of Indian culture.

Little people have not experienced enough of life to be thoughtful about it, but they do enjoy poems about children, people and animals. A sense of humor appeals to them consistently. A poem with pattern, word rhyme and rhythm expresses the emotions and ideas of a group. It is the age-old psychology of the reserved one who delights in expressing himself wholeheartedly as long as his voice is lost in the crowd.

The poem with a refrain for the chorus is rhythmic and appealing. Vachel Lindsay gave such musical lines in the lilt of "The Potato Dance," "The Proud Mysterious Cat," for little folks, and the chant of the "Congo" for grown-ups. A chorus frequently chants the refrain and repetitive patterns while a trio or single voice gives the progressive ideas.

It follows that selections chosen should not be too long or reflective in mood to catch group interpretation and feeling. Some poems lend themselves to light voice expression, as the song of the bird chorus in Henry Van Dyke's "Birds in Morning." The blending of airy tones and precision of enunciation makes this delightful unison work for children. "The Barrel-Organ," by Alfred Noyes, has a variety of moods, tone qualities and word pictures that carries the four divisions of an adult choir to a stirring interpretation. The lighter voices introduce the "barrel-organ caroling across a golden street in the city as the sun sinks low." The heavy voices stir ones patriotism in "roaring cannon down to fight the King of France." Then the medium voices interpret the "music changes—and whirls

into a dance." Last a group of very light voices sing "Come Down to Kew in Lilac Time, in Lilac Time, in Lilac Time (it isn't far from London)."

A. A. Milne's "The King's Breakfast" is an excellent number for alert character roles and ensemble. His poem, "Sneezles," is charming and of value in getting a group to enunciate clearly.

Men and women of mature years may enjoy "Over the Crest of the Hill," by Winifred Low, and the philosophy of "Shanghai," by Fred D. Cram.

The material from which to choose is endless. There are varieties of interpretations and one need not be bound by a sing-song monotony. A director who is awake to the beauty of poetry, who has a desire to prepare for this work and who has a vital interest in interpretation, may go far in producing musical, happy choirs. Poems are written to be sung.

PART III

TESTING VOICES IN PRIMARY GRADES

PRESENTING AND DIRECTING A POEM

INTRODUCTION TO A HIGH-SCHOOL GROUP

(15)

PART III

TESTING VOICES IN PRIMARY AND INTERMEDIATE GRADES FOR TONE QUALITY AND PITCH

Young children have a broader realization of tone quality and pitch than one at first realizes. During the month of September the alert teacher will be "voice conscious" as she comes to know and study her pupils. Peculiarities of articulation, habits of pronunciation, foreign-language irregularities, pitch of the voice, tone quality, phrasing and poise in expression are important in judging speech development.

Children should have the experience of listening to much good poetry well read. This puts an added responsibility upon a teacher or director, because this person should and must read well aloud. One will find it most interesting and enjoyable to read musically and listen for the improvement in one's own voice qualities and in the phrasing and interpretation of passages from prose and poetry selections. Get familiar with the possibilities you did not realize your own voice possessed and then practice until you feel you can do credit to your vocal equipment before you try to read before a group or a room of pupils. Too many people have not considered this phase of preparation in oral interpretation.

As the time for introducing more formal speech interpretation arrives, the instructor chooses a few boys and girls who seem to represent to her what is meant by well-pitched, well-modulated voices with pleasing tone qualities. One or two charming little poems are given them to look over. After a few minutes of careful study each child is asked to read the poem, all or in parts; one child then another reads as the teacher decides the most pleasing voice of medium tone. A day or so later she tries the experiment again to see if her decision still holds. The child she chooses after this work is designated her "key voice." This child must have some poise and be interested in reading well, to carry out the laboratory experiment.

Young children should not be held more than ten or fifteen minutes on the work at one time. During the next few days a definite time may be used twice a day in which to "try out" the voices of the other pupils in the group.

It is suggested that not more than three groupings be made in the primary grades. The children with the voices lighter than the "key voice" are placed in Group I. Those of the same quality as the "key voice" in Group II, and if there are some heavier voices or types of monotones these may be placed in Group III.

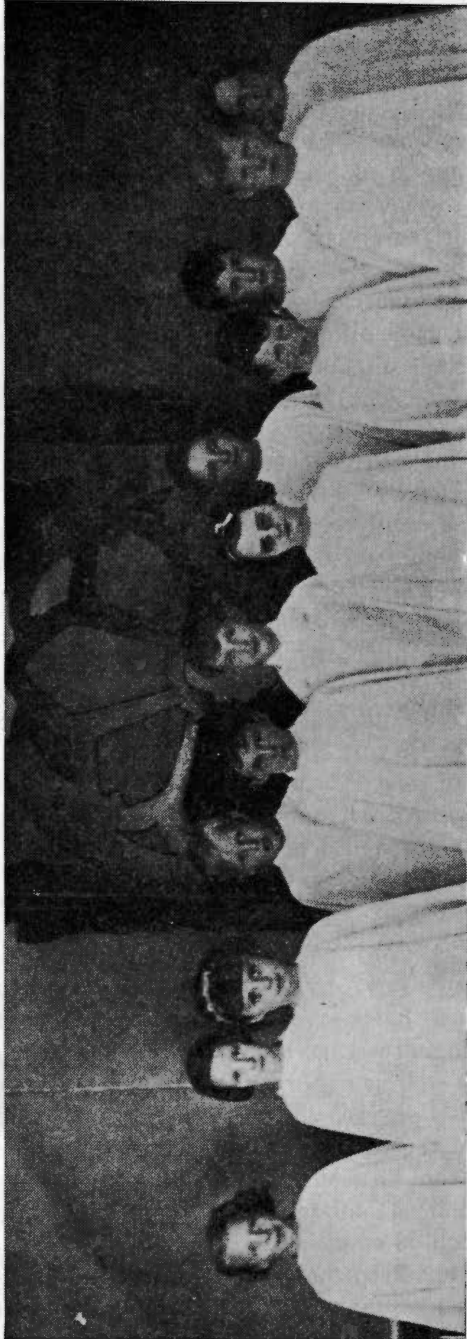
The procedure of placing voices takes considerable time, and the teacher may decide upon two groups—light and medium voices. Since much of the speech interpretation in the primary grades is unison or solo work, the effect upon the children by such groupings is to make them "voice conscious." They begin to listen for pleasing sounds, clear enunciation, proper pronunciation and tone quality. They will become interested in working out new poems.

The key-voice child stands some distance from the teacher. Two or three children may volunteer at a time to stand with him and read as the teacher checks back and forth to note higher or lower tones in each. She keeps a written record of her placements. After one or two of these laboratory exercises before the group, children will volunteer suggestions as to differences and placements. This may be of value because it shows some knowledge and a growing interest on the part of the class.

The next day after testing and placing is completed the teacher should have group I read the poem together as an ensemble. Group II should do the same and note that the voices in each group blend pleasantly. Frequently a child has been placed in the wrong group for lightness of tone. Care must be taken that a child keeps to his own natural voice pitch and not imitate someone near. The director is striving to place in each group voices naturally of the same quality and degree of lightness.

FIRST PRESENTATION OF A POEM TO GRADES III AND IV

"The Janitor's Boy," by Nathalie Crane, 1913, is a splendid poem to begin work with, for several reasons. It is a delightful little poem about children and written by a ten-year-old. It has swing, rhythm and rhyme as well as a story. Do not test voices with a poem you are to present in speech interpretation. Each child should have a typed copy of the poem as he sits at his desk and reads it. When all have had time to read it silently, the teacher should pass to the blackboard and ask for words that cannot be pronounced or that may be difficult to enunciate. It is best to ask for these words by stanzas and thus keep the group together. Probably the first word to be suggested is "janitor's." This should be written on the board



VESTED CHOIR GROUP FROM GRADE III

and special emphasis placed on the "s." Another word in the same stanza is "geography." In this word the teacher must drill on the correct pronunciation of the syllables.

In the second stanza "Sheepshead Bay" is troublesome because of the "s" and because most children are not familiar with the place. In the fourth stanza "exceedingly" and "dutifully" need to be articulated slowly.

A blackboard drill on the list of words from this poem should be carefully handled before having any child read the poem aloud. The class should be given time to reread silently, thinking about the suggestions made. The teacher may then read the poem aloud to the children, slowly and clearly, taking note of the proper phrasing and the punctuation as printed. A child at first learns much by imitation and the teacher should handle any poem well that is presented. Several children may volunteer to read for the class, and this will encourage others.

Make haste slowly and do not try too much in one day. The following day, when the poems are passed out and the word list is on the board, discuss pronouncing clearly, sitting erect, and breathing for tone quality. Again give children time to read the poem silently.

Since the voices have already been tested and placed, ask the medium-toned children to stand in a group and read stanzas of the poem together. Four or six children are all that can usually handle a group reading at first. Count one, two, three to start the unison reading. When too many errors creep in, begin the line again to insure beginning together. Change and have the group with lighter voices read the same stanzas. Check for posture, breathing, tone quality, and phrasing. If a couplet is difficult, the teacher should read with the group to illustrate the correction. The group that listen will soon catch the good and poor rendition of individuals as well as the speaking group. The approval of classmates is soon understood and children strive to meet all the requirements.

As soon as the children are quite familiar with this poem, the teacher directs, similar to a music director, and as the group stand, at first on opposite sides of the room to keep distinction in tone qualities, she designates group speaking, then ensemble, or solo as she wishes, to keep the children alert and interested in the poem.

When there are four groupings of voices the following arrangement is suggested:

4	2
heavy voices	medium light
3	1
medium heavy voices	light voice

Be sure that one poem is rendered quite well before another is presented. It will be noticed that many of the children will have learned the lines accurately by this time. The memorizing of the poems naturally follows and the teacher need not mention it. As students become familiar with the words they should watch the director closely. As a music leader directs his orchestra by slight movements of the hands and baton, so should a director of a choric choir note phrasing, pitch, timing and rhythm of solo, group or ensemble. Every voice should begin with the initial word and portray lightness of tone harmony and poise.

The introduction of appropriate dances and rhythms, the soft music of violins, the melody of a pipe organ and the use of bells and drums, depending on the atmosphere to be created, lend themselves to the effectiveness of program numbers when they are following the development of a theme. A vested choir adds to the dignity and charm of many poems and Bible passages.

INTRODUCTION TO HIGH-SCHOOL PUPILS

It seems that choral speech is best introduced after the opening of the work in the fall is well under way and the pupils have become studious and are acquainted with their English teachers. As in the primary grades, the teacher has become familiar with the history, background, mechanics of speech, technique of procedure and the possibilities that speech interpretation has for each boy and girl, before organizing the work.

The teacher sets a pattern in speech and tone quality. It places more responsibility on her own speech interpretation than ever before, for high-school boys and girls are usually justly critical of their instructors. It is important, to meet with satisfying results in this work, that one merits their respect and that one is interested in a speech laboratory. It may be scheduled for a half-hour twice a week as a part of the English period. One must not let it drag or let the interest lessen because of too long or too frequent periods. Much may be accomplished by the energetic teacher in six or eight weeks with this schedule. Then drop the class work, but keep alert to the mechanics of speech that have been emphasized, especially with individual differences as they have been handled. Watch for constant improvements. If there is a tendency to fall back into careless speech habits, this may again be checked.

Some very successful directors have preceded the organization of choirs by having short descriptive passages from pupils' favorite

books, and cuttings that show beautiful diction read to the class. Five minutes of well-organized preparation three times a week will add greatly to the effectiveness of good English and the time taken from the routine lesson will be of much value.

In high-school work the interest and personality of the English teacher may call forth even more volunteers than the ordinary beginner's choir can handle. Twenty to thirty voices are sufficient.

Young people are interested in the history of the work—the sheer enjoyment gotten out of the laboratory periods and the knowledge that good habits of speech practices are vital in everyday life.

In the high school of the William Picken Training School of the Fort Hays Kansas State College choral speech was introduced particularly to acquaint foreign students with good literature, to overcome the timidity of adolescence, and to give each one an opportunity to correct an individual handicap when it existed. From the first the laboratory chorus was an outstanding feature of the English work. Sixty percent of the students were foreign and more boys volunteered than girls. A half-hour twice a week was given to the groups and marked progress was noted in a few weeks in poise and expression. While the choir was organized to meet the needs of the students, it later appeared before the annual meeting of the Hays branch of the State Teachers Association, a college assembly, and the Kansas Authors' Club. The work was a source of pleasure and enjoyment to the director and students and it was with considerable regret that changing schedules and course of study forced this group to disband.

Choral speaking is of value because of artistic expression, the acquaintance it gives with poetic literature and the delight to be obtained from speaking in unison. It is of value from a social point of view to men and women in this too-individualized era, and psychologically the timid, self-conscious child or adult will forget self and enter into the ensembles and be happy—lost in the group. An important function of the public school is to teach a child to use his mother tongue with ease and correctness. The child should strive for beauty of tone distinctness and vowel quality. "Choral speaking provides today a form of artistic expression for hundreds of boys and girls, and men and women who, though they are deeply sensitive to the appeal of poetry, are too reserved or too self-conscious to speak it alone."

PART IV

POEMS AND EXCERPTS
FOR YOUNG CHILDREN
OLDER STUDENTS AND ADULTS

(23)

PART IV

SUGGESTED POEMS FOR YOUNG CHILDREN

A Bedtime Story.....	Anna M. Movis
No Booger Man.....	Winifred Hopkins Low
Fairies	Josephine Weatherly

SUGGESTED MATERIAL FOR OLDER STUDENTS AND ADULTS

Call of Spring.....	Maye G. Banta
Ecclesiastes—Twelve	The Bible
Pendulum.....	Daisy C. Beckhelm
Psalms Nineteen.....	The Bible
Psalms Twenty-three.....	The Bible
Story of the Christ Child.....	Excerpts from the Bible
The Beatitudes.....	The Bible
The Dandelion.....	Saidee Pearl Harmon
Quest	Helen Christie Malcolm
Blow, Blow, Thou Winter Wind.....	William Shakespeare
Prairie Song.....	Juanita G. Williams
Estera	Clara C. White
Dust Devils.....	Clara C. White
Shanghai.....	Fred D. Cram
Down the Trail to You.....	G. Lolin Eaton
Longing.....	G. Lolin Eaton
Precious Thoughts.....	G. Lolin Eaton
Over the Crest of the Hill.....	Winifred Hopkins Low
Invasion.....	P. J. Metcalf

A BEDTIME STORY

Who likes a bedtime story?
And what shall it be tonight?
Come, listen, and hear, my children dear,
With eyes all shining bright.

Cuddle deep in your pillows soft
Until the tale is done,
The nicest story you ever heard
Is only just begun.

“And the Fairies said to the Sandman,
Don’t come and spoil the fun.”
But he sprinkled his sand in the children’s eyes,
When the story was only half done.

—*Anna M. Movis.*

NO BOOGER MAN

There haint no Booger man;
There haint no awful ghosts!
You just 'magine that there is—
It's only big white posts.
There haint no goblins. No,
Nor anything else that can
Scare me one bit. For I know
There haint no Booger Man.

Say, what's that funny thing
A-standin' over there?
How tall and big and white
It is. But then I don't care!
Gee! Haint it got big eyes
And teeth: Bigger than—
Oh, It's our old white cow!
There haint no Booger Man.

—Winifred Hopkins Low

FAIRIES

Do I believe in fairies? Course I do!
The kind that pat me on the back
And whistle for me
When I'm too scared
To scarcely breathe.

Do I believe in fairies? Course I do!
The kind that bring me presents—
Wagons, candy, cake,
When I've got a birthday
And am somebody.

Do I believe in fairies? Course I do!
The kind that tiptoe softly to my bed
And tuck the covers in,
And kiss me lovingly
When I'm not asleep.

Will I believe in fairies when I'm old?
 Course I will! Grandma's eyes are bright
 And her heart is gay
 Because the fairies all along her life
 Have kept her just that way.
Course I believe in fairies.

—*Josephine Weatherly.*

CALL OF SPRING

Come, heed the cry of the high, wide plains
 Where rollicking winds as they pass,
 Croon a low song to the shy wild-flowers,
 Hiding in trembling grass.

Come, where the sunshine is dripping gold,
 The night, a meadow of stars,
 Where purple hills, like a billowy sea,
 Meet glowing sunset bars.

The call is a blast from a fairy horn,
 It's music, the love-call of Spring—
 The broad rippling prairie, a highway to peace,
 Where fond gypsy hearts, roam and sing.

—*Maye G. Banta.*

THE TWELFTH CHAPTER OF ECCLESIASTES

VERSES 1 TO 7

Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them;

While the sun, or the light, or the moon, or the stars, be not darkened, nor the clouds return after the rain:

In the day when the keepers of the house shall tremble and the strong men shall bow themselves, and the grinders cease because they are few, and those that look out of the windows be darkened.

And the doors shall be shut in the streets, when the sound of the grinding is low, and he shall rise up at the voice of the bird, and all the daughters of musick shall be brought low;

Also when they shall be afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshopper shall be a burden, and desire shall fail: because man goeth to his long home, and the mourners go about the streets:

Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern.

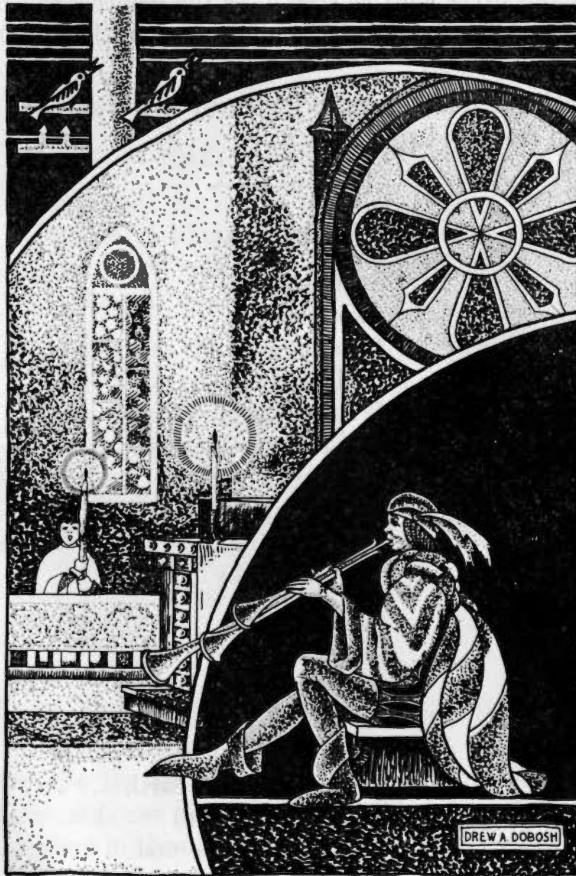
Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it.

PENDULUM

Swing, swing,
Swing, swing,
Into the blue
And back again;
Wings of a bird,
Yet tied to the earth . . .
Tied by a rope
To the apple tree . . .
Swing, swing,
Up to the sky.

Swing, swing,
Swing, swing,
Into the blue
And back again;
Wings of thought,
Yet tied to the earth . . .
Tied to the earth
By my love for you . . .
Swing, swing,
Back to earth.

—*Daisy C. Beckhelm.*



"JOY TO THE WORLD"

PSALM 19

The heavens declare the glory of God; and the firmament showeth his handiwork.

Day unto day uttereth speech, and night unto night showeth knowledge.

There is no speech nor language, where their voice is not heard.

Their line has gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun.

Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

His going forth is from the end of the heaven, and his circuit unto the ends of it; and there is nothing hid from the heat thereof.

The law of the Lord is perfect, converting the soul; the testimony of the Lord is sure, making wise the simple.

The statutes of the Lord are right, rejoicing the heart; the commandment of the Lord is pure, enlightening the eyes.

The fear of the Lord is clean, enduring forever; the judgments of the Lord are true and righteous altogether.

More to be desired are they than gold, yea, than much fine gold; sweeter also than honey and the honeycomb.

Moreover by them is thy servant warned; and in keeping of them there is great reward.

Who can understand his errors? Cleanse thou me from secret faults.

Keep back thy servant also from presumptuous sins; let them not have dominion over me; then shall I be upright, and I shall be innocent from the great transgression.

Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength and my redeemer.

THE TWENTY-THIRD PSALM

A PSALM OF DAVID

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

THE CHRIST CHILD

Many cuttings from the Bible lend themselves to effective work in choral speech. The beauty of the Psalms cannot be excelled. The story of Ruth and Naomi is effective when worked out carefully. The Christ Child as given here is suggestive of one form of presentation. This is appropriate for school, church, or Sunday School. The writer worked with a group of young people and they entered into the spirit of the Biblical passages wholeheartedly. It is suggested that the choir sing softly from the hymns selected. The pipe-organ prelude and accompaniment is beautiful and may be used during much of the reading. The ensemble may all be in the wings—if voices are clear and expressive. This selection from Biblical passages may be given for an audience, and the members of the group may not be well versed in choral reading. It is suggested that the lights be dimmed. If pantomime scenes are introduced they can be made very effective. The Saint Luke version of the Christ Child in the manger, Mary, Joseph and the shepherds can be worked out nicely. There are unlimited possibilities to the interpretation of this Bible story. The number of voices used can be varied to fit conditions. If the choir is vested and march in after the organ prelude an atmosphere of serenity and peace will make a fitting setting for the unison and solo sections. Readers should speak slowly and distinctly and care should be given to the placing of groups and soloists.

The director and chorus who are willing to coöperate can find much gratification in the interpretation of passages from the Bible.

THE CHRIST CHILD

(*Song*) "Hark the Herald Angels Sing."

Genesis: 22 (ch.), 15-18.

(*All*) 15. And the angel of the Lord called unto Abraham out of the heavens the second time:

(*Boys*) 16. And said (*Boy*), "By myself have I sworn," saith the Lord (*all*).

(*Boy*) 17. That in blessing I will bless thee; and in multiplying I will multiply thy seed as the stars of heaven, and as the sand which is upon the seashore and thy seed shall possess the gate of his enemies.

18. And in thy seed shall all the nations of the earth be blessed; because thou hast obeyed my voice.

Isaiah: 7 (ch.), 14.

(*Boy*) 14. Therefore, the Lord himself shall give you a sign: Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel.

Isaiah: 9 (ch.), 2 and 6.

(*Girl*) 2. The people that walked in darkness have seen a great light; they that dwelt in the land of the shadow of death, upon them hath the light shined.

(*All—Crescendo*) 6. For unto us a child is born; unto us a son is given; and the government shall be upon his shoulder; and his name shall be called Wonderful—Counsellor—The Mighty God—The Everlasting Father—The Prince of Peace!

Matthew: 1 (ch.), 17, 22, 21, 23.

(*All*) 17. So all the generations from Abraham to David are fourteen generations, and from David until the carrying away into Babylon are fourteen generations; and from the carrying away into Babylon unto Christ are fourteen generations.

22. Now all this was done that it might be fulfilled which was spoken of the Lord by the prophet, saying—

21. And she shall bring forth a son, and thou shalt call his name Jesus, for he shall save his people from their sins.

23. Behold a virgin shall be with child and shall bring forth a son, and they shall call his name Emmanuel, which being interpreted is "God is with us."

St. Luke: 2 (ch.), 1-20.

(All) 1. And it came to pass in those days that there went out a decree from Caesar Augustus that all the world should be taxed.

3. And all went to be taxed, every one into his own city.

4. And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem (because he was of the house and lineage of David).

5. To be taxed, with Mary his espoused wife.

6. And so it was that, while they were there, the days were accomplished that she would be delivered.

7. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

(Song: *Children*) "Away in a Manger."

8. And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

9. And the angel of the Lord came upon them; And the glory of the Lord shone round about them; And they were sore afraid.

10. And the angel said unto them (*girl*), "Fear not; for, behold! I bring you good tidings of great joy which shall be to all people.

11. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

12. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger."

(All) 13. And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

14. "Glory to God in the highest, and on earth peace; good will toward men."

(Song) "Joy to the World."

(*Girls*) 15. And it came to pass as the angels were gone away from them into heaven, the shepherds said one to another, Let us go now even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

16. And they came with haste, and found Mary and Joseph and the babe lying in a manger.

17. And when they had seen it, they made known abroad the saying which was told them concerning this child.

18. And all they that heard it wondered at those things which were told them by the shepherds.

19. But Mary kept all these things, and pondered them in her heart.

(All) 20. And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, and it was told unto them.

Matthew: 2 (ch.), 1-11, incl. (Song) "O, Little Town of Bethlehem."

(All) 1. Now when Jesus was born in Bethlehem of Judaea, in the days of Herod the king, behold, there came wise men from the east to Jerusalem.

2. Saying (*three boys*), "Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him."

(All) 3. When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

4. And when he had gathered all the chief priests and scribes of the people together he demanded of them where Christ should be born.

5. And they said unto him, "In Bethlehem of Judaea; for thus it is written by the prophet:

(Boy) 6. "And thou, Bethlehem in the land of Juda, are not thee least among the princes of Juda; for out of thee shall come a Governor that shall rule my people Israel."

(All) 7. Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared.

8. And he sent them to Bethlehem: and said (*boys*), "Go, and search diligently for the young child; and when ye have found him bring me word again, that I may come and worship him also."

(All) 9. When they had heard the King, they departed: and, lo, the star which they saw in the east went before them till it came and stood over where the young child was.

10. When they saw the star they rejoiced with exceeding great joy.

11. And when they were come into the house they saw the young child with Mary, his mother, and fell down and worshipped him;

and when they had opened their treasures, they presented unto him gifts, gold and frankincense and myrrh.

Matthew: 2 (ch.), 19-23.

(*Girls*) 19. But when Herod was dead, behold an angel of the Lord appeareth in a dream to Joseph in Egypt.

20. Saying (*girl*), "Arise, and take the young child and his mother and go into the land of Israel: for they are dead which sought the young child's life."

(*All*) 21. And he arose and took the young child and his mother, and came into the land of Israel.

23. And he came and dwelt in a city called Nazareth: that it might be fulfilled which was spoken by the prophets, "He shall be called a Nazarene."

Isaiah: 9 (ch.), 6.

(*All*) 6. And his name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

(*Chorus*) "Joy to the World."

BEATITUDES

ST. MATTHEW V, 3 TO 12

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.

THE DANDELION

I

A little flower with golden cap
 Stood smiling on the lawn;
He'd nod his head through dewy eve
 And awaken with the dawn.
Age came creeping by one day,
 The cap turned old and gray.
A little boy came out to play
 And blew it all away.

II

A little flower with cap of gold
 Stood trimly clad in jacket green,
On velvet lawn, so brave and bold,
 A lovely flower as ever seen.
We waived and danced to breezy tune
Until I passed one day at noon,
 Only to find him gray and old.
I picked him and my breath I blew
 Upon his locks of snowy rue:
And they all on a sunny day
 Cloud-like arose and sailed away.

—*Saidee Pearl Harmon.*

QUEST

I know a place where dusk winds blow,
 Where dreamy rivers run;
Where mountain tops are crowned with gold
 By the glow of sinking sun.
Murmuring pines grow strong and tall,
 Sweet wild flowers croon and nod;
And the brown thrush sings her hymn at eve
 Of praise and thanks to God.
How will you find this joyous place
 Where heaven and earth are one?
O, follow the gypsy trail, my lad,
 West to the setting sun.

Follow the gypsy trail, my lad,
 With a heart that is light and fleet;
 Follow it on till you reach the land
 Where East and West shall meet.
 Follow it over oceans wild,
 Through deserts with burning sands,
 O'er northern snows and prairies wide
 To strange and distant lands.
 Follow it always with eager feet
 As around the world you roam;
 Follow it ever—on and on—
 Till it leads you back to home!
 —*Helen Christie Malcolm.*

BLOW, BLOW, THOU WINTER WIND

FROM "AS YOU LIKE IT"

Heavy
and
medium heavy
voices

Blow, blow, thou winter wind;
 Thou art not so unkind
 As man's ingratitude.
 Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.

Chorus:

All
voices

Heigh-ho! sing heigh-ho! unto the green holly;
 Most friendship is feigning, most loving mere folly;
 Then, heigh-ho, the holly!
 This life is most jolly!

Heavy
and
medium heavy
voices

Freeze, freeze, thou bitter sky,
 Thou dost not bite so nigh
 As benefits forgot.
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remembered not.

Chorus:

All
voices

Heigh-ho! sing heigh-ho! unto the green holly;
 Most friendship is feigning, most loving mere folly;
 Then, heigh-ho, the holly!
 This life is most jolly!

—*William Shakespeare.*

PRAIRIE SONG

Sing heigh, ho!
For a song of the west,
'Tis the open space for me.
For a sun that burns,
A sun that turns
Wheat fields to a golden sea.

Sing heigh, ho!
For a song of the west,
For a harvest of ripened grain;
For a wind that sings,
A wind that brings
A treasure of silver rain.

—*Juanita G. Williams.*

ESTERA

I'd build me a house of gray 'dobe walls
Away from the world where the canyon calls;
I'd brighten the outer walls of gray
With strings of peppers, bright red and gay.

Across the threshold
A Navajo rug,
A bright pine fire,
A pottery jug.

I'd make friends with the lizard that came to call,
Sunning himself by my 'dobe wall;
I'd partake of his wisdom, and then in time
I'd have for my own in this house of mine.

Across the threshold
On my Navajo, curled,
Just peace and love—
The desire of the world!

—*Clara Catherine White.*

DUST DEVILS

Whirl! You devils!
 Whirl or die!
 Touch the floor of the desert,
 Now the turquoise sky.
 Grasp with your fingers
 A wisp of cloud;
 Twirl it! Furl it!
 Your misty shroud.
 Whirl! You devils!
 Whirl or die!
 Touch the floor of the desert,
 Now the turquoise sky.
 —*Clara Catherine White*

SHANGHAI

How like to life is the Shanghai road—
 For the road's a bedlam of shouts and calls;
 There's a prince in silks on the Shanghai road
 By the side of a worker in overalls.
 There are thieves in purple and beggars in rags,
 Milady in satins and ribbons and rouge;
 By the face that's bloated the face that sags:
 And facts are mingled with subterfuge.
 Diplomacy hems and it haws and gees
 And the diplomat thrives on the Shanghai way,
 For honesty's wrinkled as last year's peas
 And peace is bartered for dead men's pay.
 There are roses abloom on the Shanghai road—
 The orchid's as common as wounds and scars
 Or smallpox pits or warts on the toad
 Or the clink of coin and the clank of bars.
 You can sear your soul on the Shanghai road—
 Tut, tut! you say; you can't talk thus!
 Don't try to say you can ease my load
 When the muck runs deep and the sores run pus.
 I'd call to Heaven to ferry me home,
 But Hell will hurry to tap the wire.
 What chance has good in the froth and foam
 Of the maelstrom's rollicking wild desire?

Now sing me a song of religious calm
Or over a glass proclaim me free—
I'd like you to say me the Twenty-third Psalm
And offer the Prayer of the Lord for me.
But what avails in a world awash
With gibes and threats and the jockey's goad?
Your wisdom is hash and bother and bosh
Till you clean me the way of the Shanghai road.
—*Fred D. Cram, New Year, 1938.*

HEART'S DESIRE

I wish I could sit by the grate, dear,
With the fire just burning low,
With you by my side to chat with, dear,
As the embers crimson glow.
Without hear the night winds a-sighing
A melody soft and sweet,
While the moon through the clouds a-shining,
Ah, this would be joy complete.
Tell me, Sweetheart, do you dream, my dear,
Of the land called Heart's Desire,
When there comes to your thought a longing
For a cozy open fire?
—*George Lolin Eaton.*

DOWN THE TRAIL TO YOU

Evening shadows, and murmuring brook,
Herald the close of the day;
Thoughts come a weeping out of the West
On the sun's last softened ray.
Longings and visions and heart's desire
When fleecy clouds hide the blue,
I long at the close of the day, Sweetheart,
To walk down the trail to *You*.
—*George Lolin Eaton.*

LONGING

The rich red glow of the sunset clear
 Over the placid hills serene—
 The deep blue gleam of the lake, so near,
 And the forest of verdent green;
 I long again for the magic spot
 With its wondrous, witching view—
 'Neath towering pines, where the fairies plot
 Just to Love again, Dear, with You.
 —*George Lolin Eaton.*

OVER THE CREST OF THE HILL

He wondered oft what waited there,
 Over the crest of the hill;
 Where rosy pink and sapphire blue
 Were merged with the songbird's trill.
 Ah, bright the scenes you drew for me,
 Entrancing me, until
 I longed to go with you, my dear,
 Over the crest of the hill.
 One day you wandered out to find
 The charms of the great unknown,
 To see if fancy painted it
 In gorgeous overtone.
 I'm lonely waiting here for you—
 The days are long and chill;
 I long to be with you, my dear,
 Over the crest of the hill.

—In Memoriam: *Winifred Hopkins Low.*

INVASION

Yesterday flourished a garden,
Square, tiny and gay-flowered,
Like a handkerchief spread out on the grass
 after a wash day,
Hedged primly by slender white pickets,
Soft shaded by branches of lilac;
 Here in the quiet of the evening,
 Hovered the hawk-moth for nectar;
 Here in the bright of the morning,
 Bees pursued their vocation.
There thrived old-fashioned posies such
 as Grandmother brought from Ohio—
Pale bleeding hearts, stately blue iris and roses,
Each in its season, furnishing welcome oasis
 For eyes grown weary with reading.

Today the handkerchief garden
Lies crumpled and torn in the sunshine—
Its fabric in shreds and in tatters; its pattern
 marred and disordered.
Bare stems standing stark in the garden
 are guiltless of leaf and of blossom.
Flowers, pitifully mute, ravished, ruined
 and demolished.
 Gone is their beauty and promise,
 Gone is their nectar and perfume.
And there on the stripped dying stem,
 resting after their gorging,
Lethargic and hideous, sit the loathsome
 swarm of despoilers
Waiting with dull, torpid eyes for the rising
 heat of the morning
To rouse them and hurry them on to places
 where pastures are greener.

—*P. J. Metcalf.*

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PART V

LISTS OF POEMS FOUND IN CURRICULUM
READERS SERIES

OTHER POEMS SUGGESTED

BIBLIOGRAPHY OF BOOKS AND MONOGRAPHS

BIBLIOGRAPHY OF MAGAZINE ARTICLES

PART V

POEMS SUGGESTED FOR PRIMARY GRADES

Taken from *Curriculum Readers*, Books III to VI, Bobbs-Merrill Pub. Co.
(Kansas-adopted readers.)

- Baggage *James S. Tippet*
(Each child gives a line, "Don't Forget." Last three lines given as a chorus.)
- Big Black Bear..... *John Martin*
(Unison.)
- Little Toy Land of the Dutch..... *Author Unknown*
(Many variations in interpretation.)
- Taxicabs *James S. Tippet*
(Unison.)
- The Buildings *Rose Fyleman*
(Unison.)
- The Farm *James S. Tippet*
(Groups of children and unison speaking.)
- The Pasture *Robert Frost*
(Unison. The invitation may be given by two children.)
- The Proud Mysterious Cat..... *Vachel Lindsay*
(Unusual possibilities in the interpretation of this poem. "Mew, mew," by individual children. Question lines may be made very expressive.)
- The Toad and the Rabbit..... *John Martin*
(Two-part. First line of each stanza by two children. "Rabbit and Hop Toad," by chorus.)
- Traveling *James S. Tippet*
(Unison.)
- Trains *James S. Tippet*
(This poem may be given with various groupings.)
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POEMS SUGGESTED FOR INTERMEDIATE GRADES

- Alexander Selkirk..... *Eleanor and Hubert Farjeon*
(Select stanzas for unison speaking.)
- America for Me..... *Henry van Dyke*
(Unison.)
- Birds on Wires *Annette Wynne*
(Unison.)
- Freight Boats *James S. Tippet*
(A group of children may give each couplet. The last four lines to be given in chorus.)
- Prairie-Dog Town *Mary Austin*
(Unison.)
- The Raggedy Man..... *James Whitcomb Riley*
(Groups and chorus work or cuttings.)

POEMS SUGGESTED FOR JUNIOR HIGH

Taken from *Prose and Poetry Journeys, Prose and Poetry Adventures.*
The L. W. Singer Company. (Kansas-adopted readers.)

(Use cuttings for unison readings. Short sections of long poems.)

Afternoon on a Hill.....	<i>Edna St. Vincent Millay</i>
An Apple Orchard in the Spring.....	<i>Edna St. Vincent Millay</i>
Autumn Song	<i>Edmund C. Stedman</i>
Casey at the Bat.....	<i>Ernest L. Thayer</i>
Evangeline.....	<i>Henry W. Longfellow</i>
Godfrey Gordon Gustavus Gore.....	<i>William Brightly Rands</i>
I Am an American.....	<i>Elias Lieberman</i>
If	<i>Rudyard Kipling</i>
The American Flag.....	<i>Joseph Rodman Drake</i>
The Ballad of East and West.....	<i>Rudyard Kipling</i>
The Beatitudes	<i>The Bible</i>
The Cowboy's Dream	<i>John Avery Lomax</i>
The Flag Goes By.....	<i>Henry H. Bennett</i>
The Highwayman.....	<i>Alfred Noyes</i>
The Jumbles	<i>Edward Lear</i>
The Modern Hiawatha.....	<i>George A. Strong</i>
The Owl and the Pussy Cat.....	<i>Edward Lear</i>
The Pied Piper of Hamelin.....	<i>Robert Browning</i>
The Sandpiper	<i>Celia Thaxter</i>
The Song of the Chattahoochee	<i>Sidney Lanier</i>
The Thinker.....	<i>Berton Braley</i>
Robert of Lincoln.....	<i>William Cullen Bryant</i>
Rules for the Road.....	<i>Edwin Markham</i>
Snowbound.....	<i>John Greenleaf Whittier</i>
Strictly Germ-Proof.....	<i>Arthur Guiterman</i>

SUGGESTED POEMS FOR YOUNG CHILDREN

Baby Moon.....	<i>Mary Holmes</i>
My Zipper Suit.....	<i>Marie Louise Allen</i>
The Janitor's Boy.....	<i>Nathalie Crane</i>
In the Dark.....	<i>A. A. Milne</i>
Politeness.....	<i>A. A. Milne</i>
Sneezles.....	<i>A. A. Milne</i>
The King's Breakfast.....	<i>A. A. Milne</i>
Vespers	<i>A. A. Milne</i>
Baby Seed Song.....	<i>E. Nesbit</i>
Clouds.....	<i>Olive C. Richards</i>
Birds in Morning.....	<i>Henry van Dyke</i>
Politely.....	<i>Dixie Willson</i>
Mice.....	<i>Rose Fyleman</i>
Mr. Moon.....	<i>Bliss Carmen</i>

SUGGESTED MATERIAL FOR OLDER STUDENTS AND ADULTS

Ode to Cats.....	<i>Anonymous</i>
Robert of Lincoln.....	<i>William Cullen Bryant</i>
Mia Carlotta.....	<i>T. A. Daby</i>
The Congo.....	<i>Vachel Lindsay</i>
A Dirge for a Righteous Kitten.....	<i>Vachel Lindsay</i>
The Proud Mysterious Cat.....	<i>Vachel Lindsay</i>
The Barrel Organ.....	<i>Alfred Noyes</i>
The Highwayman.....	<i>Alfred Noyes</i>
The Bells.....	<i>Edgar Allen Poe</i>
Four Little Foxes.....	<i>Lew Sarrett</i>

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