

Marquette University

e-Publications@Marquette

Bachelors' Theses

Dissertations, Theses, and Professional
Projects

7-1938

The Value of Platform Art to a College Student

Jeanette Dobrinski

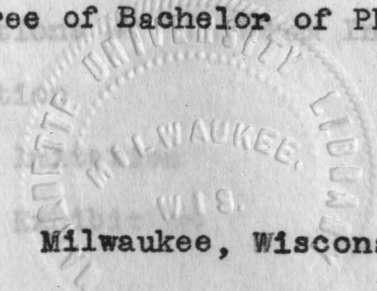
Follow this and additional works at: https://epublications.marquette.edu/bachelor_essays



Part of the Education Commons

TABLE OF CONTENTS

Chapter	Page
I Platform Art	1
THE VALUE OF PLATFORM ART TO A COLLEGE STUDENT	
Present Status in the College Curriculum	
II Training Values	13
What Are These?	
By	
III Let Us See If They Are There?	15
Jeanette Dobrinski	
Definition	
Principles Represented by the Colleges	
Educational Fundamentals	
Types	
Impression	
Expression	
A Thesis submitted to the Faculty of the School of Speech of Marquette University in Partial Fulfillment of the Requirements for the Degree of Bachelor of Philosophy	
IV Miscellaneous	19



Milwaukee, Wisconsin

July 1938

Chapter

Objections TABLE OF CONTENTS

Delivery & Physical Act

Technical Skill

Method Artificial

Chapter

Page

I Platform Art 1

V The Past History Platform Interpretation 20

Present Status in the College Curriculum

II Training Values 13

VI What Are These? 23

III Let Us See If They Are There? 15

Definition

Principles Represented by the Colleges

Educational Fundamentals

Types

Impression

Expression

VII Methods Cultural Aims 27

Enrichment of Life

Insight into the Universe

IV Misconceptions of Platform Interpretations 19

Elocution

Bibliography 35

Imitation

Exhibition

Chapter Page

Objections

PREFACE

Delivery a Physical Act

Our Technical Skill

Method Artificial

V. The Nature of Platform Interpretation 20

Aims

Objectives

VI Contents of the Course 23

Literature

Stories

Prose Fiction

Drama

Essays

Oratory

Poetry

VII Methods Employed 27

Language

Modes of Expression

VIII Conclusion 32

Bibliography 35

CHAPTER I

PAST HISTORY AND PRESENT STATUS

PREFACE

For centuries that which we understand to-day as the

platform art on the basis that it deserves. Too often it is regarded as an art with little or no practical value, and where only "talented" pupils specialize in the subject.

It is the hope of the writer that this thesis may be instrumental in correcting this misconception by showing that platform art is a vital part of education and worthy of study.

In appreciation, I wish to acknowledge the kindness, the encouragement and consideration of Professor William R. Duffey.

Education for the fifty years previous to the beginning of the lyceum system in 1826, had been neglected. Illiteracy was general. The lyceum was well adapted to help effect the awakening and thereby bring about improvement in common education. . . .

-
1. Phillips, S. C., "Usefulness of Lyceums," Discourses and Lectures of the American Institute of Instruction, 1831. Vol. II, p. 84.

CHAPTER I

PAST HISTORY AND PRESENT STATUS

For centuries that which we understand to-day as the platform has been a powerful factor in the lives of men and nations. From the days of the pilgrims to the present time, great statesmen and men of letters saw the opportunity to serve, to form public opinion and availed themselves of the American Platform.

There was a time in the history of our country when there were no theaters, no public libraries, no concert halls, and no universal education.

The American Lyceum began its work at a time when an organization of its type was particularly needed. The American Lyceum was one of the first channels for the diffusion of learning in the United States. It is fundamentally an outgrowth of early American conditions.

Education for the fifty years previous to the beginning of the lyceum system in 1826, had been neglected. Illiteracy was general. The lyceum was well adapted to help effect the awakening and thereby bring about improvement in common education. . . ."¹

-
1. Phillips, S. C., "Usefulness of Lyceums," Discourses and Lectures of the American Institute of Instruction, 1831. Vol. II, p. 84.

The American Lyceum was founded by Josiah Holbrook, of Derby, Connecticut.

3. Providing a seminary for teachers.
"For a number of years Mr. Holbrook lectured throughout Connecticut and Massachusetts on geology, mineralogy and other natural sciences, formally encouraging small groups to band together for sustained study in the subjects in which they were interested. Then he became sponser of formal proposals for an organization in every town to study history, art, science and public questions with the aid of libraries and other necessary institutions and equipment."

4. Ibid., p. 3.
"The first lyceum had been organized in 1826, at Millbury, Mass., known as Millbury Branch No. 1, of the American Lyceum. By 1828, there were approximately a hundred branches as the result of Mr. Holbrook's efforts. By the end of 1834, there were 3,000 town lyceums spread throughout the country from Boston to Detroit and Maine to Florida. . . ."

2. Holbrook, Josiah, "The American Lyceum", Old South Leaflets, 1829, (No. 139), Vol. 6, p. 20.

Following is an outline of Mr. Holbrook's general aims:

4. Frank, Glenn, "The Parliament of the People," Century Magazine, Vol. 98, July 1918, pp. 401-16.
"1. To improve conversation by introducing worthwhile topics into the daily intercourse of families, neighbors and friends.

for the present. 2. To call into use neglected libraries and to give occasion for the establishing of new ones.

3. Providing a seminary for teachers. 4. Increasing the advantages and raising the character of district schools.

5. Compiling of town histories.

6. To make town maps. 7. To make agricultural and geological surveys.

8. To begin a state collection of minerals.

3. Ibid., p. 20.

But through all the early years of American life the lyceum was unorganized. James Redpath gave to the lyceum its definite entity and significance.

"In 1868, James Redpath organized the Boston Lyceum Bureau--this attended to the details of arranging engagements and regular compensation for lecturers. . . ."

4. Frank, Glenn, "The Parliament of the People," Century Magazine, Vol. 98, July 1919, pp. 401-16.

From a central agency Redpath arranged lecture tours

The early lyceums and chautauquas served a great
 for the prominent speakers of the day. Ralph Waldo Emer-
 son, Wendell Phillips, Charles Sumner, the great Henry
 Ward Beecher, Mark Twain and many others worked under his
 management. . . .⁵

5. Horner, Charles F., The Life of James Redpath, pp. 119-
 139.

The Modern Lyceum and Chautauqua

The Chautauqua Movement

The Chautauqua, which is essentially the same sort of
 undertaking as the lyceum has had a history of distinction.
 The chautauquas were started at Lake Chautauqua by Lewis
 Miller and the Rev. J. H. Vincent in 1874. Here addresses,
 lectures, and music were provided for a small fee. Soon
 private companies organized traveling chautauquas, which
 gave a week of entertainment, generally in small towns,
 to which the neighboring farmers flocked by the thousands.
 Many religious and social organizations have worked more
 in large cities, providing a chance for social meetings
 under good auspices for education, and for exercise.⁶

6. Noffsinger, John S., Correspondence Schools, Lyceums,
Chautauquas.

The early lyceums and chautauquas served a great cause. They achieved their goal in it by promoting the establishment of state boards of education and state control of schools, became exclusively adult educational agencies and gradually faded out of the educational picture.

During the middle and latter part of the Nineteenth Century, The Modern Lyceum and Chautauqua sprang up.

Notable among the teachers and readers of that time were: The development of the modern lyceum and chautauqua has become to be a series of performances by less notable people. The weakness of the modern lyceum and chautauqua is that they are purely commercial ventures. The programs are not what they were. Year by year there has been an increasing tendency to meet competition from other agencies by cutting down in the speakers and substituting lighter forms of entertainment.⁷ Formerly the lyceum and chautau-

7. Ibid., p.

speech training should become a part of the curricula of qua were "educational with entertainment." Later they became "entertainment with or without education."⁸

8. Dalgety, Frank, "Chautauqua's Contribution to America," as a public Current History, CXXIV, April 1931.

Summer Courses in Public Speaking at Chautauqua, N.Y. This gave him an enviable reputation and brought many

We are not interested in this phase of the lyceum and chautauqua movements.

which has developed into the well known Northwestern School of Speech.

Professors Truablood and Fulton, underwent struggle to establish Special Professional Training Schools.

Established a school at Kansas City in 1874. Pretty soon during the middle and latter part of the Nineteenth Century, many systems and schools of elocution sprang up. calls came from neighboring colleges for instruction, and short courses were given at the University of Kansas. Notable among the teachers and readers of that time were: Washburn College, Park College, Lexington, Mo., and Uni-

versity of Missouri.

James E. Murdoch, the distinguished actor and author of several works in speech and the stage. Murdoch in 1840, established a School of Oratory in Boston, Mass.

S. S. Hamill, pupil of James Murdoch, was called to lecture at teachers' institutes over the middle west and the Trustees.

taught classes in a host of colleges, universities and normal schools. It was one of Hamill's distinct contributions to the profession that he aroused his students to dream dreams and see visions of a great future, when larger recognition, and with the consent of the university speech training should become a part of the curricula of his department was made a separate school and in 1880, was every reputable college and university.

Dr. S. S. Curry, pupil of Lewis B. Monroe, in 1879 was appointed to a position in the Boston University to teach expression. His work was so successful as to demand larger recognition, and with the consent of the university his department was made a separate school and in 1880, was incorporated as an independent institution.

Dr. C. L. Cunnock, another pioneer who came from the East in 1868. He was widely sought by lecture committees of Speech Education in America because of his leadership as a public reader and was for many years in charge of the Summer Courses in Public Speaking at Chautauqua, N.Y.

This gave him an enviable reputation and brought many

students to Evanston to be trained by him. In 1876, he organized the Cumnock School which has developed into the well known Northwestern School of Speech.

Professors Trueblood and Fulton, underwent struggle to establish credit courses in college curricula. Established a school at Kansas City in 1874. Pretty soon calls came from neighboring colleges for instruction, and short courses were given at the University of Kansas, Washburn College, Park College, Lexington, Mo., and University of Missouri.

Lectureships were established by Fulton at the University of Missouri, Kentucky University and Ohio Wesleyan University. No salary was appropriated and no credit was given for the work and no salary was appropriated by the Trustees.

Dr. S. S. Curry, pupil of Lewis B. Monroe, in 1879 was appointed to a position in the Boston University to teach expression. His work was so successful as to demand larger recognition, and with the consent of the university his department was made a separate school and in 1880, was incorporated as an independent institution.

Dr. Charles Wesley Emerson, is famous in the history of Speech Education in America because of his leadership in founding the Boston Conservatory of Oratory in 1880.

These professors of the Professional Training Schools in America occupy an important place in the history of Oral training. They were responsible for arousing the institutions of higher learning to a realization of the need for training in the various phases of speech education.

Beginnings of Platform Art in the Secondary Schools

The University Oratorical and Debating Contests were important factors in the development of credit courses in our colleges.

"The movement which has had much to do with the present status in college courses in speech, I refer to the organization of oratorical and debating leagues--the first of these was the Interstate Oratorical Association which was organized at Knox College in 1873, and which now embraces fourteen states. Following this was the Northern Oratorical League organized at Ann Arbor in 1890, to embrace six or seven of the larger universities of the Mid-West. I mention these associations because those who took part in contests insisted on thorough systematic and permanent training in connection with other college work; courses in speech training that should count toward their college degrees."

9. Cable, Arthur W., Speech Education, Cultural and Scientific, p. 39.

11. Lyon, "The Public Speaking Situation," Journal of Public Speaking, October, 1915, p. 45.

The early period in the evolution of the Speech curriculum was marked by the introduction of courses in "Elocution," "Rhetoric," "Debating" and "Expression." In many institutions, this instruction was conducted in conjunction with the Department of English and it remained in that relationship until the Twentieth Century.

Present Status in the College Curriculum

Oral education in the Twentieth Century comes into its own. It is no longer considered an extra-curricular activity; but a course worthy of academic credit.

12. Hobgood "For nearly a quarter of a century the interest in speech education has been steadily increasing. As a result of this ever increasing interest, numerous institutions of higher learning have established departments of speech, equal in rank and in privilege to those long established departments whose position is traditional."¹⁰

10. Ibid., p. 39.

By 1915, twenty-three out of thirty-six institutions had distinct Departments of Speech.¹¹

11. Lyon, Clarence, "The English Public Speaking Situation," The Quarterly Journal of Public Speaking, Vol. 1, April-October, 1915, p. 45.

The Middle West has led the country in establishing credit courses and Speech Departments.

"As you know, for several years the universities of Wisconsin and Iowa have granted Doctorate degrees in Speech, and this year Cornell may be added to this list. Ohio Wesleyan, Northwestern and the University of Michigan offer Masters degree to our Art, and last spring the Board of Regents of the University of Illinois recommended such recognition in the University, and advocated that other schools of similar rating follow the same action. As nearly as I can ascertain, after several months of research, there are about fifty schools in the United States granting B.A., B.S. and B.O. Degrees in Speech."¹²

12. Hobgood, Olivia, "Progress in Speech," The Journal of Expression, Vol. 1, June 1927, p. 55.

13. Cable, Arthur, W., Op. Cit., p. 5.

Literature is taught by the method of science teaching rather than Present Trends in the College Department of Speech

Having briefly indicated the early development of Platform Art in America, there remains to ask what is the effect of this system upon the colleges and universities to-day.

of unity and a total impression is
The modern university curricula in the Department of
of sorrow by a chemical analysis of
Speech education reveals that the work of teaching Speech
mechanism of the sign."¹⁴
Courses is no longer a question of training in forensic
activities only. The tendency is to investigate the sci-
14. Balliet, Thomas M. "The Domain of Art Education,"
entific basis of the art. Proceedings of the National Edu-
cational Association of the U.S., Vol. XIV,
July 1916, p. 495.

"The scientific attitude has permeated
and revolutionized the entire field.
The scientific approach has utilized
the psychological, physical, and medi-
cal laboratories to establish sound
principles of teaching and training;
to develop a set of techniques with
which to attack utilitarian and
social service field in the diagnosis
and treatment of functional, organic
and pathological defects and dis-
orders of speech."¹³

13. Cable, Arthur, W., op. cit., p. 5.

Literature is taught by the method of science teaching
rather than by the method of art instruction.

"The most effective interpretation of
a work of literary art is not minute
analysis nor the study of footnotes,
but the artistic oral reading of it.
Literature is taught by the method
of science teaching rather than by
the method of art instruction, it is
analysed almost to shreds; it is pre-
sented in short sections often devoid

of unity and a total impression is never gained. We cannot get the meaning of sorrow by a chemical analysis of tears and a study of the physiological mechanism of the sigh."14

-
14. Balliet, Thomas M., "The Domain of Art Education,"
 Platform Addresses and Proceedings of the National Educational Association of the U.S., Vol. XIV,
 in at least July 1916, p. 495.
-

1. Curry, S. S., The Provinces of Expression, Expression Co., Boston, 1891.
-

1. Educational Value. Training of the thought processes: perception, association, memory, imagination, reasoning.
2. Physical Value. The physical value of platform training is the preservation and development of body and voice.
3. Social Value. The development of social consciousness.

Personality adjustment
 and development toward
 charm and power.

CHAPTER II

TRAINING VALUES

Platform Art affords distinctly valuable training in at least three respects:¹

-
1. Curry, S. S., The Province of Expression, Expression Co., Boston, 1891.
-

1. Educational Value. Training of the thought processes: perception, association, memory, imagination, reasoning.
2. Physical Value. The physical value of platform training is the preservation and development of body and voice.
3. Social Value. The development of social consciousness.

CHAPTER Personality adjustment
 LET US SEE IF WE and development toward
 poise, charm and power.

Franklin L. Gilson defines Platform Art as "The interpretation or translation of any form of literary material with the aid of the best powers of mind, imagination, heart and voice."¹

-
1. Gilson, Franklin L., The Speaking of English, p. 53.
-

Definition:

Angelo M. Pelegrini tells us that:

"Sound training in such a course must rest upon three fundamentals.

1. The first of these is training in receiving full vital impressions from the printed page, a particular kind of impressions: those which bear within themselves the energy needed for their own articulation. This involves both intellect and imagination.
2. Training in securing full and unimpeded vocal and bodily responsiveness to impressions. This involves, among other things, a breaking down of those inhibitions which have fastened themselves upon a personality unaccustomed to oral expression.

3. CHAPTER III

LET US SEE IF THEY ARE THERE

Franklin L. Gilson defines Platform Art as "The interpretation or translation of any form of literary material with the aid of the best powers of mind, imagination, heart and voice."¹

2. Pelegrini, Angelo M., "Oral Reading," Quarterly Journal of Speech Education, Vol. XXIII, December, 1937, pp. 531-708.

1. Gilson, Franklin L., The Speaking of English, p. 33.

Principles Represented by the Colleges

Definition:

Lee Emerson Bassett of Stanford University lists the

following: Angelo M. Pelegrini tells us that:

"Sound training in such a course must rest upon three fundamentals.

1. The first of these is training in receiving full vital impressions from the printed page, a particular kind of impressions: those which bear within themselves the energy needed for their own high articulation. This involves both intellect and imagination.
2. Training in securing full and unimpeded vocal and bodily responsiveness to impressions. This involves, among other things, a breaking down of those inhibitions which have fastened themselves upon a personality unaccustomed to oral expression.

3. Training in adequate motivation, for oral communication. This involves cultivating a keen awareness of the reader-listener relationship. It is the anxiety to communicate, to share one's experience of the literature read, that should always motivate effective reading."²

3. Bassett, Lee Emerson, "Oral Reading," Quarterly Journal of Speech Education, Vol. XVII, April 1932, p. 175.

2. Pelegrini, Angelo M., "Oral Reading," Quarterly Journal of Speech Education, Vol. XXIII, December, 1937, pp. 531-702.

Principles Represented by Some of the Other Universities

Principles Represented by the Colleges

University of Chicago

Lee Emerson Bassett of Stanford University lists the

following fundamentals represented by the universities:

intellectual training accompanied by the development of sound Christian character."

1. The university exalts knowledge. It is assumed that the university man is an informed man.

University of Wisconsin

2. "The object of the university is intellect.

was established to equip the youth of the

3. The ability to think in an orderly way.

ising them with the best that has been

4. The university stands for truth. Its highest function is to seek truth in nature and in human life.

development of personality, tolerance and sympathy."

5. The university represents not intellect alone but spirit as well.

University of Wisconsin

6. The university values straight, forward

"A sense of values as is implied by the humanistic spirit and the philosophic and aesthetic method. A developed social consciousness--the ability to think to a social end."

University of Kansas accurate, unpretentious expression, in conduct and in word, written or spoken.³

"To cultivate in his such tastes for literature and other arts as shall make his citizenship in the world both effective and profitable."

-
3. Bassett, Lee Emerson, "Adapting Courses to the Academic Mind," Quarterly Journal of Speech, Vol. XVII, April 1932, p. 175.
-

expressive training in platform art.

Principles Represented by Some of the Other Universities

University of Chicago.

"The founders clearly believed in intellectual training accompanied by the development of sound Christian character."

University of Wisconsin

"The College of Letters and Science was established to equip the youth of the new state for worthy living, by familiarizing them with the best that man has thought and done. The college still fosters its original purpose, broadened now to include more consciously, the development of personality, tolerance and sympathy."

University of Missouri

"A sense of values as is implied by the humanistic spirit and the philosophic and aesthetic method. A developed social consciousness--the ability to think to a social end."

University of Kansas

CHAPTER IV

"To cultivate in him such tastes for literature and other arts as shall make his citizenship in the world both effective and profitable."

But such principles as stated above are inherent in expressive training in platform art. The arguments for

this method are--that expression is essentially an imitative thing, that it requires example. Elocution has been chiefly concerned with the acquirement of an artificial tone for it makes the whole art of expression a mere matter of mechanical stresses, waves, semitones and tremors. Again, Elocution has tended too much to a mere establishing of rules, namely, rules for inflections, stresses and pitches of voice. Characterization is a mere trick, a trick of the throat. Elocution stresses effect and overlooked the "cause."

The chief objections to Elocution are, that it makes all expression a mere matter of physical execution, independent of the action of the mind.

CHAPTER IV

THE NATURE OF PLATFORM INTERPRETATION MISCONCEPTION OF PLATFORM INTERPRETATION

The reciter and elocutionist have done much to rob us of the fine art of interpretative reading. Their system has perverted the meaning of the true nature of Platform Art, and it alone is responsible for the lowly position that it occupies in the school curriculum today.

Misconceptions of Platform Art arise chiefly from confusing it with Elocution. The arguments for this method are--that expression is essentially an imitative thing, that it requires example. Elocution has been chiefly concerned with the acquirement of an artificial tone for it makes the whole art of expression a mere matter of mechanical stresses, waves, semitones and tremors. Again, Elocution has tended too much to a mere establishing of rules, namely, rules for inflections, stresses and pitches of voice. Characterization is a mere trick, a trick of the throat. Elocution stresses effect and overlooked the "cause."

The chief objections to Elocution are, that it makes all expression a mere matter of physical execution, independent of the action of the mind.

1. Bahn, Eugene, "Interpretative Reading in Ancient Greece," Quarterly Journal of Speech, Vol. 18, June 1932, p. 452.

Objectives in Platform Interpretation

CHAPTER V

THE NATURE OF PLATFORM INTERPRETATION

in the New York City Schools, lists the following objectives to be attained:

The reciter and elocutionist have done much to rob us of the fine art of interpretative reading. Their system has perverted the meaning of the true nature of Platform Art, and it alone is responsible for the lowly position that it occupies in the school curriculum today.

Platform Art is not essentially a thing of imitation, recitation or re-production. Its scope is far more scholarly as may be determined by a study of its aims and objectives.

It aims to stimulate a desire for better speech habits and to give the student opportunities for contact with great thinkers. In the words of Eugene Bahn,

"The sole aim of the interpreter is to re-create the high ideals and thoughts which existed in the mind of the author. The interpreter lifts himself and the author up to a plane on which they become as one with the author. He brings to life the fine thoughts and great actions so that others can be inspired in much the same way that he and the author were inspired. This is his mission."¹

In the words of Joshua Bryan Lee,

1. Bahn, Eugene, "Interpretative Reading in Ancient Greece," Quarterly Journal of Speech, Vol. 18, June 1932, p. 432.

Objectives in Platform Interpretation

Letitia Raubicheck, Director of Speech Improvement in the New York City Schools, lists the following objectives to be attained:

3. Lee, Joshua Bryan, Public Speaking, p. 131.

1. Arousing the interest of the students in spoken literature.
2. Enlarging the field of their interest and appreciation in literature through the increase of power in its oral interpretation.
3. Awakenning a deeper insight and a more vivid imagery as a result of improved ability to understand the author's meaning.
4. Enabling students to read aloud well enough to give pleasure to themselves and their hearers.²

2. Raubicheck, Letitia, Teaching Speech in Secondary Schools, p. 96.

In the words of Joshua Bryan Lee,

CHAPTER VI

"To present, through a coordination of voice and bodily action, an author's meaning as it appears on the printed page is the objective of the interpreter of literature."³

Platform Art signifies the oral interpretation of

all forms of literature. Literature is itself in all its forms but a different phase of expression.

3. Lee, Joshua Bryan, Public Speaking, p. 131.

"The study of expression and the study of literature must ever go hand in hand. The literature needs the expression to interpret it to the common mind, and expression needs the literature to give it subject and inspiration."¹

1. Curry, S. S., op. cit., p. 378.

Literature is something more than a formal representation of ideas. It broadens the understanding, re-creates life as it has been put into printed words and reveals the spiritual experiences of men, their emotional reactions to environment to themselves and to other men.

Brander Mathews, in his Approaches to Literature, tells us:

"Of all the liberal arts literature is the oldest, as it is the most immediate in its utility and the broadest in its appeal. Better than any of its sisters is it fitted to fulfill the duty of making man familiar with his fellows

CHAPTER VI

CONTENTS OF THE COURSE

Platform Art signifies the oral interpretation of all forms of literature. Literature is itself in all its forms but a different phase of expression.

"The study of expression and the study of literature must ever go hand in hand. The literature needs the expression to interpret it to the common mind, and expression needs the literature to give it subject and inspiration."

l. Curry, S. S., op. cit., p. 378.

Literature is something more than a formal representation of ideas. It broadens the understanding, re-creates life as it has been put into printed words and reveals the spiritual experiences of men, their emotional reactions to environment to themselves and to other men.

Brander Mathews, in his Approaches to Literature, tells us:

1. "Interesting and entertaining subject"
- "Of all the liberal arts literature is the oldest, as it is the most immediate in its utility and the broadest in its appeal. Better than any of its sisters is it fitted to fulfill the duty of making man familiar with his fellows"

and of explaining him to himself. It may be called the most significant of the arts, because every one of us, before we can adjust ourselves to the social order in which we have to live, must understand the prejudices and desires of others, and also the opinions these others hold about the world wherein we dwell. Literature alone can supply this understanding. The other arts bring beauty into life and help to make it worth living; but since mankind came down from the family tree of its arboreal ancestors, it is literature which has made life possible. It is the swiftest and the surest aid to a wide understanding of ourselves. It gives us not only knowledge but wisdom; and thereby it helps to free us from vain imaginings as to our own importance. Literature has a voice for every mood. It cheers and sustains; it lights the path for all of us. It passes the flaming torch from sire to son, Greece to Rome, Rome to the Renaissance, the Renaissance to the modern world."

3. McLean,

1. "Literature is really every kind."

2. Many Orations.

3. Many Essays.

2. Mathews, Brander, Approaches to Literature, p. 1.

4. Lyrical Poetry.

5. Narrative Poetry.

The basis of classification of literature for oral interpretation is its dramatic significance. The factors that give literature dramatic significance are:

1. "Interesting and entertaining subject matter. end with knowledge of forms. In the words of..."
2. Beauty of language and of the arrangement of sounds and words into delightful patterns which have particular melody and charm when read aloud.

3. Genuine and concentrated emotion which makes a strong appeal to the heart of man.
4. Interesting characters depicted.
5. Interesting, perplexing and exciting situations building up to a definite climax."

3. McLean, Margaret Predergast, Oral Interpretation of Forms of Literature, p. 123.

Forms of Literature Suitable For Oral Interpretation

1. Stories of practically every kind.
2. Many Orations.
3. Many Essays.
4. Lyrical Poetry.
5. Narrative Poetry.
6. Dramatic Poetry.
7. Monologues.
8. Plays.

Literature does not end with knowledge of forms. In the words of Percival Chubb,

CHAPTER VII

"Literature is not in the book. She has to do with the living speech of men. Her language is that of her lips. Her life is in the song, the ballad, the story, the oration, the epic and drama as they sound and are heard of men."⁴

Literature is a harmonious coordination of an infinite number of languages, each of which adds something which no other can say. Literature

4. Chubb, Percival, Quarterly Journal of Speech, Vol. 3, Nov. 1, 1917.

1. Verbal language or the symbolic form of expression. It is a language of conventional symbols including all words or speech forms.

"It is the most conscious form of expression, also it is a language that can be recorded so as to be seen by the eye, and is the means of preserving the great ideas of the past."¹

1. Curry, S. S., op. cit., pp. 52-3.

A course in Platform Interpretation should be a course in clear thinking, in concentration, analyses and synthesis. In preparing a piece of literature for oral interpretation; every word, phrase, sentence should be subjected to deliberate scrutiny.

2. Vocal Language. While the choice of words,

form, order, pronunciation, and the rest, is, as everybody knows, not enough.
CHAPTER VII
METHODS EMPLOYED

Literature represents a function of language. From our study of literature we can see that it is a harmonious coordination of an infinite number of languages, each of which adds something which no other can say. Literature presupposes a:

1. Verbal language or the symbolic form of expression. It is a language of conventional symbols including all words or speech forms.

"It is the most conscious form of expression, also it is a language that can be recorded so as to be seen by the eye, and is the means of preserving the great ideas of the past."¹

1. Curry, S. S., op. cit., pp. 52-3.

A course in Platform Interpretation should be a course in clear thinking, in concentration, analyses and synthesis. In preparing a piece of literature for oral interpretation; every word, phrase, sentence should be subjected to deliberate scrutiny.

2. Vocal Language. While the choice of words, reading, then inflection, change of pitch,

form, order, pronunciation, articulation, and the rest, is, as everybody knows, vastly important, it is not enough.

"Written language is a record of thought, but the record is not a completely adequate one. When a sentence is spoken a vast number of things are manifested that cannot be indicated by a written symbol. For example, let us enumerate some of the elements which are revealed in physical expression but not in written language. The language of the inflections of the voice can never be expressed in words, as they show the conviction of the speaker and his subjective relationship to the truth. Inflections further demonstrate clearness of apprehension, definiteness of understanding, and sincerity of purpose. Inflection has the power almost to reverse the truth found in words.

Another thing omitted is the language of tone color. It is impossible to put into words the delicate affections and subjective relationships which are revealed by the color of the voice, by the gentleness and modulation of the tone."

2. Curry, S. S., "The Philosophy of Expression," The Journal of Expression, Vol. 1, June 1927, pp. 1-2.

In interpretation, the pupil should not bring out only the thought content of a selection, but also the feeling expressed therein.

"If we concentrate our attention and allow the spontaneous energies of thinking and feeling to dominate conversation or reading, then inflection, change of pitch,

Pantomime is far more effective than words. It intensifies and clarifies tone-color and movement will begin to manifest life, tenderness and sympathy. They will reveal our inmost imaginings and truly interpret our deepest experiences."³

3. Curry, S. S., The Smile, Expression Co., Boston, p. 32.

"In literature we find expression of all the moods and emotions of men. To experience literature, to live it, as one must who interprets it orally to others, means the discovery within oneself of emotions common to humanity."⁴

4. Bassett, Lee Emerson, "Adapting Courses in Interpretation to the Academic Mind," Quarterly Journal of Speech, Vol. XVIII, April 1932, p. 184.

"The high school students of to-day think too lightly of expressing the emotions in selections, but it is a fact that we cannot have true expression unless we have true emotion, for after all a pure quality, in different kinds of tones, supported by emotion, makes a successful reader."⁵

5. Hedde, Wilhelmina G., and Brigance, Wm. Norwood, Speech, p. 293.

3. Pantomimic Language. Thought and emotion express themselves not through the voice only but through the body.

7. Curry, S. S., Browning and the Dramatic Monologue, p. 195.

Pantomime is far more effective than words. It intensifies and completes spoken language.

"Ages previous to the use or recording of words as a spoken language, expressive actions were the chief means of communication. To quote Paolo Mantegazza, Director of the National Museum of Anthropology, Florence, Italy, 'Long before these words had found a place in our dictionaries, and in the history of science, men had looked into the face of his fellow man to read there, joy, pain, hatred and love, and had sought to draw thence conclusions both curious and of daily practical use.' If we study the history of art and science, we shall find that great scientists and artists have made a study of the causes and expressions of human feelings. In proportion to other records, this subject has occupied a small place in literature, but the people who have been students of the subject have been great men, such as Dalla Porta, Lavater, Gratiolet, Piderit, Camper, Sir Charles Bell, Spencer, Darwin and Mantegazza."⁶

6. Lutz, Florence, The Technique of Pantomime, p. 2.

"Of all languages, action is the least noticeable, the most in the background, but, on the other hand, of all languages it is the most continuous. From the cradle to the grave, sleeping or waking, pantomimic expression is never absent. Consciously or unconsciously, every step we take, every position we assume, reveals us, our character."⁷

7. Curry, S. S., Browning and the Dramatic Monologue, p. 195.

"A long discussion might be entered into here as to how words acquire meaning to us. Suffice to say that the consensus of opinion seems to be that words acquire meaning by, as Judd puts it, 'direct association with bodily reactions.' The meanings arise out of our experiences-- they consist essentially of our habitual reactions and responses to real situations. When I utter the word 'dog' or hear it, I have a bodily attitude appropriate to the experience of seeing a dog. I may shrink from it in aversion, or lean forward in fondness as my previous reactions to the object 'dog' may have been. I may want to run away, or may be inspired by a resistless terror. Of course the bodily reaction is not always markedly present and the more we use or hear the symbol 'dog' the less likely the bodily action is noticeable, yet subconsciously it exists there, and our impression upon others as to the dreadfulness or loveableness of the object 'dog,' will depend upon the visible way we re-enact those bodily experiences. Not only does the amount of our bodily reaction effect others, as when we shudder at the freezing word 'ice,' or speak lovingly at the mention of the word 'mother' but it also has its effect upon us; for one who utters a loving word in a loving manner for the time being feels love. Thus the ability to feel the content of a word enlarges our experience, just as our experience enlarges our interpretation of the word. Hence, the more of feeling we can throw into our words, the more varied will be our experiences, not actually but vicariously. We can weep with those that weep, mourn with those that mourn, laugh with those that laugh, just as a child feels the exhilaration of a lion when he plays lion. So a real actor may live a thousand lives as a thousand personalities every day. To him, to paraphrase Van Dyke's 'God of the Open Air,' the word 'hillside,' is a place where weary souls may rest."⁸

8. Head, W. H., "Oral Vs. Silent Reading in High Schools," The Journal of Expression, Vol. II, No. 3, September 1928, pp. 157-8.

CHAPTER VIII

CONCLUSION

Has Platform Art a Place in the College Curriculum?

From the origin and early development of platform art, we have seen that it was a direct outgrowth of an educational movement known as the early lyceums and chautauquas.

Next in the development of platform art came the professional training schools. These were responsible for arousing the institutions of higher learning to a realization of the need for training in the spoken word.

Continuing the growth of platform art in the colleges and universities, we have found that it was first taught in conjunction with the Department of English. Later under a separate department.

The present trend in the college curriculum reveals that speech is taught by the method of science teaching rather than by the method of art instruction.

But the art phase must not be neglected. Platform interpretation is a fine art and worthy of study. The values to be gained by an earnest student of platform art are:

1. Educational Training of the thought processes.

- | | |
|-------------|---|
| 2. Physical | Preservation and development of body and voice. |
| 3. Social | The development of social consciousness. |

From the definition, we have found that such principles as stated above are inherent in expressive training in platform art.

The principles represented by the colleges and universities show that they offer two types of education; one has to do with impression, the other with expression. Now platform art embraces both of these educational ends.

How did platform art come to occupy so lowly a position in the college curriculum? Platform art has been too long misinterpreted to mean elocution. And elocution has been interpreted to mean imitation and exhibition.

That platform art is not essentially a thing of imitation and exhibition may be determined from the various aims and objectives listed in my analyses of the nature of expression.

Literature, since it is but a permanent record of speech, can be used in training students how to speak.

Reading literature, sympathetically identifying oneself with each character and situation, and a genuine participation in all experiences, gives not only training in

language, but what is fundamental training in vocal modulations and pantomime.

The importance of platform art is seen in its function in education:

Bassett, Lee "It is not merely professional, it belongs to all education. It shows the practical side of education, as education has two sides, the reception of truth and the manifestation of truth. These two processes are mutually necessary for the development of character, the aim of education."¹

Curry, S. S., The Province of Expression, Expression Co., Boston, 1891.

1. Curry, S. S., The Province of Expression, p. 15. Co., Boston, 1891.

Curry, S. S., Browning and the Dramatic Monologue, Expression Co., Boston, 1908.

In summing up the argument for platform art as an educative factor we find that platform art is a study worthy of academic credit; because there is a fact content

which is both literary and artistic, and which deals with the subject matter of all the forms of literature that

present practical problems of living; there is a personal development content, which provides for the growth of

mental analysis and imagination, emotional control, physical vigor, and grace, and social assurance and poise.

Lutz, Florence, The Technique of Pantomime, The Sather Gate Book Shop, Berkeley, Calif., 1927.

Mathew, Brander, Approaches to Literature, Columbia University Press, New York, 1911.

BIBLIOGRAPHY

- McBean, Margaret P., Classification of Forms of Literature, E. P. Dutton and Co., Inc., New York, 1936.
- Hoffstlager, John S., Books, Correspondence Schools, Lyceums, Chautauques, Macmillan Co., New York, 1926.
- Farrish, Wayland W., Reading Aloud, Thomas Nelson, New York, 1917.
- Bassett, Lee, E., A Handbook of Oral Reading, Houghton Mifflin, Boston, 1917.
- Raubischeck, Leticia, Teaching Speech in Secondary Schools, Houghton Mifflin, Boston, 1917.
- Cable, Arthur W., Education Cultural and Scientific, Expression Co., Boston, 1930.
- Raubischeck, Leticia, How to Teach Good Speech, Noble and Peterson, New York, 1915.
- Clark, S. H., Interpretation of the Printed Page, Row, Peterson, New York, 1915.
- Tassin, Algeron de V., Oral Study of Literature, F. S. Curry, S. S., The Province of Expression, Expression Co., Boston, 1891.
- Woolbert, Charles S., and Nelson, S. E., The Art of Interpretation, Expression Co., Boston, 1907.
- Curry, S. S., Foundations of Expression, Expression Co., Boston, 1907.
- Curry, S. S., Browning and the Dramatic Monologue, Expression Co., Boston, 1908.
- Curry, S. S., The Smile, Expression Co., Boston, 1915.
- Gilson, Franklin L., The Speaking of English, Expression Co., Boston, 1935.
- Hedde, Brigance, Speech, Lippincott Co., Chicago, 1937.
- Hollister, Richard, Literature for Oral Interpretation, George Wahr, Ann Arbor, 1929.
- Johnson, Gertrude, Modern Literature for Oral Interpretation, (Rev. Ed.) Century, New York, 1930.
- Lee, Joshua Bryan, Public Speaking, Harlow Publishing Corp., Oklahoma City, 1936.
- Lutz, Florence, The Technique of Pantomime, The Sather Gate Book Shop, Berkeley, Calif., 1927.
- Mathew, Brander, Approaches to Literature, Columbia University Press, New York, 1911.

- McLean, Margaret P., Oral Interpretation of Forms of Literature, E. P. Dutton and Co., Inc., New York, 1936.
- Noffsinger, John S., Correspondence Schools, Lyceums, Chautauquas, Macmillan Co., New York, 1926.
- Parrish, Wayland M., Reading Aloud, Thomas Nelson, New York, 1932.
- Raubicheck, Letitia, Teaching Speech in Secondary Schools, Prentice Hall, Inc., New York, 1935.
- Raubicheck, Letitia, How to Teach Good Speech, Noble and Noble Publishers, Inc., New York, 1937.
- Tassin, Algernon de V., Oral Study of Literature, F. S. Crofts, New York, 1930.
- Woolbert, Charles H. and Nelson, S. E., The Art of Interpretative Speech, F. S. Crofts, New York, 1927.
- Felegriani, Angelo M., "The Aim and Educational Content of Oral Reading," The Quarterly Journal of Speech, Vol. XXIII, Dec. 1937, No. 4, pp. 545-547.

Periodicals

- Bahn, Eugene, "Interpretative Reading in Ancient Greece," The Quarterly Journal of Speech, Vol. 18, June 1932, p. 432.
- Balliet, Thomas M., "The Domain of Art Education," Addresses and Proceedings of the National Educational Association of the U.S., Vol. XIV, July 1916, p. 495.
- Bassett, Lee Emerson, "Adapting Courses to the Academic Mind," The Quarterly Journal of Speech, Vol. XVII, April 1932, p. 175.
- Dalgety, Frank, "Chautauqua's Contribution to America," Current History, Vol. CXXIV, April 1931, pp. 39-44.

Frank, Glenn, "The Parliament of the People," Century Magazine, Vol. 98, July 1919, pp. 401-16.

Head, W. H., "Oral Vs. Silent Reading in High School," The Journal of Expression, Vol. II, No. 3, Sept. 1928, pp. 157-8. *J 2446*

Hobgood, Olivia, "Progress in Speech," The Journal of Expression, Vol. 1, June 1927, p. 55.

Holbrook, Josiah, "The American Lyceum Or Society for the Improvement of Schools and Diffusion of Useful Knowledge," Old South Leaflets, Vol. 6, No. 139, 1829, p. 20.

Paget, Edwin H., "The Present Crisis," The Journal of Expression, Vol. III, June 1929, No. 2, p. 81.

Phillips, S. C., "Usefulness of Lyceums," Discourses and Lectures (Proceedings) of the American Institute of Instruction, Vol. II, 1831, p. 85.

Pelegrini, Angelo M., "The Aim and Educational Content of Oral Reading," The Quarterly Journal of Speech, Vol. XXIII, Dec. 1937, No. 4, pp. 643-647.

William M. Sumner

July 23, 1938

Approved

William R. Duffey
Major Professor

William M. Samers
Dean

Date July 23, 1938