THE HISTORY OF SPEECH AND DRAMA EDUCATION

IN THE DALLAS PUBLIC SCHOOLS

(1884-1970)

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The problem of this study is the writing of a comprehensive history of speech and drama education in the Dallas Public Schools from 1884 to 1970. This necessitates the recording of the facts, events, and circumstances which determine the condition and progress of speech and drama education in the Dallas Public Schools from 1884 to 1970.

The place of the Dallas Public Schools' speech and drama departments should be preserved for future reference, for the Dallas Public Schools represent a large number of individuals in the north Texas area. Therefore, the purpose of the study is to investigate the teaching methods, problems, philosophies, contributions, and accomplishments of the teachers of speech and drama in the Dallas Public Schools. There is also an investigation of the attitudes, feelings, and contributions of administrators toward speech and drama education. Student participation in speech and drama is examined, and what speech and drama education has contributed to the schools and communities of Dallas is recorded. Since knowing facts without discovering their interdependence is futile, this research determines just how speech and drama education in
the Dallas Public Schools compares to speech and drama in the United States as a whole. Results of the teaching methods, problems, philosophies, contributions, and accomplishments are seen, and it is discovered just why they developed as they did. Also, the unique ideas of the speech and drama teachers are evaluated. Through this research the amount of influence that administrators of Dallas have had and are having on speech and drama education can be determined. With an overall view, the achievements of speech and drama students are seen and evaluated, and just how much influence speech and drama education has on the communities of Dallas is pointed out.

The procedure for the study follows a plan which includes interviews with present and past administrators and speech and drama teachers, a search for material in the Texas Room of the Dallas Public Library, a search through the files of the Dallas Independent School District, and a search through annuals and journals at the different schools.

Since this is a historical study, direct conclusions actually cannot be drawn. However, as the history of speech and drama education unfolds, there are inferences drawn. Understanding, tolerance, and perspective are all products of a historical study, and in order to make the study more valuable these products are pointed out.

The first product, understanding, deals with the personalities of the speech teachers themselves. From the study, it is rather obvious that the speech departments in Dallas
were built and flourished upon the personalities and ambitions of the teachers themselves. The study indicates that the building of a speech and drama program depends entirely upon the energy and capacity of the teacher.

The second product, tolerance, deals with important functions that the speech and drama departments have in the educational situation today. Communication is the key word around conference tables and peace tables. The now-named communications arts departments can be the obvious forces behind the skill of learning to communicate. Drama, too, cannot be underplayed. Role-playing is essential in learning to understand oneself and others. Also, the integrated play cast may certainly aid in establishing a satisfactorily integrated classroom.

The product, perspective, deals with the entire study. Any historical study will always be written to instill the thought that the spirit of the past is the strength of the future. When the entire scene is viewed in perspective, then the value of every phase can be determined. The work of speech and drama departments should be recorded so that the present and future work can be valued in full perspective of the past. The study gives the full perspective of past activities of speech and drama education in the Dallas Public Schools.
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(1884-1970)

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By

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CHAPTER I
INTRODUCTION

Statement of the Problem

The problem of this study was the writing of a comprehensive history of speech and drama education in the Dallas Public Schools from 1884-1970. This necessitated the recording of the facts, events, and circumstances which have determined the condition and progress of speech and drama education in the Dallas Public Schools during this period of time.

Purpose of the Study

The purpose of this dissertation was to investigate the teaching methods, problems, philosophies, contributions, and accomplishments of the teachers of speech and drama in the Dallas Public Schools. There is also an investigation of the attitudes, feelings, and contributions of administrators toward speech and drama education. Student participation in speech and drama is examined, and the contributions of speech and drama education to the schools and communities of Dallas is also recorded. Since knowing facts without discovering their interdependence is futile, this research determines how speech and drama education in the Dallas Public Schools compares to speech and drama in the United States as a whole.
Results of the teaching methods, problems, philosophies, contributions, and accomplishments can be seen, and it can be discovered just why they developed as they did. Also, the unique ideas of the speech and drama teachers can be evaluated. Through this research the amount of influence that administrators of Dallas have had on speech and drama education can be determined. With an overall view, the achievements of speech and drama students can be seen and evaluated, and the extent of the influence speech and drama education has had on the communities of Dallas can be determined.

Salient questions bearing on this purpose are,

1. Was a need for any speech and drama education recognized in the early history of the Dallas Public Schools?

2. How did the creation and progress of the speech and drama curriculums in the schools of Dallas develop through the efforts of the speech and drama teachers?

3. What are the specific contributions of the Dallas teachers in the field of speech and drama?

4. What were the philosophies of the administrators toward speech and drama education in the Dallas Public Schools in the earlier years?

5. What are the most recent philosophies of the administrators toward speech and drama education in the Dallas Public Schools?
6. How much interest was shown by the students for speech and drama education in the early years of the Dallas School System?

7. How has this student interest increased or decreased as time has elapsed?

8. How did speech and drama education contribute to the growth of the educational system in Dallas?

9. How has the Dallas community benefited from the growth of the speech and drama curriculum?

This study is written in an informal manner in order to display more authentically the writing style of the early yearbooks and school board reports. Also, since much of the information for the study was acquired from personal interviews, the informal writing style best captures the personalities and feelings of those teachers and administrators interviewed.

Background and Need for this Study

The role of speech in the scheme of education has had a long history of at least 3,000 years, and it has been taught and treated in almost every manner. In the ancient Greek world the study of rhetoric or speech was worshipped. Two thousand years later speech was disregarded by many schools and teachers in the United States. Greek Sophists became known as con artists, while much later the elocutionists and lecturers were thought to be the most brilliant people in the country. Drama, too, has been met with mixed emotions. The
gods were worshipped through drama, but later actors were considered the most immoral of any citizenry. It all depended on how speech and drama were viewed.

When the Board of Education was first established in Dallas, Texas, Sunday, June 16, 1884, if there were any speech and drama activities in the schools of the city, they were handled by the language arts teachers in both the elementary and secondary schools (20, p. 4). Reading, however, was oral, and this oral reading did constitute some oral training.

The famous McGuffey Readers, one might say, doubled as language arts and speech books in the late nineteenth century. The students were told to read with clear full tones (23, p. 81). The language arts teachers who made this demand were probably graduates of private elocution schools of the time. The private training, not public, would make these teachers conscious of voice control.

This same situation existed in the secondary schools. William Jennings Bryan wrote this in his memoirs: "In the high schools I went a step forward in the art of declamation in the literary society" (2, p. 42). If a principal or teacher felt the need for extra speech training, then there would be some. Otherwise, it was oral reading for everyone. This "read-around-the-room" situation existed until the close of the century:
The last half of the century taken as a whole, shows consolidation and refinement of gains made during earlier years, while the final two decades witness the distinction between reading and elocution, the rise of silent reading, the virtual disappearance of oral reading from secondary schools, and the appearance of debate activity. The forms and methods of reading and speaking in nineteenth-century schools were to be shaped and channeled into courses and activities labeled 'speech' in the twentieth-century public schools (24, p. 296).

From 1900 until 1925, if one were in the public schools, any speech training would come mainly from the English teacher. Speech departments in the colleges and universities were fighting the artificiality of the field of elocution and the stigma of being part of the English department. In a journal article of 1919 an author was lamenting the fact that American students could "neither read, write, nor speak the English language correctly, nor have they any ambition to use it with ease and effectiveness" (13, p. 196). This author believed, as so many at the time did, that the new discipline that was evolving, speech, could settle many language problems. This author went on to say that the study of conversation, dramatics, and speaking would arouse enthusiasm for correct and effective speaking (13, p. 200).

There was one plea: Speech, as a separate discipline, must come. An ideal class would be one in which the students would recite each day and in which all students would benefit, not just the few who were rather outgoing (1, p. 173). The students would be encouraged to do spontaneous bodily action, but there would not be the elocutionary drills and imitations.
Simple suggestions would be given for the voice. A manner of expressing the true emotions would be developed. The students needed a way to learn motor skills, skills in relative thinking, and skills of expression (17, p. 69). Craftsmanship had to be developed. There had to be preparation for good conversation and informal discussion, preparation for connected presentation of matter to an audience, and preparation for good oral reading which would not sound artificial (7, p. 1).

More and more, speech began to be disassociated from the English departments because of the impossibility of teaching both written and oral work. If an English teacher strived for effective speech, then he would begin to lose ground on the written literature.

In Texas a bulletin was printed in 1918 which tried to solve the problem in this manner: Composition would be divided into oral and written works, and the oral work would be outlined so that the first year would have oral reading and declamation; the second, speech composition; the third, extempore speaking; and the fourth, argumentation and debate (8). Still it became more and more difficult for the English teacher to carry all of this.

Much of the force to separate speech from English came naturally from college professors who were also working toward establishing speech departments on the college level. J. M. O'Neill, who became head of the Department of Public Speaking of the University of Wisconsin in 1911, was a great
influence. As the first president of the National Association of Academic Teachers of Public Speaking he had this to say:

I want speech teachers to do speech work who are able to do it intelligently, effectively. I would have no objection to their teaching English, or history, just so they are competent teachers of speech (18, p. 345).

Obviously, this was well received by speech teachers who read the journal of which he was the first editor.

The state of Texas was concerned about its public schools training their students for citizenship, and the state felt that training in public speaking was necessary. The administrators recognized that the schools were teaching many students who would someday be the leaders of men who would have active shares in public affairs. "May we never exalt learning above sincerity, academic recognition above service, nor logic above life" (12, p. 193).

Therefore, in 1910 there was organized at the state teachers' meeting the University Interscholastic League. The membership included all schools in Texas below college level. The purpose was to foster in the schools of Texas the study and practice of public speaking and debating as an aid in the preparation for future life. Texas led all the states of the Union in number of schools participating in debates, number of debates held, number of debaters taking part, and the number of people addressed (11, p. 365). Debate was such a successful learning exercise that coaches
asked for proper recognition in the curriculum. Then, after debate was in the curriculum, coaches and teachers asked that debate and argumentation be a required course.

Dallas in 1921 (19, p. 289) was the first school system in the Southwest to have a separate speech teacher in the elementary grades. Furthermore, the speech teacher, titled Auditorium Activities teacher, in Dallas, continued to be unique. Even in 1935 it was found that "very few elementary schools have speech training as a part of their curriculum. The sincerely interested teacher must find a way of working this training into the already crowded program" (4, p. 538). The speech curriculum in the elementary schools then contained units on oral reading, choral reading, listening, vocal development, and posture (21, p. 534). There were rhythmic games and dances; there were listening games and phonetic games. Storytelling was not neglected, and pantomimes were done. Ear training was a vital factor, and correct articulation and vocabulary enrichment were stressed. Also, the annual May Festival, sponsored by the Auditorium Activities teacher, was an awaited event in the life of the child and parent. This continued through the nineteen thirties and nineteen forties, and when the word "communication" became the key word in speech, the curriculum of the Auditorium Activities teacher changed to fit the trend. Children are now trained to conduct meetings, speak effectively, and perform in assembly programs.
Out of the turmoil of the World War II period, teachers of speech at all levels became interested in a new approach to the language arts. By 1949 the schools were giving balanced training in five facets of communication—listening, observing, reading, speaking, and writing:

In the belief that this fivefold attack upon the common language problems would result in a better program in language arts, the State University of Iowa, Michigan State University, and Stephens College, along with hundreds of other institutions started new courses under such titles as 'communications,' communication skills,' 'communication arts,' and 'basic communication' (14, p. 5).

The emphasis upon communication rather than upon the particular skills themselves created an objective for language training which was more satisfactory for both teacher and student. However, it did more than create a meaningful objective. It produced a renewed interest in communication as a vital concern whenever man must deal with man. There was a blossoming forth of studies in linguistics, general semantics, cybernetics, and interpersonal communication.

The age of oratory is past, but communication serves numerous functions, all intricately interwoven with human well-being. Speech is closely related to the development of mental processes. Speech symbolizes our thoughts with words (3, p. 3).

We live and function in a society based on communication. The faculty of oral communication is virtually fundamental to our living process. Without speech we are unable to communicate our thoughts, wishes, and needs.

Our ancient discipline has moved in fitful ways across the centuries, sometimes distinguished in
its contributions to the individual and to society. Sometimes it is all but extinguished as a recognized field of study and uncertain of its proper role in the education of the citizen (15, p. 50).

The emergence of contemporary departments of speech has emphasized a concern for communication with the world and an understanding of its people and their problems. Speech departments have become scientific and scholastic.

The fact seems to be that a language is the expression of the attitude of a certain speech-community towards its culture, that is to say towards the sum total of conditions in which it lives, both natural and as transformed by human activity. We say that language mirrors the psyche, and it is the culture, of a language community (25, p. 185).

The speech pendulum has swung from artificiality of presentation to the communication theory. Now, with Speech Departments being named Communication Arts Departments and with speech text books being named Oral Communication rather than Fundamentals of Public Speaking, all emphasis seems to be on teaching students to know themselves, to know speech, and to learn to communicate. Speech and man are being taught rather than speech and the speaker. The signs of the times seem to indicate: communication or annihilation.

We can see an almost perfect parallel in the history of drama and that of speech and communication. Drama, too, was in the hands of the elocutionists, and those interested primarily in drama also doubted the scholastic standards of the "stunt doers" as the elocutionists were often called.
In other words, the stigma of artificiality also existed in drama. Too, if there were any dramatic training in the schools, it was conducted by the English teacher. The plays were given by anyone who was kind enough or interested enough to direct one. Thus, the road to high academic standards in drama was quite similar to the one just described in speech education.

Nevertheless, drama was to become a vital force in the education of the average boy and girl. "The psychological elements from which drama has developed have their roots far back among primitive peoples. Drama is oldest of the initiative arts" (6, p. 299). These forces in the field did not want the essential meanings of drama to be merely putting on a show. Educational dramatics should be most constructive, affording an opportunity for raising the public theatrical taste and developing the individual student. The activity of the drama teacher then was to create a sentiment in favor of plays which had some literary value as well as some important comments on life. Leaders in the field also wanted the dramatic activities to be referred to as educational dramatics, not amateur dramatics (9, p. 158).

In the elementary schools the teachers used drama to allow the students really to come to know the things about which they studied (22, p. 116). Drama they felt would help a student connect with life around him. "From drama they could learn to use phrases intelligently, use idioms
correctly. Drama should be done regularly for real learning" (5, p. 75). The drama would strengthen the natural abilities of the child, and he would learn to perform with grace and enthusiasm.

In the high schools there came the problem of the class play:

The problem of the senior play is with us, for as socialization and student control became the prominent ideals of our school activities, we have not only the technical problems of coaching, but we have the needs of making the production a bit of art, reflecting the ideas, and involving the cooperation of some hundred or more persons depending upon the size of the school (26, p. 138).

With this type of thinking the pendulum in drama swung heavily toward the humanizing factors of drama. The phrase "bit of art" denoted the coming feeling in the schools. Before drama was accepted into the schools, it had to prove its worth, and it chose to do it in this way: There must be less attention paid to the excellence of the production as a whole than to the educational effect upon those taking parts. Real life characters had to be molded, not play characters.

Should not dramatics in an educational institution exist for the purpose of educating those who take part? This philosophy developed:

As a method of studying literature the function of dramatics is to help us understand and interpret life and learn the manners and customs of people past and present. As a discipline it is a preparation for successful living, a drill in good habits of speech, a training in mental and physical coordination. As a cultural activity and a social and moral influence it is a preparation for well spent leisure, a
force working toward the elevation of standards of
taste in the drama, toward a demand for cleaner,
more wholesome amusement, toward healthier individual
character, toward a higher, more stable national life
(22, p. 127).

A worthwhile theatre and drama program, included as a major
part of a general educational program, could furnish,
rightly taught, genuinely humanizing training. Training in
drama and in theatre is especially fitted to contribute to
such an education, to the training of man's whole intelli-
gence.

The quotation above by Thorpe is somewhat of a contrast
to the statement made by Jack Morrison, Dean of Fine Arts,
Ohio University, when he addressed the American Educational
Theatre Association Convention in New York in 1967:

No longer can we depend, alone, on our proficiency
to turn out better citizens and taxpayers. We
should do that too, but that is a slippery yard-
stick for measuring our worth to education and
society. Even the embattled U. S. Commissioner
of Education is urging education at all levels
to bring in the 'pro.' At the elementary and
secondary level this would doubtless mean waiving
some of the traditional requirements for teacher
qualification. It would mean allowing professional
artists to work in the schools, to teach both stu-
dent and teacher; and at the same time, learn from
the teachers what they know about children and
educational growth (16, p. 189).

Professionalism has entered and will continue to enter
the high schools. At Princeton High School (10, p. 387)
three repertory companies have been formed so that by the
end of the year a member of one of the companies will have
worked as a director, stage manager, writer, and production
manager aside from being an actor. This definitely has the air of professionalism about it.

Against this brief background of speech and drama education this study begins. When and how did the speech and drama teachers of Dallas become part of this movement? How firm a grasp did the Dallas teachers have on the new theories and principles of teaching? Did they have the support of principals in their desire to build and modernize their speech departments? This study will reveal how much push Dallas gave to this field, speech and drama, now called communication arts. The place of the Dallas Public Schools' speech and drama departments should be preserved for future reference. Speech historian, Karl Wallace, writes for the speech journals with constant interest in what is being done and what has been done in the field of communication arts. The Dallas Public Schools represent a large number of individuals in the north Texas area, and their theories of speech education should be studied. The feelings and attitudes of administrators toward speech should also be considered.

Limitations of the Study

1. The second chapter of this study will be a brief history of speech and drama education in the United States in general. The remaining chapters will relate specific facts, events, and circumstances determining the condition and progress of speech and drama education in Dallas. In
other words, the study will describe what has been. Then it will show why things developed as they did in Dallas and how they compare with similar developments in the United States as a whole.

2. This will be a historical study, not a comparative study; therefore, only general comparisons of the speech and drama educational cycle of Dallas will be made with the speech and drama educational cycle of the United States.

Basic Assumptions

It should be assumed that this investigator attempted to discover sources, even the most hidden and most unlikely. There is external criticism of sources to examine their authenticity and their original form and meaning. There is internal criticism to determine the accuracy of statements. When inferences are drawn and evaluations are made, they are done on the basis of the best available information. This investigator is careful in remembering personal prejudices and does not make premature expressions of certainty in the research. This investigator also guards against mistaking casual for causal relationships.

Procedure of the Study

The procedure for the study followed a plan that included the following steps:

1. An intensive search for material in the Texas Room of the Dallas Public Library concerning speech and drama
education in Dallas was made. A clipping file has been kept there for the past thirty-five years.

2. There was an intensive search through the files of the Dallas Independent School District, the archives, and the library at the administration building.

3. An interview with Dr. Walter Schiebel, former principal of Tech High School and author of the book, *Education in Dallas*, was arranged. Dr. Schiebel had access to early curriculum studies, minutes, and notes from early school board meetings.

4. An interview with Miss Wilhelmina Hedde, one of the first speech teachers in the high schools of Dallas, was arranged.

5. An interview with Jesse F. Cardwell, Deputy Assistant Superintendent--Staff Development, directed me to former secondary school speech teachers who are now retired.

6. An interview with W. T. White, retired Superintendent of Schools, directed me to retired administrators who were helpful in this study.

7. There was an intensive search for materials about speech and drama activities in the libraries of the high schools in Dallas.

8. A study of the University Interscholastic League records concerning the participation of the Dallas schools was made.
9. Interviews with at least ten of the present speech teachers in the secondary schools were arranged.

10. Interviews with at least five of the principals of the secondary schools were made.

11. An interview with Mrs. Lannes Smith, former teacher of language arts at Columbian Elementary School, 1905-1909, was arranged. She was quite alert and was able to direct me to other retired language arts teachers in Dallas.

13. An interview with Dr. Herman Benthul, Assistant Superintendent--Curriculum Development and Instruction, directed me to speech arts teachers who are now retired.

14. Interviews with Miss Lela Lee Williams, Mrs. Helen Rogers, and Miss Lois Boli, three of the first speech arts teachers in Dallas, were arranged. A publication for elementary speech arts teachers in Dallas was published for forty-five years. These ladies have almost a complete file of this publication.

15. An interview with Dr. E. D. Walker, Curriculum Director of Elementary Schools, retired, was arranged.

16. Interviews with at least ten speech arts teachers were arranged. Their principals were also interviewed.

17. Questionnaires were sent to the speech arts teachers and their principals in the remaining schools.
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To express oneself is innately a human need. Speaking, of course, is only one means of expressing oneself; however, most of us depend on the oral use of words to fulfill this need:

The principles and teachings of rhetoric (today known under other names) have persisted because the conditions that make ours a rhetorical world are the innate results of man's need to communicate with his fellow man (25, p. 6).

Expression has many facets and is flexible. Its first usage, as already mentioned, is utilitarian; we need to talk to others. However, there is also another function of expression. Expression serves our creative impulses. This is termed dramatic expression, and man needs and has this dramatic instinct. "The dramatic instinct thus impels the two main actions of the dramatic experience: the act of releasing and projecting, and the act of receiving and absorbing" (3, p. 8). Much time and much money has been spent by man through the years to train and to enjoy this dramatic expression.

The basis reason, then, for the meeting of the doers with the perceivers that has kept the dramatic institution functioning down through the centuries is to provide an extraordinary experience for persons
on both sides of the footlights, honest and in depth, lasting from first curtain rise to last curtain fall and, in memory, beyond (3, pp. 8-9).

This study deals with how the educating of students in speech and drama occurred and developed in Dallas. How did the Dallas school system attempt to train students in the two functions of expression: speech, the utilitarian function, and drama, the creative function? Chapter II will focus on the overall view concerning the way in which speech education developed in the United States as a whole. Actually the present time is a rather critical time in the history of speech and drama education. Rhetoric has taken a new complexion in our schools in the form of protest marches and demonstrations. Student unrest has created the need for true communication, not just words spoken. Therefore, administrations are looking toward the communication arts departments for some immediate answers to this need for mutual understanding.

At the same time, however, the dramatic art department is having to prove its usefulness. The pseudo-artistic people are not helping much either in this present situation in which the educational administrators are looking for relevance in education:

Art may not appear to be useful. It does not produce the obvious benefits offered by medicine or engineering; it does not promise any advances for civilization; it may seem impractical when compared with business. Its purpose, thus, remains vague to most persons; many think of it as play and therefore not fundamentally important (4, p. 11).
Nevertheless, the dramatic instinct cannot be eradicated. Drama education may fluctuate in popularity, and its need may be fulfilled by other activities. However, drama will always be a part of mankind. By looking at the history of speech and drama, one can see how it was affected by society and social trends. Then one can see how it was taught or not taught because of the feelings of society.

For example, the city of Dallas now is having one of its biggest cultural pushes in many years. The Chamber of Commerce is hoping that in twenty years Dallas will be the fourth largest city in the nation, and the presence of cultural benefits is one factor helping to make possible this hoped for population increase. There is not one concert on Sunday at the art museum; instead there are usually two or three. Parks are crowded with cultural functions. Drama is becoming more and more relevant in Dallas, and therefore, the subject, dramatics, will continue to rise in value at the schools.

The structure of a school as well as the techniques, methods, and curriculum will to a considerable extent, reflect the values of a society as well as the degree of cohesiveness of its people (1, p. 72).

Speech and Drama Education in 1884

This brief history of speech and drama education in the United States will begin about 1884, the year when the Dallas School District was created. In the elementary schools of the United States "prior to 1880 we found only one or two references to reading which did not specifically
mean oral reading" (24, p. 291). The teaching of reading was the backbone of the language arts classes, but still there were hints that teachers were becoming more and more interested in the usage of the English language. "While articulation, enunciation, pronunciation and so forth, remained paramount in importance, some educators continued to stress the need for conveying the meaning and sentiment of the author" (24, p. 295).

Object teaching was coming into being through the influence of Johann Heinrich Pestalozzi, an innovative educator, who announced that throughout the work of the schools functionalism was an important criterion.

Language was seen as a tool for communication rather than as lifeless material for study and analysis. Individual children were seen as important, the traditional rigidity of the schoolroom gave way before the bustle of the lively, intent, and occupied youngster (6, p. 438).

In one particular report, it was found that in New York City in 1888, for example, instruction reading, spelling, and grammar accounted for over forty per cent of class time. Still in this New York system the teaching of reading tended to move toward concern with understanding (24, p. 434). Teachers wanted more than just a group of students reading. They wanted students who could read, discuss, and report on what they had read.

In the secondary schools, reading by 1884 was not part of the curriculum. "On the secondary level, reading as a
classroom subject was definitely being eliminated from the program* (24, p. 295). The subject of English then was to embrace more than just grammar, or composition, or literature; it was rather to be a combination of the parts with a healthy dose of real meaning for it all.

The Elocutionists

In the late nineteenth century, much speech and drama training took place outside of the public schools. "Schools did not then employ speech teachers but near by every sizable school there was an elocution studio and children were excused from class on request of parents to take their lessons in elocution" (24, p. 24). In 1888 expression as an approach to speech education was initiated by S. S. Curry. Elocution was artificial and exhibitionary in technique, and Curry wished to do away with this type of approach (24, p. 316). Curry selected the term "expression" to fit what he felt was a more practical and effective philosophy of oral communication. Teachers of expression sought to free the performer from what they considered to be static patterns of delivery and to give him more opportunity for unique interpretation and self-expression. In terms of this emphasis, expression became the forerunner of the generally relaxed, personable, and communicative style of present day public speaking.

Students of speech studied elocution and later expression from private teachers at private schools.
Aside from Curry, C. H. Woolbert also criticized the elocutionists. He considered the situation in this manner: Expression was carrying thought from one mind to another by means of the voice (sounds). Then sounds influenced the conduct of the man who heard. These sounds carried thought. "Expression then, is a matter of so uttering sound that the right meaning will be stirred in the mind of the hearer. In other words, it must conform to the standards of artistic selection; it is an art" (27, p. 128). There was a proper way to choose the sounds, and honesty and sincerity were essential to artistic effort. Expression, at its best, was man speaking out and getting the desired results. Woolbert contended that the system created by Dr. James Rush produced artificiality in speaking. Imitation, therefore, was not good either. It was the "think the thought" method that held the logical process. Just analyzing tone and vocal mechanics was not complete in itself.

Charles Wesley Emerson, founder of the Emerson School of Oratory, was also a writer of note in the field of expression. His words greatly influenced the graduates who either went into private teaching or became members of departments of speech in colleges and universities. His school was opened in Boston in 1880 (24, p. 312).

In one way, these elocution schools anticipated the new, progressive education movement that was to come.
Pestalozzi was influencing functionalism, as mentioned before. Freidrich Froebel, too, was advocating emancipation of education.

Through studies resembling play, they (the elocutionists) believed that creative energies, especially the imagination, could be awakened. According to their theories and to the teaching methods they attempted to use, real education does not consist in acquiring facts; it consists in acquiring skill in execution (24, p. 322).

These elocutionists contended that such skills could be acquired only if educational methods returned to nature and stimulated growth from within. "They insisted that only if a person received accurate vivid impressions could he respond with true spontaneous expression" (24, p. 322). It is obvious that the study of psychology was indirectly encouraged by the elocution teachers. The knowledge and understanding of the speaker were of prime importance.

Though all of these schools lagged behind the contemporary developments in psychology, they all attempted to encourage communication from subjective understanding and motivation rather than to inculcate a perfected technical display (24, P. 323).

Speech at the Turn of the Century

In the public schools this new concept of teaching reading with understanding, meaning, and expression, coupled with the teaching forces of the private elocution teachers, brought the twentieth century that very new subject called "public speaking." Aristotle would never have called it new, but in the early nineteen hundreds, it was new to the
curriculum. As stated before, the subject, speech, had become deeply embedded in and lost within the general department of English. "I shall dare to venture, without knowing any statistics, that the most highly trained teachers of the American high schools are in the English section. Yet, the course does not function" (14, p. 196). Alice Justin Jenkins made this statement and further stated in her article,

If the five divisions, academic, vocational, and commercial English, public speaking, and dramatics, could be merged into one organization called the Department of Speech, the effect would be wholesome. On this cooperative basis the department must win respect and impress the public with its sincerity of purpose (14, p. 200).

Some colleges and universities had organized speech departments. Now, the course, speech, was needed by the secondary school.

By 1893 fifty-two colleges replying to an inquiry reported separate establishments. Such departments as the one at DePauw in 1884, at Earhart in 1887, Cornell University in 1889, Michigan and Chicago in 1892, Ohio Wesleyan in 1894, gave an impetus to the further setting up of similar ones elsewhere (21, p. 423).

The dignified position of being a separate department with special graduates in speech was present in the colleges. It was still needed in the public high schools.

The Founding of the University
Interscholastic League

I do not wish to imply that there was no speech training in the high schools because at the turn of the century
there was that ever-popular and influential speaking contest. "Speaking contests had been known since the time of the Grecian Olympics; but during the three decades from 1890 to 1920 they became if possible more popular than ever" (24, p. 423). As stated before, Texas was one of the first states to organize competitive programs in speech. The other states preceding Texas with speech competition were,

1885, Wisconsin
1901, Colorado
1902, Minnesota
1902, Vanderbilt (Tennessee)
1904, North Dakota
1905, Montana
1907, Oregon
1907, Iowa
1908, Georgia
1908, Nebraska
1909, Michigan
1910, Kansas
1910, Texas (2, pp. 465-466)

In 1910 the President of the University of Texas, Dr. Sidney Edward Mezes, consulted his professor of public speaking, Dr. E. D. Shurter, and suggested that he organize a league among Texas secondary schools coordinating it with the newly formed Extension Bureau of the University of Texas. Shurter accepted the work and was able to promote the organization of the Debating League of Texas High Schools the following December at the annual convention of the Texas State Teachers Association meeting. That year it was held in Abilene, and there Dr. Shurter was chosen director. Just as the league now sponsors various other contests besides speech, so it did from the beginning. However, "Dr. Shurter
naturally gave first consideration to his own subject (speech) with an eye, perhaps, to establish cordial relations with the best oral English teachers in the high schools as well as with their most promising students" (2, 28).

From the beginning, the University Interscholastic League aimed straight for the study and practice of public speaking as a discipline necessary in the public schools of a democracy, and it put the main emphasis on practice. Few schools had any speech courses in 1910. E. D. Shurter immediately issued a bulletin urging the formation of literary societies in every school and the teaching of debate.

E. D. Shurter, as implied before, was trained in modern public speaking. Therefore, in his bulletin the obvious instruction was given:

Each declamation shall consist of a prose selection from some standard author or well known speaker. The subject matter of each selection shall be prevailingly serious in tone, and delivered for the purpose of convincing or persuading the audience of certain ideas or truths; in other words, a declamation should not be chosen which is primarily adapted to the purposes of mere entertainment. Poetry (except quotations), funny pieces, dramatizations, and impersonations will not be allowed. Each student shall select a declamation the words of which he adopts as his own for the purpose of speaking to a present day audience on a subject of present day interest and importance (2, p. 13).

Changes occurred in the league as the years passed. In 1911 the word "declamation" was added to the name so that it became the Debating and Declamation League of Texas
Schools. In 1918 girls were allowed to participate. They had been able to declaim in 1915, but it was three years before girls were recognized worthy of debating (2, p. 213).

In 1919 the contest in extemporaneous speaking was initiated. Topics were assigned to the contestants, and they had fifteen minutes to prepare their speeches. This contest Dr. Shurter felt definitely prepared them for common life situations. The judges were warned that the students must stick to the subjects and that the speech should not appear to be memorized (2, p. 246). Later on, the contestants were allowed to use source materials in their preparation, as they are allowed to do today. Therefore, the study of current events was part of the preparation for extemporaneous speaking.

This league of debate and declamation was a great influence on speech in the Texas schools, for these contests went right along with the thoughts of another influential educator of the times, John Dewey.

John Dewey conceived the public school as merely a simplification of existing social life, not a preparation for life, but an institution devised to give the pupil practice in social living, day by day, year after year (2, p. 73).

Actually, John Dewey was not original in his thoughts, for the rhetorician, Plato, said almost the very same thing centuries before: "We can hardly condemn too strongly a system which, instead of fostering the scattered seeds or
sparks of genius and character, tends to smother and extinguish them" (15, p. 249). Nevertheless, turning to Plato, Dewey, and those teachers interested in the furtherance of public speaking in the curriculum, the League of Declamation and Debate in Texas was established.

Competitive speech, however, appeals only to that small percentage of pupils who happen to be especially talented, and it does not pretend in any way to supply the deficiency of the curriculum. That, of course, can be accomplished only by instituting regular instruction in speech by trained teachers. The claim can be made, however, that interest in competitive speech has often resulted in the employment of a full-time speech teacher, and certainly it has been helpful to the general speech program by the publicity that naturally arises in connection with a contest of any kind (2, p. 199).

In 1926 a great addition was made to the Interscholastic League's contests. This was the creating of the one-act play contest. The values of this contest were set down as follows:

1. Drama is a cooperative enterprise.
2. The contest is a classical one.
3. Dramatic temperament is naturally competitive.
4. The presentation of a drama is competition in itself, since it is the undertaking of a group to make the audience think and feel with it.
5. The contest will make good promoters for drama out of the directors (2, p. 290).

As one might suspect, right after the contest was established, there were conflicts as to what play was proper for a contest. "The good performance of a bad play is just as bad as a bad performance of a good play" (2, p. 290).

Therefore, a list of desirable contest plays was made. In
1941 the list included eight thousand suggested plays, and today it includes more than twenty-two thousand titles. The play is the thing, and the league contends that if the play is right, there is great promise (2, p. 290).

Dr. E. D. Shurter was influential on the Texas scene in many capacities. His reader was used by the public schools of Texas, New American Reader (13). This text is actually more than a reader because a portion of the introduction contains lessons in oral expression. There are instructions in carriage, voice, articulation, pronunciation, quality, force, and volume. Dr. Shurter discussed the teaching of speech and then the training in reading.

Speech in the Elementary Schools

We see now that speech education in the twentieth century was emphasized first in college departments, spread gradually to secondary schools, and appeared even more slowly in the elementary grades. "The early grades have not included subject matter labelled speech until recently, although the teacher could never avoid informal instruction in the oral use of language" (24, p. 480). Dallas had speech classes in 1922 in the elementary grades. They patterned their program after two school districts: Gary, Indiana, and Akron, Ohio (26). In a later chapter these two school systems will be mentioned again when they are compared with the Dallas program. Wallace cites other
examples of early speech programs in the elementary grades as follows:

Signs of progress were the course of study developed for the elementary grades. There were examples in Michigan, New Jersey, and Minnesota. The Washington State Speech Association prepared "An Integrated Course of Study in Speech" to be used from the first grade through high school. It was accepted by the State Department of Education in 1938 (24, p. 481).

It is noteworthy to realize that these are examples which came much later than the Dallas course in the elementary school which came in 1922.

Before the specific speech course in the elementary grades, the oral expression was handled by the reading or language arts teachers. There was reading aloud or reciting the stories told by the teacher and narrating and reporting experiences. The child was encouraged to have clear, forceful, and correct expression. The colleges, universities, and interested speech teachers strived for speech in the elementary schools. "Speech has been left to elective courses in high school. As soon as a child enters the school system, speech training should begin and continue each year to build the child's confidence and ability to express himself" (22, p. 534).

Even though there were no formal classes in speech, drama was an essential part of the daily activities in the elementary schools. The children acted out their lessons. From the acting out of a history lesson, for example, the children would learn not only the history lesson but also
they would learn phrasing, diction, idiomatic usage, and vocabulary. "It is in the children's nature to act. The child will perform with grace and enthusiasm if encouraged" (7, p. 76).

Speech in the High Schools

In a general survey it was found that oral expression was introduced into the high schools about 1913. It was an elective course, and the teachers who taught it held one quality: willingness to teach the course.

It is hardest because it demands on the teacher's side inventiveness, enthusiasm, superlative tact, and broad sympathy, that she may through wise assignments and kindly searching criticism teach the intelligent, effective use of those sacred things called words (10, p. 10).

Speech proved to be a very popular course, and in most cases there were not enough courses offered to accommodate all those wanting to take it. Most of the teachers stressed the following qualities in their students:

1. Good oral reading
2. Freedom from self-consciousness
3. Interesting extemporaneous talks and debate
4. Responsiveness of voice to emotion (24, p. 236)

Most speech teachers realized that many of the students were leaving the high schools mutilating the mother tongue. They wished to make the speech department needed and important for the betterment of the English language. Then, too, they realized the social value of expression. "Stress educational values, emphasize social relationship, and
build up a genuine scholarship by work in the field" (21, p. 412).

College professors kept stressing to all those involved in speech: One is not a second rate teacher just because he teaches speech. Speech was not a step-child of the English department.

Non-academic and extra-curricular triumphs and victories must not be the most prized distinctions. The platform and the stage must give way to the study and the classroom as the scenes of our best and most important work and our richest and most enduring rewards (18, p. 353).

Professor O'Neill, who headed the speech department at the University of Wisconsin which was the first university to offer a doctorate in speech in 1922, wrote several articles on the importance of speech. He advocated the breakaway from the English department. As the first editor of the Quarterly Journal of Speech, he always urged the ultimate quality of speech and the highest attitude toward the dignity of the subject. "So often speaking and reading are treated as stunts to be performed" (18, p. 347). The understanding of the literature must be stressed with the presentation. O'Neill went on to add this thought:

Both teachers and pupils are the victims of an evil system of a fundamentally indefensible attitude toward all phases of speech education on the part of a great majority of administrative boards and communities who have in their hands the carrying out of educational policies (18, p. 346).

Professor O'Neill obviously indicated that if the speech department could not prove to be an asset to the community,
it was unimportant. This article was written at the time when there was a great emphasis on the attitude: "Our school is your school." In other words, the school was becoming the center of the community. In a later chapter I will show how Dallas was able, through good public relations with the community, to advance its speech program, particularly at this time. Serving the community was a definite key to advancement. Actually, it still is.

Drama in the High Schools

The use of drama was a definite way of linking the school with the community. It was during the nineteen-twenties that drama became a part of the curriculum and no longer remained just an extra-curricular activity. The speech teachers stressed the need for drama because it was through drama that the students could really come to know the things around them.

For the first time in its long history drama today is rapidly becoming a vital force in the education of the average boy and girl. It used to mean just putting on a show. Now the field of educational dramatics is the most constructive, affording, as it does, an opportunity for raising the public theatrical taste and developing the individual student (17, p. xiii).

It is difficult to hide the fact, however, that another prime factor, or rather objective of play production, in the American high schools was to raise money. Nevertheless, in spite of this, there were always those teachers who could recognize the educational potentialities inherent in
dramatic activity. "To produce a play educationally means that the preparation, not the production, is the most important thing—not imitation, but natural development" (20, p. 412). This was written by Eleanor Robson, who cooperated in establishing the Educational Dramatic League in 1913 for the purpose of raising standards and helping play production in schools, churches, and communities.

As stated in the first chapter, the idea of emphasizing educational dramatics rather than amateur dramatics began to take hold. John Dolman of the University of Pennsylvania, author of several acting and directing texts, initiated this idea (8, p. 158). Clarence Thorpe of the University of Oregon further clarified aims and objectives when he stated that, through dramatics, teachers could more easily motivate the study of literature and create interest in the manners and customs of the past; dramatics provided drill in speech, in mental and physical coordination, and in discipline; drama had a socializing influence, and it developed better taste in theatre going; and finally, it was preparation for better living (23, pp. 116-127).

Nevertheless, we find that the slow process of establishing accredited courses in drama began approximately in 1915, and, of course, it really has not ended yet. In 1917 a notice in the English Journal asked members of the association to urge their principals to give credits in English for dramatic work (9, p. 425).
By 1925 only one out of forty-seven California schools had a professional coach, and in 1929 only one out of one hundred and seventy-seven Kansas high schools had a non-faculty dramatics director. At the same time, dramatics was gradually introduced as a full-time curricular study rather than as an annual or semi-annual event isolated from classroom activity (24, p. 603).

The early drama teachers and enthusiasts were always conscious of the fact that they must give the proper play. Alexander Drummond set out fifty plays with the supposed suitable qualities. These qualities he listed thusly:

1. They must be of proper and sufficient dramatic quality and movement.
2. They must have sufficient literary value.
3. The author of the play should be known as a writer of ability.
4. They should not deal with unpleasant materials of situation; example, sex triangles and sex problems.
5. The difficulties of presenting the play ought not to be too great.
6. Assessible in printed form, the play should not have production fees which are too large.

(11, p. 236)

In today's high schools the first three of these qualities are still practiced. However, the last three are often forgotten. Realistic plays are given with obvious, real sex problems presented. As far as presentation, today's high school teacher prides himself on complicated sets and unusual properties. And as far as cost of production goes, money is really no object in some of the large high schools. In the chapter on current dramatics in Dallas, the professional quality of sets and props for productions in Dallas high schools will be described.
Nevertheless, in 1915 Alexander Drummond recommended

the following plays for production:

Marriage Proposal by Anton Chekhov
On Bail by George Middleton
The Green Cat by Alfred De Musset and Emile Augier
Indian Summer by Meilhac and Halevy
Galatea of the Toy Shop by Evelyn Greenleaf Sutherland
A Song at the Castle by Evelyn Greenleaf Sutherland
In Far Bohemia by Evelyn Greenleaf Sutherland and Mrs. Emma Fry
A Comedie Royall by Evelyn Greenleaf Sutherland
The Open Door by Alfred Sutro
The Bracelet by Alfred Sutro
A Marriage Had Been Arranged by Alfred Sutro
The Shadow of the Glen by J. M. Synge
Riders to the Sea by J. M. Synge
A Pot of Broth by W. B. Yeats
The Land of Heart's Desire by W. B. Yeats
The Far Away Princess by Hermann Sudermann
Fritzen by Hermann Sudermann
Press Cuttings by Bernard Shaw
The Man of Destiny by Bernard Shaw
How He Lied to Her Husband by Bernard Shaw
The Princess Faraway by Edmond Rostand
The Bishop's Candlesticks by Victor Hugo
Embers by George Middleton
Lend Me Five Shillings by John Madison Morton
The Intruder by Maurice Maeterlinck
The Interior by Maurice Maeterlinck
A Clerical Error by Henry Arthur Jones
Sweet Will by Henry Arthur Jones
Joseph Entangled by Henry Arthur Jones
Sunset by J. K. Jerome
Barbara by J. K. Jerome
Phoenix by Lawrence Irving
In Honor Bound by Sidney Grundy
The Rising of the Moon by Lady Gregory
The Travelling Man by Lady Gregory
Spreading the News by Lady Gregory
Hyacinth Halvey by Lady Gregory
The Workhouse Ward by Lady Gregory
Waterloo by Conan Doyle
The Will by J. M. Barrie
Rosalind by J. M. Barrie
The Twelve Pound Look by J. M. Barrie
The Weakest Link by Beulah Marie Dix
Allison's Lad by Beulah Marie Dix
The Dark of the Dawn by Beulah Marie Dix
Fantasio by Alfred De Musset
As stated before, at the turn of the century drama was taught by the elocutionists; then it acquired an acceptable place in the curriculum, and now, drama in the high schools is extremely important to those involved and to those attending the productions. Professional artists are being encouraged to teach in the schools, regardless of the fact that they may not have an accredited degree.

We need the help of professionals with a deep interest in education and a knack of working with educators and students, who will help us shift our emphasis from talking about theatre, particularly about the past, to the making of theatre at a quality level far beyond anything we've seen so far (16, p. 90).

Like drama, at the turn of the century public speaking was taught by the elocutionists. Then it, too, acquired an acceptable and prominent place in the curriculum. Now, many high schools have at least four different public speaking courses. This also includes courses in debate. The teachers of speech are working to rid the subject of certain problems. The extracurricular concept, the frill concept, and the snap-course concept all must be corrected. Traditionally, speech instruction heavily emphasized speech preparation and delivery, with a limited concern for the social processes that the speech must effect and be affected by. Today it is different.
Speech is a means of thinking: The age of oratory is past, but communication serves numerous functions, all intricately interwoven with human well being. Speech is closely related to the development of mental processes. It is commonly thought today that a child needs all kinds of stimulation for his mind to develop fully. Speech symbolizes our thought with words.

Speech is an agent of personality development: A sociologist once said that, if every person were completely articulate, there would be no need for jails. A well organized personality is thus related to the normal functioning of the speech process.

Speech feeds our social hungers: Man's hope against loneliness and his defense against isolation from others is speech communication.

Speech is the measure of a man: People come to know us largely by the way we talk. Speech is a reflection of the personality.

Speech is an effective tool for interpersonal communication: Those who speak well outdo the ones who speak poorly.

Speech is a means to social betterment and human enlightenment: The lecture platform has always been a prime source of human enlightenment (5, pp. 6-8).

As previously pointed out, speech departments are now departments of oral communications or of communication arts. Educators realize that communication is of prime importance. After all, it is the transmission of thought from one to another, and this is a basic activity of the human race.

Speech and Drama Honor Societies

This brief history would not be complete without mentioning the honor societies that are prominent in high schools today: the National Forensic League, and the
National Thespian Society. Most of the Dallas schools have chapters of these two organizations in them. Various teachers in Dallas were responsible for their presence. This will be discussed later in detail; now, we are concerned with the founding of the two.

Organized as a high school Honor Society in 1925 the National Forensic League has its national tournaments held under the sponsorship of universities. Its whole extensive programs of debate, original oratory, extemporaneous speaking, oratorical, dramatic, and humorous declamations, and radio announcing. Its awards to student speakers are for honor, excellence, and distinction. Membership includes alumni and honorary members, and numbers sixty thousand. The Rostrum, its official publication has now reached Volume VII. National Forensic League has grown from eleven national districts in 1925 to twenty-five districts in 1950, and from twenty-four to five hundred and thirty-two chapters in the same period (24, p. 511).

In the spring of 1929, the National Thespian Society, an honorary organization of high school students, appeared. The idea originated with Earl W. Blank, then a teacher in Natrona County High School in Casper, Wyoming. Observing the National Forensic League in operation, Blank felt that a similar national association of dramatic groups could serve the educational theatre. The Casper school became troop number one, and Blank served as national president for thirteen years (19, p. 281).

The National Thespian Society set out to accomplish two aims: "to establish and advance standards of excellence in all phases of dramatic arts, and to create an
active and intelligent interest in dramatic arts among boys
and girls in the high schools" (24, p. 646).

More and more speech is coming into an ideal situation,
and hopefully, more and more teachers are becoming ideal.
To conclude this chapter on the progress of speech and
drama education, perhaps it is fitting to list the qualities
of the ideal teacher of speech and drama today:

1. The ideal teacher of speech must have a profound
knowledge of his subject.
2. The ideal teacher of speech has a desire to develop
the talents of others.
3. The ideal teacher of speech understands students.
4. The ideal teacher of speech elicits originality
and creativity from pupils.
5. The ideal teacher of speech encourages straight
thinking, precise expression, and emotional
maturity in pupils.
6. The ideal teacher of speech has vitality.
7. The ideal teacher of speech regards himself as
a member of a profession (12, pp. 1-9).

With these ideal qualities in mind, we shall look now at the
teachers of speech and drama in Dallas.
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CHAPTER III

SPEECH AND DRAMA EDUCATION AS PART OF THE
LANGUAGE ARTS CURRICULUM: THE
EARLY YEARS IN DALLAS

Fifteen years after John Neely Bryan built his little log cabin on the territory in 1841 on the east bank of the Trinity River and twenty years after Texas became a Republic, the city of Dallas was incorporated. Log cabins continued to be built, and they were filled with aggressive citizens. On the main street in Dallas there were established along with Bryan's cabin store buildings, a blacksmith shop, offices for attorneys and doctors; and by 1856 there were about four hundred people in the city (11, p. 4).

The city of Dallas, now well into its second century of existence, stands eighth in the nation in population, and because of its centralized location in the Southwest, it has enabled industries to supply many of the needs of the people of Texas and the adjoining states as well. The Chamber of Commerce boasts of the individualism of Dallas citizens. Dallas historian John William Rogers declares that the tradition of individualism has always been high in Dallas. In fact, Dallas' incorporation as a town in February, 1856, took place because of a unique, as well as scandalous, incident.
The son of one of the most prominent citizens was caught cheating at cards in a gambling hall (under the influence of liquor was the transparent excuse). His victim promptly drew a gun and fired on him. Only the fact that the ball hit the young man's watch and was deflected averted tragedy. Aroused, the community decided upon immediate incorporation, the better to have the law enforced (10, p. 16).

The unique thing about Dallas has been that, even if it has shown traits which are characteristic of other Southwestern frontier towns, it has never seemed content merely to fall into a pattern.

It is the purpose of this writing to relate the history of speech and drama education in the Dallas Public Schools. In doing so, I will show that the Dallas schools have followed a pattern in teaching communication arts, but too, through rugged individualism on the part of educators, each school has had its own unique history in completing the distinctive Dallas scene of speech and drama education.

The Earliest School in Dallas

One of the important early buildings to be erected in Dallas was the Masonic Building. In this building the principal school of Dallas was to be established in 1876 (10, p. 301). However, it was a private school, and with tuition ranging as high as two dollars and fifty cents a month, only the children of the more elite society were able to attend. The school was patterned after the academies that were founded in the last part of the eighteenth century in New England (10, p. 301). The local private academy was
an institution able to adapt easily to local situations, a school uniquely designed to meet the special needs of nineteenth century America (1, p. 197). Up until the nineteenth century, schools were preparing students for the ministry, for law, or for medicine. However, religious liberalism and the expanding intellectual needs of merchants and men of affairs were making themselves felt throughout the eighteenth century. The private teachers could sense the demands that a changing society was making; so new subjects and new teaching methods came about. The work that the private teachers were doing became institutionalized in the academy, and this type of school occupied a dominant place for more than a century (4, p. 111). Because these private academies sprang up in most commercial centers, they sprang up in Dallas too. Dallas had her share of the six thousand that existed all over the country in the late eighteen hundreds (3, p. 38).

As stated before, the average tuition of this principal academy in Dallas was two dollars and fifty cents a month. It is interesting, particularly for the student of speech, to note that there was a fifty cent extra charge if a student were to receive lingual instruction (11, p. 197). This added fee would provide for the student exercises in speaking. The new attitude was that the rhetoric course would not be just reading but must include some oral English as well.
The forces of nationalism grew strong in Texas as a whole. Historian Rogers pointed out that as early as 1841 the state made a gesture toward public schools by authorizing an appropriation for them, but the amount was so small that it supported them for only a fraction of a term (10, p. 302).

Often the fact that the state incorporated academies to stimulate education was recognized as sufficient ground for the request of public support. For many cities the academy as a school enjoying partial public support was simply a transition step to totally supported public education. In any case, the period saw numerous demands for public support of both institutions (1, pp. 206-207).

The Board of Education Established in Dallas

The pioneer-spirited citizens of Dallas voted the first school tax in 1882, and the Board of Education in Dallas was established in 1884.

At that time there were four school buildings, each with a principal and three teachers—a total of sixteen white instructors and six colored instructors for the five hundred and fifty-two white youngsters and one hundred and eighty-one colored students enrolled (12, p. 20).

The mayor of Dallas was John Henry Brown, L. M. Martin was president of that first school board, and W. A. Boles was the first superintendent of schools (12, p. 19).

Often the academy building itself was purchased by the city, and the private school became public. This was what happened in Dallas. Crozier Technical High School on Bryan Street now occupies a site which for some seventy-five years before 1884 had been the scene of various schools. The
Methodists established the Dallas Female College there. W. K. Jones bought it for ten thousand dollars and set up a boarding school. Then in 1886 he sold it to the city for thirty thousand dollars, and it became the first high school in Dallas, Central High (10, p. 302). Presently the school, now named Crozier Tech, is situated on extremely valuable downtown property. Plans are now being made to sell the property for a modern office complex, with one stipulation. The vocational school will be in the basement of the office building. The students will attend school in the basement and then go upstairs to work as part of the Distributive Education program. It would be convenient for students to take the elevator, arrive in downtown Dallas, and work at jobs which are part of their schooling. The plans are still on the drawing board, so to speak, for the property has not been sold (2).

Early Years of the Dallas School District

In those early years of the Dallas School District, attention was given immediately to teacher load. Obviously, the school board wished for the teacher to give individual attention to the student. This was stated in that first report:

The necessity arose to divide the school attendance among the teachers so as to equalize the labor of teaching and give each pupil the most attention, and also that of so arranging the time of attendance by the half day plan as to economize both room and teachers (12, p. 21).
Some parents objected to this arrangement, however, because they had preferences for certain teachers or because they wished their children to attend all day. Not having a PTA to act, they complained to no avail. Nevertheless, regardless of any problems, the schools were opened Monday, September 15, 1884 (13, p. 20).

Since this paper deals with the speech and drama education in Dallas, it is interesting to note that in the same year, 1884, the Dallas Opera House was completed. It seated one thousand two hundred interested patrons, and it soon became one of the South's finest show houses. Many famous actors and actresses of the eighteen-seventies, including Edwin Booth, Lily Langtry, and Sarah Bernhardt, drew capacity crowds. Before this opera house opened, Cradock's Lounge and Bar was the entertainment center of Dallas (11, p. 21). Many of the same interested patrons of the opera house were parents, and as parents they filled to capacity the school houses for presentations that were to display the teaching and learning efforts of Dallas educators and pupils. We know that this was true because the late eighteen-hundreds were years filled with lengthy exercises and recitals loaded with orations, recitations, readings, and musical numbers.

There was a form of speech education at Central High from the beginning—reading aloud. From the school report of 1885, it was found that within the language arts program some oral English existed. The reading list in the high
school included Irving, Cooper, Bryant, Hawthorne, Longfellow, Whittier, Holmes, Prescott, and Willis. During the last years, pupils were required to read Shakespeare, Addison, Scott, Lamb, Campbell, Macauley, Tennyson, Thackeray, and Dickens. Selections from these writings were read aloud in class. The report also stated that teachers were expected to require monthly compositions and essays from their students. A course in rhetoric was required the senior year (13, p. 21). "Rhetoric was frequently listed as a class subject, but the same connotation was not always given to the term" (22, p. 292). It could mean merely reading, but it could also mean public speaking. It was the tendency of the time to call oral aspects of composition elocution and to confine rhetoric largely to written composition and criticism. "The term elocution which had made its initial appearance in England nearly a century before, seemed to grow more popular and to appear in both academies and public high schools" (22, p. 301).

An Elocutionist at Central High

There were other reasons to believe that rhetoric at Central High in Dallas was more than just written composition. For example, the report stated that the students were to use Hart's Rhetoric as a text, and they were to write orations on themes which would be suitable subjects for the graduation exercises. This was certainly thinking ahead. In other words, according to the superintendent's
report, the graduation day exercise was being prepared during the entire senior year. Also, to make sure the program was really memorable, another step was taken by the Dallas School Board toward public speaking education. In September, 1888, Miss Grace Lambert was employed as elocutionist for Central High at the grand salary of ninety dollars a year. She was listed in the report as "elocutionist" (14, p. 42).

Many of the teachers of elocution were not on the regular faculties of these institutions but were itinerant teachers. Often they established themselves in a community and gave lessons in a number of schools in the area; sometimes they started private schools of speech. From their writing, it appears that they were interested in developing a science of speech, in correcting speech defects, in isolating the speech sounds, and in developing skills in reading and speaking. Later teachers have produced more specialized books in these same areas, but the early textbook writers did the space work for the specialists (22, p. 303).

Nevertheless, Miss Lambert could be considered the first oral communication teacher in Dallas who was hired for the sole purpose of training students in speech. I was unable to find out about her education, but she was probably educated in an elocution school highly influenced by one of five such major schools: The National School of Elocution and Oratory, The Emerson College of Oratory, The Columbia School of Oratory, The Boston School of Expression, and the Leland Power School of the Spoken Word (22, p. 301).

The first program of a graduation exercise in Dallas which I was able to find was the closing exercise of May 31, 1889. When one reads this program, one can conclude
that if it took Miss Lambert the greater part of a year to prepare for it, it certainly took the greater part of the day to present it. It was heavy with orations and oral readings. Following an overture, there was an oration, "The Boy Graduate." This was followed by an essay, "Weaving the Web of Life." A musical interlude came, and then another essay was read, "The World, a Stage." Shakespeare surely would have begun to yawn had he been in the audience, even though tribute had been paid him in the title of this presentation. Another essay came, entitled, "What's Next?" Maybe the audience by this time was wondering this too. Then an oration, "Whims and Oddities," closed the first part of the program. The parents in the audience took an intermission at this point and probably found themselves in the summer breeze on Bryan Street. However, they did not stand in the shadow of the Southland Life Building as they would today, but they found themselves on the edge of town. The one and only skyscraper in Dallas then was the Texas Bank Building on Main and Lamar, six stories high (11, p. 18). This was quite a distance from the new high school.

When the audience moved back into the auditorium for the last part of the program, a violin solo introduced an original poem. There was then an essay entitled, "Trifles." Music came again, followed by an essay in verse, "Song of '89." Then there was another essay, "Common Sense." Music preceded the essay, "Public Opinion." Then, at long last,
came the Valedictory. Music came before the presentation of diplomas. Then, of all things, came the graduation address. Welcomed music closed the program (6). Maybe the word "welcomed" should not be used because in 1889 entertainment was scarce, and so were high school graduates. This was surely a day to which many looked forward. The audience was also eager for such a program, for this was the period of self-improvement, of popularization of culture, and of general prosperity. Thus, the time was ripe for oratory. The delivery of these orations and essays, we know, must have been done in an extremely eloquent manner. The golden throat and the silver tongue were the qualities sought. The Board of Education in Dallas provided both with an elocutionist as well as the teacher of rhetoric. Miss Lambert must have been well received as the elocutionist for Central High because she stayed for a number of years in the city which now boasted thirty-eight thousand population (11, p. 14).

In keeping with the age of eloquence and self-improvement, it was found that speech training was not the only such training one could receive in Dallas during the eighteen-nineties. For in the same report of 1889 from C. A. Gill, president of the school board, this instruction was given: "During school hours teachers shall not indulge in those things which are forbidden the pupils such as the reading of newspapers, the use of tobacco; and the negligence of personal appearance" (15, p. 13). The last order given there might be
termed the first dress code in the Dallas educational system, and the whole instruction was certainly in keeping with the style of oral presentations of the day: elegant. The key word was "proper." Another burden of propriety was to be placed on the women teachers. Later, in 1895, the report contained this interesting note: "The marriage of any female teacher after election or during the scholastic term, shall be considered a resignation and cancellation of her contract without further notice" (19, p. 14).

In 1890 the all-day school day was authorized in Dallas (16, p. 15). Miss Lambert was still selecting the best speakers and training them for public recital. The program was much shorter in 1890, for there were only four essays read: "Our Canadian Colony," "The Masks We Wear," "Name It and Take It," and "The Man, not the Dress." Obviously, considering the dress code, we can conclude that the dress of which this last essay spoke dealt with quality and not with style and grooming. There was a hearty serving of music, the usual salutatory and valedictory addresses, and the graduation address. Judge Muse spoke at this graduation. His name was well-known in Dallas society, and some of his family still live in the family mansion on West Tenth Street, which then was in the ever-so-exclusive area known as Oak Cliff (7).

In 1891 there was something new on the graduation program. Miss Lambert listed orations and essays, but she
added a "recitation" (8). In other words, an elocutionary reading was presented. Today readings are known as presentations of oral interpretation, but then they were delivered with much more drama and intensity. The reading of "The Fall of Pemberton Mill" must have caused a dramatic hush in the audience that day in Dallas, 1891.

In the tenth annual report of the superintendent in 1894, Mr. J. L. Long told of three types of courses that were being offered at Central High. William Libscomb, principal, could guide his high school students in three directions: There was the classical course for those bound for the liberal arts college; there was the scientific course for those who were going to college and major in the field of science; and there was the English course which was designed for those not going to college but rather into the teaching field. Obviously, teacher accreditation had a long way to go to meet today's standards (18, p. 19).

Graduation exercises still seemed to be the awaited event of the year, and the class of 1894 graduated in the opera house, Friday, June 1, 1894 (9). These graduates had their share of orations and speeches. The salutatory was given by Miss Edna Rowe, a name well-loved, remembered, and admired in educational circles today. There is a school and a private library in Dallas today named in her honor. (See appendix six for copy of this salutatory address.)
In 1898 after she had graduated from the University of Texas, Miss Rowe came to teach at Central High. She lived a long and fruitful life, and her influence was felt in the Dallas schools for over fifty years, fifty-four to be exact. Many a debate team could wave their trophy in gratitude to Miss Rowe and her coaching efforts. She certainly followed the course of study laid out in this 1898 report:

Throughout the high school course pupils are to have constant and systematic drill in declamation, recitation, reading, composition, debate, original speeches, and such other appropriate exercises as will contribute toward a complete mastery of the English language, add ease and dignity to the pupils' general bearing, or in any way tend to foster the tastes and accomplishments of cultivated people (20, p. 21).

The report further urged that the constant use of the library be stressed. Wholesome reading was considered the backbone to good recitation.

Speech Activities in the Elementary Schools

The rhetoric teachers and the elocutionist, Miss Lambert, directed the speech activities at Central High for the first sixteen years of the Dallas school system. During this same time there were speech activities in the elementary schools. The texts for the language arts classes were Appleton's Elementary Charts and the well-known McGuffey Readers (15, p. 13).

As the classroom subject, reading remained oral. Each of the methods of teaching reading—the alphabet method, the whole word method, the phonic method—had its advocates. While articulation,
enunciation, pronunciation, and so forth remained paramount in importance, some educators continued to stress the need for conveying the meaning and sentiment of the author (22, p. 295).

The training for every life stressed the need for effective oral reading. Everyone had to have "a good English tone... clear and full... correct in quality" (15, p. 13).

Dallas listed in the course of study for the first grade a daily drill in articulation. Spelling was to be taught by the oral method. The pupils in the first grade were to learn to make sentences by asking questions about charts or by viewing pictures of real scenes. The teacher was told to stimulate ideas and hopefully extend the vocabulary of the students. First there was the idea, then the words, and then the sentence. Every month each member of the class would present a declamation or give a recitation (13, p. 2k).

It was during the second grade that the teacher would read to the students, and they in turn would tell in their own words the story that they had just heard. The monthly declamations and recitations continued. As Wallace pointed out in his History of Speech Education, the tone was all-important (22, p. 296). And this was true in the Dallas elementary classrooms. Particular attention had to be paid to tones in reading, spelling, and conversation. The teacher's ears were to be attuned to voice inflection (15, p. 26). She was to assume the responsibility for helping her elementary
graders avoid drawling and monotone speaking. There were
to be drills on difficult consonant combinations in the
third grade. In a report in 1889 this concluding remark was
made to the teachers: "Strive to develop the faculty of ex-
pression. Without the cultivation of this faculty no
rational instruction is possible" (15, p. 26).

Every language lesson of the fifth grade began with
added urgings to strive to cultivate the habit of correct
speaking. The teachers referred to N. L. Knox's Elementary
Lessons in English. In 1891 there was this reference to the
teachers of elementary students: They were to have the pupils
read naturally, just as they would talk (17, p. 22). This
time the report also suggested that the reading exercises
should take place at least once a week instead of once a
month (17, p. 28). The third grade was to have memory gems.
Each student was to commit to memory each week at least
twenty-nine lines of a good poetical or patriotic selection.
Patriotism was a prime topic in all schools. There was a
sociological reason for this. "One might well expect a
people with a growing spirit of nationalism to introduce
education for patriotism" (1, p. 217).

Popular education was a tool of the national state.
People began to have the power of reading, writing, and
speaking. Most believed that the crucial factor in assuring
the use of this power for the benefit of the state came
through patriotic education. This was part of that broad
western movement of nationalism, and Dallas was in that movement. In fact, as well as being nationalistic, Dallas was known as the city whose population never ceased to praise itself. Dallas people believed in Dallas. It was as early as 1873 that the Fort Worth Democrat complained that the first thing the children east of the Trinity were taught to speak was, "Hurrah for Dallas" (5).

Reed's Introductory Language was used too by these language arts teachers in the elementary grades (17, p. 19). This book, along with Kellogg's Rhetoric, emphasized practice in reciting and reading. The report also stated that everything depended on the pupil's doing the work himself. The McGuffey Reader was still used for drill in daily vocal elements such as reciting and concert reading. The report definitely pressured the language arts teachers by stating that if the drills in voice power, breathing, distinct utterance were done properly, the pupils would always be intensely interested in improving their speech. At the close of the nineteenth century, the Dallas schools left McGuffey to use Baldwin's Reader for the grades.

From a personal interview with a former Dallas elementary school teacher who was a student herself during those early years, I can describe these all-important recitation periods. Mrs. Lannes Smith, nee Hicks, was a pupil at an elementary school in East Dallas, which, by the way, was a
separate township until April 13, 1890, when it was annexed into the city (11, p. 32).

Mrs. Smith stated that Friday afternoon from 2:30 to 3:30 was speech day. Karl R. Wallace in his history stated that Fridays were always a favorite day for declamations (22, p. 296). Dallas seemed to think so too. The students who were studying elocution at one of the private schools in Dallas were always considered the "bold ones." They would give readings with enthusiasm and expression, laden with multiple gestures. With a toss of her braids, the most precocious and sophisticated little girl in the class would delight her classmates with a reading such as this one:

You must wake me early, mother,
You must wake me early, mother,
You must wake me early, mother,
For I will be queen of the May (21).

Everyone recited on Friday. There could be no shyness. Oral recitation was expected, and if the rather slight, timid, not so sharp little boy did not wish to recite, he really could not do much about it. At the close of the recitation period on Fridays, patriotic songs were sung. All four verses of the "Star Spangled Banner" were sung by memory. There would always be the singing of "Columbia, the Gem of the Ocean" and "My Country 'Tis of Thee" (21).

The eighteen-hundreds came to a close in Dallas with the Honorable W. J. Bryan arriving in the city for one of the first famous "silver dollar per plate" banquets (11, p. 15).
With the coming of a new century, Dallas continued its cultural growth, and the schools began to expand in number and subjects. With this expansion, speech and drama education made large, valuable gains. The method of teaching speech by oral reading was to disappear, and a new course was to be added. Public schools were to begin to make a place for discussion and conversation. There was to be a debating society at Central High, and it was to enlarge and grow in the new century. Oral reading and elocution were to become more distinctly separated. The fact that Dallas had this special elocutionist on the faculty showed that it was to be a school system interested in oral communication and that it was a system which was going to shape and channel the oral activities into that subject entitled "speech" in the schools of the twentieth century.
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CHAPTER IV

TRANSITION TO TWENTIETH CENTURY SPEECH AND DRAMA EDUCATION IN THE ELEMENTARY SCHOOLS OF DALLAS

The overture to the twentieth century could be said to have been furnished by the Dallas Symphony Orchestra, for their first concert under the direction of Hans Kreissig was in May, 1900 (8, p. 15). Culture developed all around the city of Dallas, population 55,000. On the southwest corner of Harwood and Commerce, ten thousand books were housed in the first public library in Dallas. Fifty thousand dollars for its erection was contributed by Andrew Carnegie. This library was of major importance to the education of Dallas citizens and their children (8, p. 20).

Activities at Columbian Elementary School

In October, 1902, crowds flowed into the fair ground coliseum to hear a piano concert by the renowned pianist, Paderewski (8, p. 21). This same year, a group of enthusiastic parents poured into the Columbian Elementary School for the annual pageant. Actually, it is this particular pageant which prompted me to become interested in the entire history of speech and drama education in Dallas, for my
mother was a member of the pageant company. It must have been an important occasion because a picture was made of my mother and her brother in costume after the production. The girls played the parts of garden flowers with the blondes being lilies and the brunettes roses. Judging from my mother's coloring and costume, she was lily material. In such a pageant, one class filled a particular part of the program. For example, the members of my mother's class were flowers while a class of older girls drifted through the flowers with sprinkling cans watering the "garden" of students. My mother's brother was older; therefore, he was given a major role in the nursery rhyme dramatization. He was Jack Sprat, and my mother remembers well his rather plump wife. Every child in the school was a part of this program (3). Pageants of this type are still being done in elementary schools today.

Pageants were beautifully organized and perfected at the Columbian Elementary School because the principal task-mistress, and terror of the school, was Miss Liela P. Cowart. Today there is a school in Dallas named after this well-remembered principal. No matter how gleefully the children now play on the grounds of the modern Liela P. Cowart Elementary School located in southwest Oak Cliff, the children and teachers under her principalship at Columbian shook in fear of this lady administrator. Incidentally, the P. in her name stood for Patience. She seemingly had little of
this particular quality since there are several of her stu-

dents now alive who still are a little uneasy at the mere
mention of her name.

Miss Liela Cowart was principal of the school.
Here she ruled as king of majestic autocrat
who thoroughly impressed teachers and pupils
alike. Now and then she interrupted her regu-
lar classes to discourse on ethics (7, p. 156).

She enunciated with projected, clear, rounded tones and
expected this type of speech from her students and teachers.
Although there was only oral reading in the language arts
classes, when Miss Cowart entered a room, these classes be-
came reading and diction lessons. She was one who wanted
total discipline of mind, matter, and mouth. Southern cul-
ture abounded within her, for she was from Georgia, and her
brother had been a Confederate soldier.

Miss Liela never married. "It's vulgar for all the
women of a family to get married. In every common family,
you'll find all the women married" (7, p. 156). She lived
with her Confederate brother, his family, and another un-
married sister. This sister, Miss Lora Cowart, had a private
school for girls in Dallas where she taught all the Southern
refinements.

Before a thorough discussion of the language arts cur-
riculum and course of study is presented, a note is proper
about the teachers at Columbian and their qualifications.
These teachers were at Columbian around the turn of the
century: Miss Nora Worser, Mrs. Lannes Smith, nee Hicks,
Miss Esie Waldreen, Miss Sarah Pashal, Miss Lucie Guyton, and Miss Sarah Hyman. Mrs. Lannes Smith is the only one of these teachers still living; so I was able to learn only her qualifications for teaching. However, she assured me that her education was typical of the teachers of that day. Before becoming a teacher, she had been a student at Central High in Dallas and had taken the English course for teachers. Her senior year proved to be a favorable one for her mainly because of her fine scholarly qualities. She was chosen to teach when a teacher was absent. This was considered practice teaching. Then she taught half a day the last semester of her senior year and earned three dollars and seventy-five cents a month. The next year as an intern she earned fifteen dollars a month teaching all day. After a year, when she was considered a full-fledged teacher, she was paid fifty dollars a month. One of today's women liberationists, Caroline Bird, in her book, Born Female, paid tribute to young teachers such as Mrs. Smith.

The feminization of teaching had far-reaching consequences. Women were so cheap to hire that public education in the United States quickly became universal. And since girls could get work as teachers, they had more incentive to stay in school than boys, who tended to drift away to physical work (1, p. 33).

At the beginning of our interview, I asked Mrs. Smith if she had a class picture of her first students at Columbian. She said that she did not have a picture because she never had the twenty-five cents needed to purchase one (13).
The Language Arts Program

Before we consider the language arts program of Dallas in the early nineteen-hundreds, it must be recognized that the language arts program everywhere began to be affected by the laboratory school set up at the University of Chicago in 1896 by John Dewey (4, p. 438). Dewey wanted to train students for useful living. Self-expression, cooperation, activity, experimentation, construction, play, and contact with nature became the watchwords of the new school. With this influence, the basic language arts classes did assume a public speaking air. This will be noticeable in the course of study assembled then by the Dallas administration.

In the report of 1900, the superintendent suggested that the first grade teacher have the children describe orally the things in which they were most interested. This would naturally be their dolls, their pets, their games, and so forth. The second grade teacher was told to drill twice each day, giving careful attention to pronunciation, articulation, and emphasis. The students should acquire natural tone and expression. The report asked that teachers consider quality rather than quantity. The memory gems and the weekly recitations continued (9, p. 46).

In oral recitation, story-telling, reading, spelling, and the like, the child in the English class was of course speaking. Yet the apparent intent was to teach reading and writing skills, not the skills of speaking. Teaching speech in the elementary school,
with emphasis directly upon oral communication, was a later and new development (16, p. 480).

Wallace cites several courses of study for English in the elementary school. They read much like the ones I have described and will describe in this study concerning Dallas. In 1903 a report was published which explained a course of study in English for the public schools in our country in general. This report stated that oral expression really meant that the teacher listened and the student spoke. Nevertheless, this was a start for speech, and the oral reading did cause the student to use his voice. However, the oral exercises were never done to help primarily with speech. They were done mainly to make the language arts study more in keeping with the progressive John Dewey (6, p. 746).

In 1904 there was a slight change in the curriculum guide sent by the superintendent of the Dallas schools. It was suggested that the elementary student make talks befitting the month. Surely this had already been done, but it became a part of the course of study in 1904. The superintendent suggested that the teacher not forget Washington's birthday or Valentine's day. The Hill Reader was being used in the elementary grades at that time for oral reading (10, p. 18).

Later, in the 1913 course of study, the first grade teachers were told to have much more oral work. "The child's powers of expression are best developed by
conversation lessons, reproduction of stories and poems and 
dramatization" (11, p. 14). Even though poems always had 
to be committed to memory, the word "dramatization" gave a 
new flare to the presentation of the literature of the 
course.

In 1918 the teacher handbook for Dallas teachers was 
more explicit in instructing the elementary teachers. A 
time schedule was set up for the oral work in language arts:

- Monday: Observation and storytelling
- Tuesday: Storytelling and reproduction
- Wednesday: Study poem, memory work, picture study
- Thursday: Formal speeches
- Friday: Dramatization

This actually resembles a modern course of study for elemen-
tary school speech classes of today. Nevertheless, at this 
particular time the language arts teachers were English 
majors and teachers, since elementary speech as a major in 
college was nonexistent. "In 1927, Teachers College of 
Columbia University established the first class in direct 
speech education for the elementary school" (16, p. 481). 
The prime interest of language arts teachers was pointed out 
by Wallace as being writing skills. However, because these 
teachers were very cultured ladies and were in some cases 
graduates of expression schools themselves, they wished to 
increase oral language powers in each of their students.

Even though speech in the elementary schools did not 
become an independent subject in Dallas until 1921, the 
handbook for teachers in 1919, as in 1918, encouraged direct
speech training through the language arts classes. Dallas was making the transition. "No other exercise in the language course is so helpful in teaching the child to use correct English unconsciously and to stand on his feet and talk as in the reproduction of stories" (15, p. 43). The teacher was cautioned that reproduction work was not actually taught. The story was heard; therefore, it must not be carelessly read. The teacher must tell the story well first. The teacher was told to divide the story into parts so that the pupils would have a guide. This appeared to be a definite lesson in listening and organization of thought, which are two factors definitely taught in public speaking. This information was all from a handbook for language arts teachers; so a conclusion can be made: Dallas administrators cared about speech training.

The handbook of 1919 went further to say that "the ability to criticize the reproduced story in such a way as to bring the best results to the child, and to the class, should be carefully cultivated" (15, p. 43). In the handbook the teacher was reminded that reproduction enriched the child's mind with beautiful thoughts and words. Language arts teachers were always encouraged to let the child tell the story in his own words, for the words which he would use in retelling the story would likely be those of the author's and not those from the "street or an uneducated home" (15, p. 44). If the child were to become familiar
enough with the author's words, those words would become his words.

The handbook also insisted that dramatization would play a large part in correlating reading and language. After the story was read to the children, they should be allowed to dramatize it without interference. Teachers were to remember that dramatization was a means, not an end. The children should not show off; herein would lie the danger in the work, the stone over which the teachers could stumble (15, p. 44).

The handbook went on to point out that dramatization was also useful in overcoming self-consciousness. Some children would want to monopolize the class time in this work because they might possess strong instincts for mimicry or because they might be natural leaders. Environmentalists of today would certainly be alarmed over the use of the word "natural" concerning leadership qualities. Nevertheless, the timid were to be encouraged. "Often they have the best ideas in the class, if only they can be induced to forget themselves. Wise teachers, be alert" (15, p. 46).

Charades were explained as having many elements of educational value, and their proper use as a class recreational activity would result in an enlarged vocabulary. Also, they would encourage more careful attention to spelling, greater skill in the invention of dialogue, naturalness in the use
of significant pantomime and gesture, and the sharpening of everybody's wits.

Just as in former years, the teacher was reminded that all persons expressed themselves more easily about things which interested them. Children should be taught to observe closely and then should be given the opportunity to talk about what was observed. The handbook stated that the written work should be read aloud in class. This reading aloud would stimulate the desire to produce something worthy.

To stimulate imagination and observation, the picture study should be done daily. Looking at the picture and reacting the story was a "delightful" lesson. Nevertheless, regardless of what was done, the handbook said "the good of the program depends on interest, industry, and resourcefulness of the teacher" (15, p. 5).

The text, The Teaching of Oral English, was used in the language arts classes of the upper grades. Emma M. Bolenius in 1914 wrote this text, and in it she stated her belief in the importance of teaching speech to the elementary grades:

Ability to speak and to write one's own language correctly is the keystone of culture. It behooves us to ask, then, are the schools laying the proper ground work for culture? Are they stressing with sufficient emphasis all the phases of oral English (2, p. 206)?

The text suggested that the teacher of oral English insist that everyone speak in the class. There should be at least
twenty-eight talks a year, one a week, given by each student. The teacher and the students should keep records of mistakes in speaking and obvious improvements during the years. The text further urged the teacher not to drill the students in speech but to keep the lesson interesting. The students should choose interesting subjects. Miss Bolenius suggested topics such as nature, charity, or patience (2, p. 46).

There is a chapter in the text devoted to debate. The subjects listed for possible debate in the classroom included the following:

1. Ought a boy go into debt for a college education?
2. Study of modern language is more important than Latin and Greek.
3. Most young people should not read newspapers.
4. Is betting wrong? (2, p. 7)

At the south Dallas elementary school, Cedar Lawn, where Mr. James Usery was principal, picture stories, dramatizations, and pageants were all part of the curriculum just as they were at Columbian school (5). However, since Mrs. Smith is one of the oldest elementary teachers living in Dallas, I have been able to gather more information about the Columbian school. Also, Columbian always seemed to be better remembered by Dallasites, since it was the first brick elementary school in Dallas. Later it was converted into the school Administration Building. Now the Dallas Memorial Auditorium stands where the Columbian school once proudly stood (12, p. 28).
New Teaching Methods at Columbian Elementary School

Mrs. Smith said she followed all the courses of study; however, she always went further in introducing modern methods. She was conscious of the need for good public relations. On the last day of school, parents were able to come to her classes to observe. School visitation at that time was unusual. Henry W. Longfellow and James W. Riley were favorite poets of hers. Therefore, students never left her room without memorizing a number of their poems. Mrs. Smith said that, when she gave a play, she would number the students and then number areas on the stage. Students would always know just where they stood. Drama teachers are constantly concerned with motivated action on the stage and Mrs. Smith certainly gave motivation to her students. One had to be on his number, and although this might not be realistic motivation, her plays were always well-produced.

Also, Mrs. Smith took on the spiritual training as well as the intellectual and moral training of her students. She always had her classes sing "Holy, Holy, Holy" and "Come Thou Almighty King." Miss Cowart highly approved of this policy. No one complained. This was unusual because sometimes at Columbian school three-fourths of the class members were Jewish children. Dallas had an unusually large Jewish population living in the downtown area. The parents of these children were merchants, and the families lived above their stores. Columbian was the closest elementary
school to town, so the Sanger, Linz, Titche, Harris, Kahn, and Dreyfuss children were all there. Not one would refrain from singing "Come Thou Almighty King." Miss Cowart approved of this song; therefore, it was safer to sing of the Lord's coming than it was to cross Miss Cowart.

Mrs. Smith engaged her students in a grand march whenever they left the room as a group. She said this always made them feel important. Mrs. Smith loved her country and she insisted, too, that her students stand and recite distinctly "when in the course of human events,..." These two activities were part of her modern teaching innovations (13).

These certainly were the years of transition. Dallas was in the midst of great changes. Love Field, the first airport, was completed in 1920 (8, p. 36). Sophisticated travel was to increase. Sophisticated living, however, was questionable, for prohibition was voted in. As for speech and drama education in the elementary schools, we can summarize the transitional years in this way. At the beginning of the twentieth century, oral drills were emphasized. Twenty years later, charades were being played in the same classes. The language arts teachers at the beginning of the nineteen-hundreds were primarily interested in writing and reading skills. With the course of study laid out in the 1918 and 1919 teacher handbooks, one can see that speech training became an important part of the language lesson. The door
was open, and anxiously waiting in the foyer was that new subject ready to walk into the elementary schools. It was called Auditorium Activities when it did enter in 1921.
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CHAPTER V
TRANSITION TO TWENTIETH CENTURY SPEECH AND DRAMA
EDUCATION IN THE SECONDARY SCHOOLS
OF DALLAS

During the years between 1900 and 1920 more changes were made in speech and drama education than during any years in the history of American schools:

The changes that were taking place in these years were perhaps more profound than in any other similar period since the founding of the first colonial schools. It was during these years that all the various aspects of oral communication were drawn together and integrated, under the common rubric of speech (37, p. 422).

The changes in the elementary curriculum and in the teaching methods used in the elementary schools were related in the last chapter. Chapter V focuses on the activities of the transitional years in the secondary schools of Dallas. Three high schools are involved in this transitional period. They are Central High School, now known as Crozier Technical High School; Oak Cliff High School, now known as Adamson High School; and Forest Avenue High School, now known as James Madison High School. Actually, Central High School had several names:

1884 Central High School
1908 Dallas High School
1916 Main High School
1917 Bryan Street High School

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As these schools were built, so was the firm desire on the part of interested faculty and students that speech and drama should be built into a more important activity, a more dynamic function, and a well-deserved part of the curriculum of the school. The debate societies were important in promoting a public speaking course in 1925, and the dramatic clubs were important in promoting a drama course in 1931. However, before they attained curriculum status, speech and drama enjoyed an interesting position in Dallas, as disclosed by curriculum guides, annuals, senior publications, journals, and personal interviews with people who were in the Dallas schools during these transitional years.

Literary Societies at Central High

From the sixteenth annual report of 1900, this statement was taken: "Literary and debating societies have been maintained in connection with the regular school work" (31, pp. 15-16). It was understood at that time that the membership in these societies was conditional depending on the scholastic standing of the student. In the boys' society the work included reading, declamation, debating, and the study of parliamentary law. In the girls' society literature and art were to be studied with interest and profit. "By 1900 high school debate societies were indeed thriving"
According to the report of 1900 this was certainly true at Central High where Mr. Joseph Morgan was principal (31, p. 15).

The first debate recorded in the Dallas school was on this topic: Resolved, that there should be municipal ownership of public utilities. A student having a name now famous in Texas was a member of the debating society. Mr. Eugene Locke, Sr., father of the one who so vigorously stated that he "should be governor of Texas" in 1968, held to the affirmative side of the question (31, p. 21). Mr. Locke, Sr. also gave the valedictory address on June 1, 1900 (21). The graduation exercise, by the way, that year was much shorter, but still the inevitable essays were read. Two worthy topics were "The Art of Seeing Things" and "Live to Do and Not to Dream" (21).

In the biennial report of 1902, the superintendent urged that, throughout the high school, pupils were to have constant and systematic drill in declamation, recitation, reading, composition, debate, original speeches, and such other appropriate exercises as would contribute toward a complete mastery of the English language (32, p. 76). It was also the concern of the English teacher to add ease and dignity to the pupils' general bearing. The whole point of education was to "tend to foster the tastes and accomplishments of cultivated people" (32, p. 76). This nationalistic approach to cultural living carried the request of the superintendent, and it was
There was enough reaction at Central High to warrant a public debate. Because of the Southern gentility which existed so strongly in the people of Dallas at that time, it was surprising to note that the topic was even considered to have had a negative side. Well remembered Dallasite, E. O. Tenison, was part of that debate squad. Mrs. Smith did not know on which side he debated. However, it is interesting to read from Ted Dealey's book, Diaper Days in Dallas, that Ed Tenison "always came to school in a two-horse surrey driven by a negro" (18, p. 109). One must draw his own conclusions. Nevertheless, in 1901, the debate was held without any incident at the school. Actually, there was very little student unrest at the school, for at the beginning of each semester all of the students at Central High would sign an oath of perfect conduct. The oaths were usually kept (36).

Student Activities at Central High

The oldest journal of Central High which I was able to find was in the archives at the school administration building on Ross Avenue. The journal was printed in 1904, and in it there was an editorial written by the 1904 editor, J. Robert O'Connor. The interesting thing about this editorial was that, even though it was written in 1904, it sounded as though it had been written by a high school student of today. Even though the administrative report stated that
debate societies were functioning at the school, Editor O'Connor, who later attended the University of Texas, felt quite differently about the matter:

We seriously lament the fact that so very little interest is manifested by the faculty for the enterprises of the student body. Mr. Edwards (teacher) organized the only club, society or fraternity the high school can boast of, that is the A. D. A. His wonderful success is undoubtedly due to his never failing interest in its welfare. The football team would be a thing of the past if it were not for the coaching of Mr. Edwards; and, therefore, with the exception of Mr. Edwards and Mr. Tomkies, (English teacher) who has become a member of the A. D. A., and who promises to aid us with his mental support and his strong personality, the faculty is utterly separate, and far distant at that, from the interests and enterprises of the student body. There are thousands of things that the faculty could do, if they were so disposed, to make school life worth living for the students, but instead of that the majority seem to be strictly opposed to anything progressive or new on the part of the students. We daresay that half the faculty do not know that a debating society exists in the high school, and more than that they do not care.

Our school could abound with clubs and societies, musical, literary, and social; there could be basketball teams, tennis clubs, we could have a gymnasium and a library worthy of the Dallas High School. These and numerous other things could be actually possessed by the high school if only the faculty, instead of coming to school each day and thinking of nothing but lessons, lessons, would take some interest in us, the students. We have approached some of the faculty on their non-interest in the student body, and have received in main two replies, first that the high school is not the place for the numerous organizations mentioned above, that it would interfere with the lessons; second, that the students themselves were devoid of interest and not willing to cooperate with the faculty.

As to the first answer, it seems to us that those who offer that as an excuse are slightly behind the times; it is the old way to study, and study only at school; it is the new way (and we can support our argument by the exchanges we receive from the other states of the Union) of high schools of Texas and many have a high school progressive along the lines
mentioned above. In other words, college life is extending down the line toward high school life, and high school life is going more than half way to meet it.

As for the second answer, it seems to us to carry more weight, and yet we believe if a lacking interest is shown by the students, it is the fault of the faculty, for no plan can succeed without a leader, and no student is going to offer himself up as a leader of any enterprise, for if he should, he would at once arouse the jealousy and, therefore, the enmity of the students; but that a member of the faculty would be accorded the entire support of a great majority of the students in any enterprise which would be for their good, we sincerely believe this to be true. We wish the faculty were closer to us (12, p. 8).

There was an amusing factor connected with this editorial. On the page following it, the activities of the A. D. A. were listed. It appeared to be quite a full schedule of events. On October 8, the society had a very short meeting because the squad wanted to go to the fair and see the fireworks from the race track fence. On October 15, a debate was held. The topic read thusly: Resolved, that United States senators should be elected by direct vote of the people. The decision went to the affirmative. On October 22, an ice cream social was held. On October 29, the society held a Halloween costume party at Judge Cockrell's home. At this party the following costumes were seen: Queen of Hearts, Little Lord Fauntleroy, Martha Washington, Happy Hooligan, Foxy Grandpa, and Uncle Sam.

It was back to business on November 15 with a debate led by O'Conner: If the Southern states had never seceded, what would have been their condition today? The program
also included several readings, an essay, and a declamation. In November the squad was planning a debate with the Demos-
thnic Debating Society of Weatherford High School. The journal reported that interest was running high. It seemed that an interested squad and an interested coach, Mr. Tomkies, at Central High were all that were necessary for success (12, p. 9).

A December, 1904, journal stated that the Phi Kappa debating society was organized that year. It was to be a strong organization at Central High for quite a number of years, even though the A. D. A. was also thriving. The club encouraged its members to think clearly and concisely and to sustain one's opinions by clear and forceful arguments (13, p. 19).

In a later journal, Fall, 1905, the schedule of the Phi Kappas was very full. October 27, the students debated this topic: Resolved, that every citizen of Dallas should vote for the bond issue on November 14. The affirmative won. On November 3, they debated: Resolved, that the people should uphold the president in his fight for railroad rate regulation. The affirmative won again. On November 17, this topic was debated: Resolved, that prohibition is the best method of solving the liquor problem. The comment concerning this debate mentioned that the affirmative had decidedly the strongest arguments and that they kept more
to the point than did their opponents. Therefore, the affirmative won again (14, p. 21).

In the 1906 report from the superintendent, more description existed about these two societies. Joseph Morgan reported the "two enthusiastic debating societies have been working this year under the inspiration and direction of the assistant English teacher, Mr. Tomkies" (33, p. 46). Mr. Morgan pointed out that membership in these was voluntary and limited to boys of the ninth and tenth grades. One society was modeled after the United States congress; the other was modeled after the British parliament. Mr. Morgan did not say which was which. The regular meetings of both societies were always held in the school building after school hours.

In 1906, according to the January journal of that year, the Phi Kappa Society engaged in another year of profitable debate and parliamentary drills (15, p. 11). The club had started the year before with five members, and in one year the membership had increased to twenty-five. The new building for the high school was built in 1906. This building is the one which still houses Crózier Tech High on Bryan Street. The first debates held that year in the new building were on these two topics: Resolved, that football is beneficial to universities; and Resolved, that the ordinary college course is detrimental to the student. The negative won in the first debate. The affirmative convinced the
carried out dramatically, for in this same report, the first recorded senior play was listed. In Turner Hall at the high school, May 31, 1901, the senior class presented *Idyls of the King*. The cultivated Dallas audience was exposed to King Arthur, Sir Lancelot, Guinevere, and Merlin, via Alfred Lord Tennyson, all at Central High. Mrs. O. D. Woodrow, elocutionist, was called in to direct this play. More of Mrs. Woodrow and her elocution school will be explained in the next chapter.

A Debate at Central High

Also the same year, 1901, a debate which was not recorded in any of the journals or reports took place. Mrs. Smith said that it caused quite an interest on the part of students and faculty at Central High (36). Students poured into the auditorium to hear this debate in October, 1901:

Resolved, President Roosevelt used very poor taste in inviting Booker T. Washington to dine at the White House. Booker T. Washington had dined at the Presidential mansion on October 16, 1901. In spite of efforts to avoid publicity for the affair, Washington's name was printed on the list of official callers for that day. It was reported that Southern whites reacted violently to the news. They accused the president of encouraging dangerous concepts of racial and social equality. Their protests led friends of the negro into a spirited defense of the incident (23, p. 56).
judges that the ordinary college course was detrimental to the student.

In this same journal a charming girl wrote an editorial entitled "The Value of Debate in High School." This was unusual, because young ladies were not debating yet. Nevertheless, the editorial by Shirley English stated the following:

For a person to remain neutral is unnatural. Meeting with a question of any importance one involuntarily has a tendency to take sides. From this bit of human nature springs the practice of debating. As one is opposed he becomes more eager to convince his opponent, and in doing this he must bring forth reasons for his own views and compel his opponent to see the proposition as he does himself; an art possessed by few and needed by many. Debating for debating's sake is brought about by the natural desire of anyone to take and defend a side of any question. As a beginning, debates have a goal only as a source of personal satisfaction, but in the end the power of reasoning and convincing acquired in the practice becomes a powerful factor in the success of every business man. The best debater, the one who can present his reasons most clearly and most logically, is the most successful man in business. As our school training is to equip us for a successful business life, then the man who has been instructed in this art, i.e., the man who is able to convince the consumer that his products are the most desirable, who proves to the buyer that his property is worth the price desired, and who can show the public that his methods are best, will first achieve success, and show that he has had the best education. And aside from business reasons it is of great benefit to be able to freely discourse on our city, state, and national topics, and thus lift ourselves out of that class of men who, mutely accord their opinions with those of stronger minded men. And it manifoldly increases the respect of others for a man if he be not afraid to take a decided stand on any question and be able and eager to defend his opinions even when in the minority.
In our school, we have all attended debates, and in most cases have pronounced them dry, uninteresting and unconvincing. At present, and partly for this reason, there are very few now in the school who have not a pronounced dislike for debating. Yet, upon the school ground the pupils, and many of the ones who most dislike the school debates, engage in endless discussion on subjects pertaining to school and local affairs. Each has his ideas on the subject, each expresses them, often all at the same time; nevertheless, the listeners all understood what is being said and are interested in the topic. On the contrary, in our formal debates in the school the participants choose a subject from a book, support their sides with the book reasons, and consequently the subject is seldom interesting to the listeners, or seldom are the theories comprehensive to them, and it is little wonder that these papers with far fetched illustrations, carry no convictions with them, and create a dislike for debates in general, and in later life the training we should have received from this source will be greatly missed. If we cannot convince the capitalist that our scheme is a good one, or if we the capitalists are unable to detect the flaw in the proposition and reasoning of the artful promoter, we would soon cease to be capitalists. Everyone will contend that it is a boon to any business man to be able to put forth his reason in a forcible manner and convince his hearers. This art is best attained through good debating and plenty of practice. In some schools debating is given the student in a regular course; here we are not so fortunate but must make out with the next best plan, the Debating society. One of the chief objections to the society is, that in the most of them the arrangements are such that only three or four take part in the discussion each time. This could be eliminated, however, by allowing, after the principals had spoken for their respective side, each of the members the privilege of defending his chosen stand. Although the school board has not voted a course in debating, it has been the endeavor of our faculty to interest the pupils in the practice and to open their eyes to the benefits of that department in the preparation for our life after school. The attention of the faculty to this matter has been little appreciated, and I believe we are making a big mistake when we do not have such a society open to the school, where, by discussing matters of mutual interest, we would learn by practice to express ourselves well.
and forcibly, and be taught, by being convinced ourselves, that art of convincing others. We would overcome our dislike for debating to the extent of standing up for our own opinions, sustaining our own conviction, and above all, by learning to know when the other fellow is right (15, pp. 4-5).

Debate continued to thrive because in the 1908 report another debate society was mentioned. The Theta Delta Phi society was organized and gave a peace program on May 18, 1908, commemorating the first meeting of the Hague Conference. The principal mentioned that the new building was so much more suitable for debates and other literary society programs. However, the societies were not only debating in the auditorium. By this time, they had enthusiastically gone out into the community. A special program was held at the library on the hundredth anniversary of General Robert E. Lee's birthday, and a handsome oil painting of him was presented to the school. In the library of Crozier Tech that painting still hangs proudly (34, p. 60).

Girls' Literary Societies

The girls followed the boys in the creation of two literary societies. The girls had Gamma Lambda, organized on November 19, 1909, and the Philomathean Literary Society, founded even earlier. The principal of Central High made this observation:

More of these student organizations should be formed, under the direction of different teachers. Pupils should be encouraged to join them, for they broaden and enrich school life in various ways.
Among the good effects of these organizations may be mentioned: the promotion of a spirit of loyalty and the feeling of being a voluntary and interested part of the school, the development of judgment and self restraint through independent action and responsibility, the training in self governmental organization, and parliamentary procedure, the mutual benefit afforded by the more intimate and informal association in society work, and finally the culture and social training which is a real advantage to a large number of pupils (3, p. 19).

The principal believed in the societies. They were important, but debate was not yet to have a place in the curriculum.

The Dal-Hi Journal, published in 1908, boasted of four literary societies:

There is no reason why our school should suffer from lack of good debaters, orators, and essayists. We urge every student to become a member of these. Incapability to talk is no excuse whatever. That is the purpose of these societies—to teach one to speak well. The man who is unable to speak when called upon will always be a 'back number' (16, p. 13).

Mr. Tomkies urged everyone to put in an application for membership at once. The 1908 journal offered many kinds of grooming and personality aids for the girls. The Beeman Shoe Company advertised in the journal that ladies could walk more gracefully when their shoe heels were straight. For a mere twenty-five cents, Beeman could rebuild the heel.

Gamma Lambda Literary Society promoted in the same journal the idea that ladies could be more charming if they spoke well. The girls in 1908 were studying some of the speeches of the great orators. Some of these speeches were delivered by the different members, a practice which was a
carry over from the drill days of elementary school. The club which contained thirty-five eager-to-improve members hoped later to have a public speaking contest (16, p. 23).

Up until this point all of my information for this portion of this study has come from courses of studies, school board reports, and high school journals. In 1909 the Dal-Hi Annual, the first in Dallas, made its appearance. It reported that on March 5, 1909, the two societies, Phi Kappa and Theta Delta Phi, debated on a topic dealing with free trade. Theta Delta Phi won the debate. Also the girls continued with their club, Gamma Lambda. This first annual reported that in the organization's three years of existence, the members had become well versed in the rules of parliamentary proceedings. "The president and other officers have conducted the meetings with as much grace and ability as the presiding officer conducts the house of representatives in our congress" (9, p. 35).

The Intellectual Society

Following the appearance of the annual, there also came a type of club that was to become prevalent where brighter students grouped together on high school campuses. It was an imitation of the literary societies of the highly intellectual campuses of Harvard and Yale. In such an organization highly sophisticated humor could be displayed. One would have to be intelligent to enjoy the high comedy offered by
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such a society. "It was patterned after the Hasty Pudding Club of Harvard which claimed in the early 1800's that the society was a rather jolly amalgam of literary, convivial, and patriotic elements" (37, p. 535).

This intellectual attitude drifted into the high schools because the high schools of the early nineteen hundreds were not totally divorced from the attitudes of the academy. Even though the schools were free and public, there existed a slight bit of intellectual snobbishness, and clubs were formed to display it. At Dallas High there was the Johnsonian Club. This club claimed Samuel Johnson as the leader. Later we will see other such clubs in the older high schools. I dare say a college student would have trouble understanding the whole purpose of the club as stated here:

We wish to state our intention in as predicatory a manner as possible. The epitome of our cogitations is that we may, by study, eventually acquire the same ability to produce agglutination of thought, and conclude our compositions with the same fortunate epiphenemas which characterized the writings of the constituents of the original organization (3, p. 38).

This original organization of which the club spoke was composed of the intellectuals who clustered about Samuel Johnson, including James Boswell, Edmund Burke, David Garrick, Oliver Goldsmith, and Bennet Langton.
The Senior Play

This yearbook also listed holiday assembly programs which contained readings and orations delivered by speech enthusiasts. There had been no mention of a senior play since the 1901 journal until this 1909 annual. The class presented *Everyman*, the medieval morality play. The annual described the emotions of the students toward the play:

The play . . . what a line of reminiscence the word brings to the minds of the graduates of 1909—some pleasant, some rather otherwise. Taken all in all, the play provided a great deal of fun but we feel sure that no one who has experienced the toils of the seniors this year in their efforts to perfect their play, will ever aspire to a life behind the footlights. Twice a week we were put through the frollicking dance of the dominoes and the dreary waltz of the Bacchanals, finishing off with the grace-creating movements of the angels. Some students were happy that they were back stage, some not (3, p. 36).

The play was directed by Mrs. O. D. Woodrow. She, being an elocutionist, was schooled in the Delsartian movement; so the descriptive actions of the play were done precisely and exactly.

Virginia Lipscomb played Everyman. She was the daughter of the beloved principal of Central High, William Lipscomb, who was brutally shot and killed by an irate janitor at the school just before the turn of the century. An elementary school in east Dallas now proudly bears his name. His wife served as principal of the elementary school for a number of years (36).
The 1910 yearbook was most generous with space in telling of the Philomatheans, the girls' literary society. Miss Edna Rowe was their critic, and the elegant lady was always a welcomed speaker at their meetings. The name "critic" was used then for the sponsor of a club. It is doubtful if that term could be used today because of a problem of semantics. The word would be considered too dictatorial in meaning for today's rather permissive society. For one program the Philomatheans dramatized the book Mr. Odd by Alive Hegan Rice. The book was divided into acts so that every member would have a chance to show her skill in dramatic reading. A Maypole dance in the City Park on April 30th concluded their activities for the year (*+, p. 35).

The year 1910 was a good one for the Phi Kappas. "Meetings were well attended, programs instructive, well presented, enjoyable, and courteously listened to by members" (*+, p. 36). One public debate was mentioned with Fort Worth High on April 21, 1910. Alex Spence who won was to become an admired lawyer, whose early, untimely death saddened the city of Dallas. A Junior High bears his name now. Alex Spence and his colleague won over the Fort Worth team, and this brought "honor to the speakers and pride to Dallas" (*+, p. 51).
A New High School in Dallas

The debaters at Dallas High continued to bring pride to Dallas by their victories. However, no longer did they have to travel so far in order to debate. There was some competition much closer than Fort Worth.

The Oak Cliff Central School, acquired by annexation in 1904, located at Tenth Street and St. George Street (later specified as Patton Street), with Mr. W. H. Adamson as principal, doubled as sort of an all purpose, super-school, included elementary and high school grades, until 1916 when the Oak Cliff High School was put into operation. The high school seniors were sent to the Main High School on Bryan Street for their last year and were graduated there. In 1914 Superintendent Brooks recommended that four-year pupils be kept in Oak Cliff High School thereafter (30, p. 43).

At Oak Cliff High the Polimic society was organized, having debate as its main function. There is not much about the beginnings of the society because the first yearbook to be printed was in 1913. This was the year the school moved to the building it now still occupies. In the 1913 annual there was much written about a dynamic woman who considered public speaking most worthy of instruction, Miss Elizabeth W. Baker. Miss Baker was to have more influence upon Oak Cliff High than any other faculty member for a number of years. Even today her influence is felt at the school. Miss Baker acquired some wealth by inheritance during her lifetime, and after her tragic death in an automobile accident, her will revealed that all money and property were to go to Adamson High School. Thousands of
dollars each year are given to worthy students under the name of the Elizabeth W. Baker Scholarship Fund from interest on this money.

Societies Continuing at Central High

While Miss Baker was dedicating her teaching efforts to oral English, as she termed it, at Oak Cliff High, literary societies began to spring up every year at Dallas High School. There was the Ruth Club. Ruth DeCapree was the critic and beloved teacher who guided the students down the most literary and scholarly path. Delta Lambda was organized with Miss Rowe acting as critic. This made two societies under her sponsorship (4, p. 30). She could be said to have been doubly interested in literary societies and the furtherance of scholarship. I knew Miss Rowe, and even in her later years of retirement, she worked through various organizations in Dallas to promote a better culture for women. There is the Edna Rowe Library, housed in the Dallas Public Library, in her honor today.

The years 1910 and 1911 were the most progressive speech years at Dallas High. Actually, they were the most progressive years in speech for the state of Texas as a whole. In 1911 the boys of Phi Kappa at Dallas High held this record: six years of existence, thirty-eight members, nine public debates with six wins, and two oratorical contests sponsored. The Gamma Lambda Girls' Society sponsored
an oratorical contest on Friday, April 7, 1911, and a ring was given to the winner who made a splendid talk on child labor (17, p. 43). The girls also had time for picnics and hayrides. They closed their activities with a stunt luncheon in May. Miss Rowe continued with the Philomatheans in the study of plays. Miss Rowe also, with the Delta Lambda, presented a program described in this way by the annual editor: "No literary program is more sure to be remembered than the James Whitcomb Riley one rendered by members who have had special training in oratory" (17, p. 49).

For the boys there was another society, the Althenaeum. It was organized for the purpose of developing the argumentative and oratorical powers of future citizens and statesmen. Mr. Millington, English teacher, was the critic of the club which had held no public debates in 1911, but the membership was improving daily in speech techniques. Mr. Millington was also critic of the Jester Club. This was a society like the Johnsonians of the witty, jolly literary crowd. The activities of the Jesters were of this type: "Papers were read and mock trials and debates held. The club was formed with the idea of social enjoyment in view, but the members soon found that their keenest enjoyment lay in things that instructed while they amused" (17, p. 51). Mr. Millington summed up his view in this way: "Boys, get the big ideas in view and never let your eyes wander from them" (17, p. 51). The membership must have done this very thing because the
roll of the club, as listed in the annual, reads like Who's Who in Dallas today.

There was another milestone in speech advancement in 1911. As pointed out in the introductory chapter, the University Interscholastic League was organized in 1910 in Texas. Dr. Shurter said, "We have found that it is highly educational especially for the country boys, to require that they prepare both sides of a debatable question" (35, p. 59). Debate was considered important for the city boys of Dallas as well. However, I wonder if Miss Rowe, the gentlewoman that she was, really thought that there were two debatable sides to the first state debate topic in Texas which read: Resolved, that Texas should have state-wide prohibition. (See appendix for complete listing of debate topics.)

Regardless of subject, Miss Rowe believed in the values of debating for these boys. Also, she saw the need for girls to have the same training. When she organized the Forensic Society, April 18, 1911, she made it a coeducational club. This was a milestone because girls were just not considered a part of the male dominated debate scene.

Miss Rowe listed these things to be done by the club:

1. To improve ourselves in the use of good English both oral and written expression.
2. To overcome our timidity or self-consciousness, so that we can express our ideas clearly to a group of people, for this accomplishment will be of great value to us in our future life.
3. To learn self-control so that in the contest of life we shall not give our antagonists the advantage by getting excited.
4. To learn to speak quickly, to be attentive, alert, and to use every word to the best advantage.
5. To be able to accept defeat gracefully, since we cannot always come out victorious.
6. To understand parliamentary law.

This inspiring language of Miss Rowe could well be termed a trademark, and it was to appear later in the Forest Avenue Annual after she left Dallas High and went to teach at Forest Avenue High School. However, in 1911, the students of Dallas High still had some years to enjoy the intelligence and creativity of Miss Edna Rowe.

The yearbook stated that oratory continued to be advanced because speakers needed training in thinking while on the floor. This meant so much to a speaker. Because the principal felt such a need at Dallas High, the department of elocution developed in 1911. There was not an official course of study until 1925; so speech training was left up to the individual principal. Mrs. Woodrow was commissioned to teach elocution.

A drama club, Sigma Delta, was organized on February 7, 1911. From the membership came the cast of the senior play.

The doors of the auditorium are fast closed, but outside stand groups of eager, curious freshmen, sophomores, and juniors waiting for a peep inside. Why? Because it is Thursday afternoon, and the seniors are rehearsing. Oh, freshmen, sophomores, and
juniors, who long have stood outside the fast closed auditorium doors, come with me in your imagination into the Sanctum Sanctorum, and I will show you what you long have wished to see. There is a young girl on the stage, Joan d'Arc, the Maid of Orleans. She is at her father's home discoursing with him upon weighty matters when suddenly Bertrand comes in with yellow straw hat (this is the helmet). There is another scene: Court of Charles the Seventh. They sit against wainscoating in folding chairs. Charles embraces his fiancee. There is a great clatter. Mrs. Woodrow's stick tapping the floor, for the seniors must practice another scene. Brave English General Talbot spreading newspapers on the floor for he is soon to die and doesn't want his suit dirty. Witch of Orleans drinks from the goblet and drops it. It doesn't shatter because lunch cups will not shatter. The family flees through the cloak-room door. Mrs. Woodrow has the curtain rise on the last scene. The French have been victorious but Joan of Arc has been wounded in battle. She holds in her hand a large handkerchief tied to a wooden hook. It is her banner. She dies (17, p 25).

George Bernard Shaw and Joan could not have been in better hands than those of Mrs. O. D. Woodrow.

Wallace, in his history, lists four hundred and thirty-six plays given in high schools between 1900 and 1925. "The great variety and range of the plays reflects the varying abilities and standards of the teachers who were in charge of play production"(37, p. 605). Judging by the plays known to have been given by Mrs. Woodrow, Idylls of the King, Everyman, Joan of Arc, she had great ability and high standards, leaning toward the classics. Mrs. Woodrow remained one of the outstanding elocution and drama teachers of Dallas until her death in 1950.
Dallas High School was not satisfied with only five literary societies; therefore, in 1912 the same students organized themselves into the Dallas High School Congress (5, p. 40). This congress was quite active, and representatives of the congress challenged debaters from Phi Kappa. They debated these issues: child labor laws, abolition of capital punishment, and the state topic that year--Resolved, that the initiative and referendum should be made a part of the organic law of our state government.

The year 1912 ended the work of Miss Woodrow at Dallas High. She, of course, continued to teach in her private school for many more years. However, at Dallas High, Mr. C. S. T. Folson was critic for the Curtain Club. "The first task was to study the laws of dramatic technique which was accomplished by a reduction of Macbeth to a modern three act play in conformance to the demands of the twentieth century play-goers" (5, p. 43). Mr. Folson was certainly ahead of his time. Paul Baker was not the first to take liberties with Shakespeare in Dallas.

That same year an original melodrama was written and produced by the members of the club. The play, The Great Watermelon Case, which had a setting in the city of Carrotsville was also given by the club. Mr. Folson had the students sign contracts when they received parts in plays. The yearbook recalled that the first efforts of the members
in some instances were shaded by stage fright and lisping words. The improvement during the semester was noticeable.

**Literary Societies at Oak Cliff High**

Across the river at Oak Cliff High in 1913, Miss Elizabeth W. Baker organized the Adamson Literary Society, naming it after Professor Adamson. The society was organized for the purpose of sponsoring debating and declamation contests. The annual stated that at the first meeting "everyone took an active part except one, and he was sick" (25, p. 20). As one can see from this, the detailed coverage in the older yearbooks was most helpful in research.

Miss Baker proved to be a real Aristotelian in her doctrines concerning the teaching of speech: A good speaker is a good man. On Friday, May 9, 1913, thinking of the morals of her students, Miss Baker organized the Anti-Tobacco League. This club was formed to aid its members in public speaking because their task was to speak against tobacco. As Aristotle held to the fact that a good speaker was a good man, Miss Baker held to the fact that a good speaker did not use tobacco. She told her students that the smaller boys usually began to use tobacco because they thought it was manly. Therefore, she organized the manly crowd into a club and urged them to set good examples. Miss Baker was called an advisor of this club, not a critic. Every member took the pledge: "No tobacco until twenty-one" (25, p. 40).
Also in 1913 two literary societies were established at Oak Cliff High. Mr. E. H. Wray was critic for the Phi Delta society, a debate society which also studied literature. At the first meeting, two declamations were given, and work on the state topic was begun. The topic was the following: Resolved, that the women of Texas should be granted the ballot.

There was another literary club at Oak Cliff High which was dedicated to poetry reading. Mr. Charles L. Syron was critic for this club, the Alborado Society.

Among the world's poets
Tributes are paid to Lord Byron,
Among the society critics
We pay ours to Mr. Syron (25, p. 43).

In one of the earliest programs, poetry was read by Miss Pearl Wallace. She was to become Mrs. Pearl Wallace Chappel, a leading private speech teacher in Dallas. More about Mrs. Chappel is in the next chapter.

The Phi Delta Literary Society doubled its membership by 1916 (26, p. 41). Mr. Wray continued as advisor, and the efficiency in public speaking increased along with the membership. On March 8, 1917, one hundred and twenty-five people came together to hear a program done by the Phi Deltas. The opening address dealt with being prepared for life. A debate followed. The topic was, Resolved, that the United States should place an embargo on munitions of war to the belligerent nations of Europe. The closing address also concerned preparation for life. The Phi Kappas debated
Dallas High twice that spring. The topics were of this nature: Resolved, that the president of the United States should be elected for a term of six years and would be ineligible for re-election. The other was, Resolved, that free trade is better commercial policy for the United States than protection.

There was also something new at Oak Cliff High. A Congress convened. They modeled their constitution after the one of the United States. Their calendar read as follows:

1. Increase of the army and navy of the United States.
2. Extension of suffrage to the junior girls.
4. Prohibition of interstate commerce in products of child labor.
5. Abolishment of all Federal pensions.
6. Bonds for a park before the Union Station.
7. Campus patrol (26, p. 45).

The yearbook in 1916 reported that Miss Baker's Anti-Tobacco League was still a complete success. Short talks were still being made by the members, and more and more were signing the pledge. If one were judging a persuasive speech by results, he would have to say "well done" to the speakers of the Anti-Tobacco League. Outside speakers were brought into their meetings. Rev. Glen Sneed and Judge Quentin D. Corley were two guests who spoke against tobacco. Miss Baker was able to report that

The year closes with a feeling of satisfaction in the hearts of every member. The existence of the league whose roll contains the names of the most prominent boys in the high school serves as an instrument in influencing the younger boys from the use of tobacco in any form whatsoever (26, p. 34).
The principal, Mr. Adamson, sponsored a declamation contest. He gave ten dollars as prize money: seven dollars and fifty cents to the first place winner, and two dollars and fifty cents to the second place winner. The contest was held for the public at Central Baptist Church in Oak Cliff.

Adamson High never had the dynamic theatre leaders that Dallas High School had from the beginning. A French teacher, Miss Helen Aduddel, directed the senior plays, but a special elocutionist was never employed (22). Adamson High could practically be labeled a debate school until Mrs. Wanda Banker joined the faculty in the nineteen-thirties. Until then the prime interest was in debate and forensics. Oak Cliff High has remained an unusual school, though, in the fact that many of its graduates came back to teach there. Today, a large percentage of the teachers at Adamson were Oak Cliff High graduates (22).

Continued Activities at Dallas High

Over at Dallas High School the Congress was still debating with the Forensic Society. Two public debates were arranged in 1913. One was with the Terrill School. This was an outstanding private boys' academy.

One of the private schools which has left its impression on several hundred of the town's prominent citizens today was the Terrill Preparatory School founded in 1906 by Menter B. Terrill. Before he came to Dallas, Professor Terrill had for seven years been President of the Denton Normal, now North Texas State University (29, p. 304).
More about the Terrill school will be explained in the next chapter because the speech teacher at Terrill was also a private elocution teacher in Dallas. The debate between Terrill school and Dallas High was called off because of the selection of judges. These debates were important to the students, and the outcome was considered consequential. Therefore, the judges were a significant detail.

The Phi Kappas continued their work. A father of one of the boys on the squad, Louis Hexter, arranged for a special Louis Hexter medal to be given for orations. Hexter, of course, is still a prominent name in Dallas real estate (6, p. 31).

As the years passed, the debates continued: Resolved, that Ireland should be granted home rule; Resolved, that a minimum wage in factories, workshops, and department stores should be provided by law in the states; and Resolved, that there be federal prison reform. The literary societies at Dallas High continued debating against one another. Miss Rowe's Forensic Club was the champion in 1914. Miss Rowe, by the way, at this time had found time to direct a play as well as direct the Forensic Club. The play was a Japanese play entitled *Princess Kiku* (7, p. 26).

The greatest accomplishment in speech made in 1914 was the sending of a Dallas High School debate team to Austin to debate in the state University Interscholastic League contest for the first time. Mr. Tomkies was still the critic.
"Charles D. Tomkies coached more winning teams than any one in Texas" (7, p. 24). Dallas had won the district by defeating teams from Tarrant, Cleburne, Waxahachie, Denton, and Springtown counties. In Austin that year, Dallas lost only to an Austin school. Nevertheless, the students returned in grand spirit, and a mock debate was held in their honor on their return. The subject was, Resolved, that land is more necessary than water.

The year 1913 had brought Mr. George Medders to Dallas High. He helped Miss Rowe with the senior play, The Vicar of Wakefield, by Oliver Goldsmith. Mr. Medders was one of those dynamic speech people for whom the students held so much admiration. The 1915 annual was dedicated to him. In this annual Mr. Medders was listed as a director of dramatics as well as an English teacher. This was the first time in an annual that this was done. He completed his theatre season with the play, Rip Van Winkle (8, p. 23).

Wallace, in his history, stated that one of the prime objectives for giving a play in a high school was to raise money (37, p. 595). Because of the classical natures of the plays given at Dallas High School, it could be questioned if raising money were the drama department's main interest. However, on March 12, 1915, a type show was presented that was created only for the raising of money, and this type show was eventually produced by almost every Dallas high school in order to make money for the school. This was the
minstrel. Everyone with any talent participated. It was the real money-maker of the year. There was always a cast of hundreds, and interest ran high. Mr. Medders directed the first minstrel which included such songs as "I Dreamt I Dwelt in Marble Halls" and "Then You'll Remember Me."

"The bottomless pit itself could not contain enough adjectives to properly describe the Dallas High School Minstrel. It promises an evening of hilarity and the most beautiful girls in Dallas" (8, p. 13). The opening and closing acts were created by the director, and the middle acts were written by the students. Surely this show rivaled anything playing at the Jefferson Theatre, which then boasted high class vaudeville and Fox feature films. Louis Hexter, who covered the school theatre scene as well as the local playhouse scene, was the dramatic editor of the annual that year of 1915 (8).

Miss Rowe received the honor of having the 1916 annual dedicated to her. More and more plays were added to her credits. She gave the Irish play, Tig of Thorn, and the Philomatheans under her direction did a Russian play. Lend Me Five Shillings was also presented, along with The Rivals. The now-prominent businessman, Louis Hexter, starred in the senior play of 1916, Mame Sans-gene, by Victorian Sardou. The play had a French background, and it was chosen for its literary and historical values. The Philomatheans studied techniques of production while producing. The little theatre
group at that time created a challenging contest. Members would do character imitations and interpretations. Points would be awarded according to the actor's ability in interpreting the character. At the end of the semester the one having the most points would win (9, p. 40). This club had a closed membership of twenty-five, and a high scholastic standing had to be maintained in order to remain in the club.

There obviously was total cooperation between the drama and forensic clubs. The drama club did make some money each year, and the proceeds in 1916 were used to create a fund to purchase an emblem as a token of recognition for the high school debate teams. Because Mr. Tomkies' debaters were doing such outstanding work, not only the dramatic club was remembering them. Mayor Wozencraft offered a cup to the best team, and it would represent the district in the Interscholastic League contest. The Wozencraft Cup was first sent to the Phi Kappa team who won the debate: Resolved, that a constitutional tax of one mill, equally apportioned, should be levied for the support of the state institutions of higher education and that supplementary appropriations by the legislature should be prohibited.

After the debate, Louis Hexter spoke on the topic "National Hysteria." He closed his oration with a prayer for Europe and for peace. History tells us that his prayer was not answered as he wanted because war came in 1917.
Another New High School

In 1917 the threat of war hung heavily over the world. Over the debate squads of Dallas High and Oak Cliff High, there hung another threat as well. Forest Avenue High School opened, and it was to have the wealthy and highly intelligent Jewish students in its student body. In fact, Dallas High not only lost some of its top debaters, but also the school lost Miss Rowe and Mr. Tomkies to Forest High. The new school cost three hundred thousand dollars to build, and in it was an auditorium which was the largest and most thoroughly equipped school auditorium in the South (19, p. 4). The auditorium seated twelve hundred people in opera seats of mahogany. It even had draperies. In 1917 when this school opened, there was a teacher on the faculty by the name of Wiley Parker. Mr. Parker eventually became principal of Forest in 1921 and continued in this position until 1944 (30, p. 243). He died at the age of ninety-four in 1970.

There was very little shift of school personnel in the Dallas system. This made for more stable and expanding speech departments. Teachers such as Miss Rowe and Mr. Tomkies at Dallas High, and later Forest High, and Miss Baker at Oak Cliff High were all destined for long teaching careers in Dallas. In fact, Dallas had a number of these "sparks" which flared for many years. These people would
create, and then nurture, and then observe growth in the forensic and drama departments.

Mr. Tomkies, with a nucleus from the Phi Kappas at Dallas High, organized the Hamilton Literary Society for debating at Forest. Of course, with this core group Forest was equipped to start inter-city debates immediately with Oak Cliff High and Dallas High. On March 23, 1917, they debated, Resolved, that the labor unions, as they are now organized, are sound in principle and deserve the support of public opinion. At Forest a Senate was organized. The sponsors were Mr. E. B. Comstock and Wiley Parker. The yearbook expressed the need for the Senate thus:

There is a story of a picturesque character in American history, who, born upon the rugged lands of Western Virginia, was said to gather the farm animals in his mother's barn and much to their edification declaim masterpieces of poetry and prose. Henry Clay felt the need of training in speaking and the most adverse circumstances did not prevent him from acquiring it. Forester, with better chance, formed the Senate (19, p. 42).

Drama was taken care of at Forest by Miss Eva Green who sponsored two clubs: the Musical Dramatic Society, and the Shakespearean Club. The first play to be given in the incomparable auditorium was A Boston Tea Party. This was produced on February 21, 1917. Later that year, She Stoops to Conquer was given. Miss Lois Boli was a member of the cast. Miss Boli was a class favorite and class beauty at Forest High School. Now, she teaches a children's theatre course at SMU. She recently retired
from teaching elementary speech arts for over forty years in the Dallas schools. There will be more of Miss Boli in the chapter devoted to the speech arts in elementary schools. Lois Boli, with others, participated in the Christmas stunt program which was to become an annual event at Forest. All of the dramatic productions at Forest were enhanced with music from the Forest Philharmonic Orchestra. Many of the plays, such as She Stoops to Conquer, were repeated for women's clubs in Dallas (19, p. 31).

Forest Avenue High in 1917 sponsored the first Interscholastic League meet in Dallas. Truly, the city of Dallas seemed to be in a prosperous and happy state. The Tenison Bank boasted six hundred thousand dollars capital. The thriving jewelry store, Arthur Everts, could offer gifts as high as two hundred and fifty dollars. While students were debating, mothers were home using their new Hoover suction sweepers (19, pp. 53-54).

In the enterprising city of Dallas in 1918, Miss Green decided to start the semester at Forest Avenue with Much Ado About Nothing. The Shakespearean Club had thirty-five members and was ready to start to work. However, a historical event changed all plans. The title of the proposed play was very timely. It was "much ado about nothing" compared to what had to be done about something, the war. The Shakespearean Club ceased rehearsals and started knitting and sewing for soldiers. "We feel that in doing
this rather than Shakespeare at this time of crisis, we are the more aiding our school and our country" (19, p. 62). There were still, however, some productions. In between bandage rollings, a minstrel was given. The war influence was there with such songs as "How You Gonna Keep 'Em Down on the Farm?" The title of another selection was quite intriguing, "In Nineteen Sixty, You'll Find Dixie, Looking Just the Same." The Chimes of Normandy, an operetta, was also given, and the play, American Girl on Trial, was produced (19, p. 75).

Miss Myra Brown arrived at Forest High in 1919 and organized the Standard Debating Society:

The society stands for work. It recognizes the fact that the works of man are never perfect and that youth is the time to begin work. Its membership, which is democratic in spirit, is not held together by the cold letters of authority, but linked and bound by the strongest cords of fellowship. With its foundation laid and the hearty approval of the school, the society hopes to accomplish much (20, p. 48).

Mr. Stanley Marcus, of high-fashion fame, was a member of that society.

This same year an elocutionist, Mrs. Mary Ross Coble, was hired to direct the plays at Forest, with the first one being Mr. Bob. Mrs. Coble is still alive, and in an interview she commented about the play. A gentleman came backstage after the production and asked who in the cast were professionals and who were students. Mrs. Coble said that she told him they were all students. The quality of
the production caused many to think that professionals were on stage. Later on in the year, another outstanding play was presented, The Professor's Predicament, which dealt with a nearsighted professor (2).

The class play of 1919 was Green Stockings. Mrs. Coble directed this delightful comedy by A. D. U. Mason. The scene was laid in England in the time of the Boer War. The plot dealt with the custom whereby an elder sister was compelled to wear green stockings at the wedding of a younger sister provided she herself happened to be unmarried or unbethrothed (20, p. 46).

There was much drama at Forest High. Miss Green still sponsored the Shakespearean Club, and they produced Macbeth in 1919. Still making financial gains was the Forest Minstrel. On February 14, 1919, the minstrel boasted the best end men of all time. The yodeling number got special mention in the yearbook, and toes tapped to "Tulip Time" and "You'd Be Surprised." The first three years of accomplishments in speech and drama at Forest could be summed up by borrowing the motto of the Shakespearean Club: "Work first, then play" (20, p. 46).

Continued Activities at Oak Cliff High

Miss Elizabeth Baker, on the other side of town, was still promoting crusades for clean living at Oak Cliff High. In 1917 the Anti-Tobacco League was still growing in
membership and effect. Now several male teachers had joined. A club called the Forum was also organized to represent the school in state debating contests. It was meant to be as active as the Forum in Rome. Membership was available to any boy who wanted to make himself worthwhile. One of their first debates was, Resolved, that moving pictures are harmful to the average high school student. It is needless to point out that the sponsor of the Forum was Miss Baker. The girls were not forgotten by Miss Baker; the Charmain Society was created for them. This was a literary debating society which chose to discuss, under the guidance of Miss Baker, national prohibition, equal suffrage, and permanent peace (27, p. 37).

Phi Delta was still led by Mr. Wray. This organization sponsored an oratorical contest on May 1, 1917 which gave a gold medal award. A congress began meeting at Oak Cliff High that same year, and a memorable party was held in January to entertain the membership. It was a colonial party to which each member who came represented some colonial character. Historical charades were played, and everyone danced the Virginia reel (27, p. 40).

When the new decade started, Miss Baker continued coaching debate at Oak Cliff High. She arranged for a Silver Loving Cup to be given each year to the best debater. Oak Cliff High in 1920 also got on the bandwagon, so to speak, and gave their first minstrel. It was called the Jazz
Johnnies Jubilee. Moments of music were provided by Durward Cline and his band. Durward Cline was a student then. He later became the proprietor of the still successful Cline Music Company, and his band still plays for parties and dances in the Dallas area (28, p. 24). Miss Addadl continued teaching French and directing plays. The 1920 yearbook listed Private Secretary and A Pair of Sixes as the two senior class plays (28, p. 32).

More Activities at Dallas High

Even with the competing forces from two other high schools, the years before the roaring twenties at Dallas High School were very productive. The congress took a stand for class yells on and off the athletic field. Also, Myron Everts, whose father owned the largest jewelry store in Dallas, was on the squad which debated in 1915: Resolved, that a constitutional tax of one mill, equally apportioned, should be levied for the support of the state institutions of higher education and that supplementary appropriations by the legislature should be prohibited. The squad also had mock debates because on January 12, 1917, the topic read, Resolved, that a large rat with a small tail can go through a hole quicker than a small rat with a large tail (10, p. 21).

In 1915 there was an opportunity for all the young ladies to star in a picture with America's darling, Mary
Pickford. The *Lone Star Princess* was going to be the first big film produced in Texas. One hundred and ninety-nine young ladies were needed to support the star. The girls at Dallas High were given the opportunity to audition (8, p. 27).

Debate was foremost at Dallas High as far as outside interest was concerned. By 1917 the Wozencraft Cup was still being coveted, and George W. Dealey, publisher of the *Dallas Morning News*, gave a medal to the best individual speaker. The Phi Kappa contest on May 8, 1917, drew the largest crowd ever to witness a forensic contest in the school (10, p. 125). The four speakers were heard, and each met with enthusiastic applause, mingled with cheering. The Philharmonic Orchestra of Dallas High furnished numerous renditions of popular and national tunes. The Wozencraft Cup went to the team which won this debate: Resolved, that all revenues, federal, state, and local, should be derived from a single tax on land values, constitutionality granted. This team was the best from Dallas High, but they did not go to the state meet. Oak Cliff won the district meet that year (16, p. 122).

The Little Theatre at Dallas High was extremely active during the year 1918. Miss Fairfax Nesbit, former television editor of the *Dallas Morning News*, was an active member. She said her love of drama was first stimulated by her participation in drama at Dallas High (24). Mr. Medders directed *Twelfth Night*, and later on he again directed the minstrel. Mr. Medders said that he was going to have all
types of special acts, and a new comic number using boys dressed as girls was planned. The curtain opened to a cabaret scene with the stage full of beautiful girls singing "Hail, Hail, the Gang's All Here." Later that year Mr. Medders repeated a play that he had done several years before, Prince Chap. He found it well suited to the abilities of high school actors and actresses and also pleasing to a large school audience. For the last production that year, he repeated the first play recorded, Idyls of the King. The annual of 1918 commented that the years of success of the Little Theatre were largely due to the efforts of Mr. Medders. The year 1918 was to be his last year at Dallas High, for he left to join the war effort at the end of the semester in 1918 (11, p. 23-24). Fortunately for the Dallas school system, Mr. Medders did return from the war to join the faculty of that new and progressive high school being planned, North Dallas High School. However, before Mr. Medders left, he wrote the following poems for the 1918 annual. Both were read in an assembly program.

The Kaiser

K is for kiss, a word we all love
A is for Alice, as pure as a dove
I is for incense, so fragrant and rare
S is for Sammies fighting over there.
E is for England, flirting with fate
R is for republican and here I may state
   The word as a whole is one we all hate.
The Kaiser

1

When I grow a little wiser
I'm going to get the Kaiser
I'll board a ship for France
I'll take my gun and lance
And when Kaiser Bill
Comes down the hill,
I'll shoot him in the pants.

2

I'll rope the Kaiser's neck
I'll drag him back to deck,
And bringing Kaiser here,
I'll keep my gun so near;
That when Kaiser Bill
Tries to escape
I'll shoot him in the rear.

3

When I get the Kaiser home,
I'll crack his ivory dome
I'll ask him how his warfare goes,
And then I'll punch him in the nose
And Kaiser Bill
Will get his fill
Of how he treats his foes (17, p. 11).

The quality of the poetry might be questionable, but
the spirit of Mr. Medders certainly was not. In fact, the
spirit existing in the three Dallas high schools was cer-
tainly a factor which helped in continuing and in promot-
ing the speech and drama program in Dallas.
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CHAPTER VI

ELOCUTION TEACHERS INFLUENTIAL IN SPEECH AND DRAMA EDUCATION IN DALLAS

Many speech and drama professors agree that the elocutionists definitely made a significant contribution to speech education (17):

The private school of elocution was destined to carry most of the responsibility of speech training in the latter part of the nineteenth century; the teachers themselves transmitted the influence of the early elocutionists to twentieth century speech education in America (22, p. 199).

In fact, these teachers were the source of vitality and originality that came to the field of speech education. Maybe it was because they were would-be vaudeville performers, who had too much culture, family background, and prestige to join the forces of life upon the wicked stage (19). Nevertheless, they were true artists. Dallas certainly had its share of these well-trained elocutionists who influenced the public schools and the cultural environment of the city.

The teacher who was often an itinerant gave lectures and programs of readings in addition to his work as an instructor. He often gave private lessons in several educational institutions in an area. Sometimes he set up his own private school of elocution (22, p. 180).
It is necessary to understand that the early elocutionists in Dallas did all of these things mentioned above. They had what might be termed formal schools of elocution. There was not just a shingle in front of the house stating "Lessons." There were studios with schedules, courses of study, and diplomas at the end of the chosen course. Senior recitals were held for the graduates, and many of these schools gained state accreditation as recognized private schools meeting the requirements of the state.

The work of Mrs. O. D. Woodrow with Dallas High and of Mrs. Mary Ross Coble with Forest Avenue High has been explained. There were others who taught in other institutions, and all of these ladies were well known as readers and speakers in Dallas society. The fact that they were readers, speakers, and performers themselves made them a necessary part of the society of that day. "It was an ideal time for such a movement to flourish. It was the period often referred to as romantic; the potential for the development of the greatest free, educated people seemed self-evident" (22, p. 178).

Because these elocutionists were such fine performers themselves and because they filled a part necessary for the raging cultural development, derogatory remarks about them were difficult to make. Nevertheless, as education became more and more formalized, it was recognized by school boards and college speech departments that the elocutionists
were teachers who had not had the academic training that educators of that time thought teachers should have. They did not have a formal degree meeting specific qualifications. They were just graduates of other schools of expression. In other words, these elocutionists were considered teachers with inadequate educational backgrounds.

The field of speech up to 1890 had been for the most part disorganized, and in the hands of the professional elocutionists, who apparently had no concept of the educational values in the subject. By the end of the three decades the professional organizations were taken over by the academic teachers, not of elocution, nor entirely of public speaking, but of speech. The teaching of speech had moved from the itinerant elocutionist and the private schools, interested in public performance as a form of entertainment, to the high schools, the colleges, and the universities and had become a respected academic discipline with a status equal to that of any other subject in the curriculum (22, p. 180).

Still today there are many communication arts department chairmen who would be very careful in making any critical remark of elocutionists because these teachers were not frauds. They knew their business. Many heads of communication arts departments would readily agree that some of the elocutionists were better speakers than some degreed academic teachers of speech today (18). Those in Dallas were all excellent speakers and performers. I have heard many of the ones whom I shall discuss in this chapter. I have studied with a number of them myself, and they were well-organized, dedicated taskmistresses who expected perfection in performance. As a member of the student body of
an elocution school, I realized that a student could never fail in preparing his homework, which usually consisted of physical exercises for relaxed movement on stage, vocal exercises for voice strengthening, and, of course, the never-ending memory exercises. These exercises would seem very stilted and artificial today in speech classes, but the fact remained that these teachers were artists as well as teachers in their field. That is not always true today with the members of accredited speech faculties.

The deans of elocutionists in Dallas were Mrs. Daisy Cocke and Mrs. O. D. Woodrow. Dr. Mary Elizabeth Crow used Mrs. Cocke as a subject for her dissertation in 1964 (4). Mrs. A. A. Cocke held a B. A. degree from Chicago University and a degree from the Columbia School of expression. She was the first president of the Dramatic Readers' Club organized in 1915 in Dallas. This club which still functions today was the elocution teachers' organization. These teachers would meet and perform for one another. They were extremely critical of one another; so the presentations were laboriously prepared. Nevertheless, the preparation was a labor of love. Their lives were dedicated to fine and precise presentations. Because I am a former student of Mrs. O. D. Woodrow, I am an honorary member of the club. It is truly an experience to hear these not quite elderly ladies still rise to their feet to express themselves in eloquent style. They are able to speak extemporaneously,
but a grand style of delivery is used. The minutes of the club are written like poetry and are read as though they are an oral interpretation exercise. Eloquence is still the key word, but because these ladies have also been students of literature, sociology, and psychology, they do not slight content. In other words, something may be stated poetically; nevertheless, these ladies know what they are saying, and content is important to them. They are not just wrapped up in words and the pronunciation of them. The words hold meaning for them, and they are aware of literature—be it classical or contemporary. Some of my students performed for the club, and my students were actually inspired by these ladies of the past speech and drama world. My students also wished to know if these ladies were always so speech conscious. Do they ever slip? The answer is "no." Good speech with an elocutionist is a way of life. It may sometimes sound artificial, but it is not a "front" with these teachers. They are sincere in everything they say and saying it in a perfected style is just a way of life.

Mrs. O. D. Woodrow, Elocutionist

Mrs. O. D. Woodrow had an elocution school at 1203½ Main Street in Dallas. A former student of Mrs. Woodrow's made this statement to me: "Anyone who was anybody would get on the trolley and go downtown on Saturday morning to study with Mrs. Woodrow" (21). I studied with Mrs. Woodrow
at her school of elocution when she had moved her studio to Abbot Street just off Knox Street in north Dallas. The school was in a large mansion-like columnar house which proudly wore the sign, Woodrow School of Expression. This was in the late nineteen thirties, and elocution had become known as expression. The large fifty-foot-long room contained a platform at one end and a Victorian chair for Mrs. Woodrow at the other end. The room also had beautiful ornate antique furniture. A student would mount the platform and recite with a voice which could easily be heard by Mrs. Woodrow who seemed to be seated an eternity away. One had to project in rounded tones not yell in a brash manner. As a young child, I assumed an aura of dignity in the presence of Mrs. Woodrow because one just had to do this. I really should say that one wanted to do this because Mrs. Woodrow expected it.

There were always the exercises in pantomime. Broad gestures had to be made, never any jerky, meaningless ones. Mrs. Woodrow wrote in the margin of the typewritten pantomime instructions what gestures were required for a particular pantomime. She taught freedom of movement in this stylistic manner.

There were orations to be memorized and delivered. These were never original. A child of ten was not qualified to write his own speech. A student memorized the tried,
true, and tested words of a renowned orator. Again, gestures were noted in the margin.

Lessons with Mrs. Woodrow were not void of comedy and humor. Humorous readings were high on the list of good teaching materials. I am still using some of the humorous materials given to me by Mrs. Woodrow as entertainment at women's luncheon clubs, civic clubs, and church socials. Using the Woodrow technique of interpretation with the correct instructions in timing and voice characterization, a simple, humorous statement could provoke laughter. In other words, the style of delivery would make for smooth comedy. This technique is used daily on television now.

The theory then of elocutionary or expression training might be summed up in this way: One learned something stylistically; then it became such a part of the person that one could use that technique anywhere.

Mrs. Woodrow did the bulk of her teaching through private lessons rather than class lessons. She did not teach only children, but adults were known to have studied with her. Too, whenever an elocution teacher would move to Dallas, she would study with Mrs. Woodrow for added preparation and in order to acquire those sacred readings of hers. One can see that appropriate readings were important, and these good readings were not available just anywhere. One had to search for them, and Mrs. Woodrow's large file cabinet represented years of accumulated readings and monologues.
from all sorts of sources. Having proper material is always a problem with speech people. Saying the right things in the right way is the whole secret of effective communication regardless of historical time.

Mrs. Woodrow was part of the community. Clippings from the Dallas Morning News found in an old scrapbook certainly substantiate this statement. When North Dallas High School opened in 1922, Mrs. Woodrow was on hand to launch the English department properly with some scenes given from Othello (5). These elocution teachers themselves were their best advertisers. When one heard them, one was prompted to think, "I wonder if I could learn to do that." Mrs. Woodrow had plenty of students and presented them at recital teas during the years. She taught right up to her death in 1950. She was over eighty years of age, was still teaching, and was still projecting with the golden rounded tones of eloquent speech.

Miss Juanita Laney, Expression Teacher

Before studying with Mrs. Woodrow, as a preschool child I studied with a graduate student of Mrs. Woodrow's, Juanita Laney. I mention Miss Laney mainly as an example of one who taught privately and also was part of a school faculty. Miss Laney came in once a week to a private kindergarten and first grade school and taught expression in a class. Many kindergartens functioned in a platoon system during
the twenties and thirties, with special teachers coming in. At the end of the school year Miss Laney was responsible for the end-of-school program. I studied privately with her. In going through my lesson books, I found a typical lesson:

Lesson 1

A's

Long a as in ate mate fate
Kate hate
late rate

Kate my class mate was late

Vocabulary

theatre
museum

Hands

Supine: palms up
Example: Come to my party
Prone: palms down
Example: Bless you my children

Lesson 2

A's

Short a as in cat pat fat
sat bat
mat rat

The fat rat cut the mat
Feet Positions

1st position of feet: step one step forward
2nd position of feet: step one step backward

I also located a poem with gestures marked by each line:

Green Apples

Bill said, Don't eat 'em but I did. (shake finger at audience)
Somehow, I wish I hadn't now (frown)
They's good while you eat, not so sweet (laugh)
But good, Bill said I never should (shake head)
Green apples look so nice, but they're not (shake head)
They make the worstest tummy ache. (rub tummy)

The obvious directions for properly reciting this poem are put in parentheses.

Mrs. Pearl Wallace Chappell, Speech Teacher

A charming lady who attended Southwestern State University in Georgetown in 1908 found her way to Dallas and became a student at the Cocke School of Expression. She enrolled in the teachers' course with Mrs. Cocke, graduated, and finally founded her own school in 1915, the Oak Lawn School of Expression. This lady was Mrs. Pearl Wallace Chappell who headed her expression school on Oak Lawn Avenue until 1920 when she opened the Dallas Academy of Speech and Drama in downtown Dallas. Then she moved her studio to Cole Avenue in 1935, and there she taught until her death in 1969. She really did not have formal classes the latter part of her life, but the Barn in the back of her home on Cole Avenue was still being used as a rehearsal hall for various community theatre groups. Her influence was definitely still
there. When a theatre group went to the Barn to rehearse, the cast could never resist going to the main house to see Mrs. Chappell. One always learned something when talking to her. She served the community in theatre and culture as she taught her many students (16).

Mrs. Chappell taught speech and drama privately, but she also had student theatre groups working at all times. She was always trying some new approach to presentation; therefore, she was definitely out in the community with her students and her productions. One later successful theatre venture was the Chappell Strolling Players. These players were appropriately costumed and presented at shopping centers and community halls for passing theatre patrons to enjoy.

Mrs. Chappell really did not call herself an elocutionist or an expression teacher. As early as 1920 she called her school the Academy of Speech and Drama. Mrs. Chappell never ceased to be a student of the speech arts. She continued studying drama and speech at Southern Methodist University for most of her life. One day, early in her career, she enrolled in one of the first psychology courses ever offered at SMU. This course was destined to change her attitude toward teaching and speaking. This was when she began to study the man as well as the speech, the character as well as the lines. People who studied with both Mrs. Cocke and Mrs. Chappell declared that Pearl
Wallace Chappell was ahead of her time. She believed in good style and good delivery, but still the personality, so closely associated with speech, must be considered.

Mrs. Chappell wrote the Chappell Normal Course of Speech Training. This was never published, and parts of it actually were never written down. She was too busy teaching this original approach to speech training to take time to publish it. However, some of it was written, and a lesson example will be presented later in this chapter.

I never studied with Mrs. Chappell, but I did study with a former student of hers, Mrs. Chester Howard. Mrs. Howard used the Chappell course, and I do have some of the lessons (19).

As previously stated, Mrs. Chappell believed in taking her students to the community for productions. She wrote an Easter Pageant casting her students in the leading roles, using a church choir, and also using a hundred or so extras from the community who wanted to be in a Chappell production. All in all, there were about two hundred and fifty people involved in putting on the pageant which was produced at Laural Land Cemetery at sunrise Easter morning 1934, and it has been presented there at sunrise every Easter since. Mrs. Chappell directed this pageant until 1968. In later years her daughter, Mrs. Ethyl Glenn, assisted. In 1969 I took over the direction and presently have directed three of these pageants. When the spring recruiting programs for
During my teenage years I studied with Mrs. Chester Howard. Mrs. Howard was a student of Mrs. Chappell at the pageant are started, I realize what a creative and tireless woman Mrs. Chappell was.

In the late nineteen forties Ethyl Glenn and her husband, Bob, became a part of the Dallas Academy of Speech and Drama. With the academy, they directed the Dallas Little Theatre group. Later, there was the Knox Street Theatre. From these Chappell theatre groups have come such notables as Cliff Robertson, Jane Mansfield, Linda Darnell, and Dorothy Malone.

Mrs. Chappell was also a book reviewer and lecturer. Several ladies' clubs built their programs around her reviews. It was an intellectual, spiritual, and emotional treat to go to the big Chappell house on Cole Avenue, sit in the elegant living room, and hear Mrs. Chappell bring to life a novel, biography, play, or historical survey. The last years of her life were spent in a wheel chair. However, not being able to stand in a proper and dynamic manner did not detract from the eloquence, charm, and knowledge displayed by Mrs. Chappell. Many tributes have been paid this grand lady of speech. One such is the Wally Award given each year to the most outstanding actress and actor in Dallas Community Theatre circuits.

Mrs. Chester Howard, Expression Teacher.
Oak Lawn School of Expression in 1918. She also studied with Florence Whitehead, the ageless actress from Los Angeles, and then she studied at SMU. Dr. Harold Weiss was head of the speech department at SMU then, and he was a great supporter of the elocution teachers in Dallas. He realized and respected the talent of these ladies who so often took speech courses at SMU (23).

Aside from private students, Mrs. Howard was part of the faculty of the Terrill School for Boys, as mentioned before. In the afternoon, Mrs. Howard would spend several hours training the boys in debate, oratory, extemporaneous speaking, and drama. These elocutionists could do everything. If one spoke, one could act. If one acted, one could speak publicly. They were qualified to teach all facets of speech. In fact, Mrs. Howard even had classes in speech therapy. A speech therapist of today claims that anything done in speech therapy before World War II was poor quality. However, a therapist is quick to admit that these ladies did no harm, and in many cases, they did as well as certified therapists would have done. Since many speech problems within individuals are psychological, a session with someone who cared and listened could be the proper therapy.

In the nineteen twenties Mrs. Howard directed the Howard players in productions usually presented in Highland Park Town Hall, since she was a resident of Highland Park.
Saturday morning was the highlight of the week for any aspiring actress or actor in Dallas. Saturday was class time for the Howard Players. With such a small amount of rehearsal time, it was amazing to see the three-act plays which would evolve from the group. Mrs. Howard taught in the north part of town; so she was a great influence on the student body of North Dallas High School. The leaders in speech at North Dallas were often Howard students.

Mrs. Howard was a remarkable mimic. She actually did not hold to the dignity that might be observed in Mrs. Woodrow but was perfect in her speech, with a mischievous twinkle in her eye. She was able to do many dialects and many impersonations. Mrs. Howard said that she never lost an opportunity to find new materials. When a vaudeville act came through town, she would be found backstage trying to beg, borrow, or buy material from whoever was performing. I, personally, am still entertaining with some Howard readings and monologues. They are very witty and timely. She specialized for a while in Negro dialect readings. When the Minstrel King came through Dallas with his act, he promised that, when he retired, he would send her his material. This he did. Mrs. Howard said that she also corresponded with elocution teachers all over the country to find more original readings (19).

Mrs. Howard also had a night class for businessman who needed lessons in public speaking. She was functioning in
Dallas long before Dale Carnegie. Then, too membership in the Play of the Month Club was a large part of Mrs. Howard’s life and work. This group, more ambitious than the Dramatic Readers’ Club, was organized to give more opportunities for performance, and each month a play was prepared by one of the members. Mrs. Howard has retired from teaching expression, but she has remained a dear friend and a tremendous influence in my life. She probably was the real reason I chose the field of speech as a profession. Several of her students can make the same claim. They are scattered all over the country teaching speech in colleges and universities.

Following is an example of a Howard lesson taken from the Chappell Course of Study:

Lesson 1

Vocabulary:

narration: to relate or tell a story
His narration of the story of 'Treasure Island' held the boys spellbound.

description: to make something clear in detail
His description of the man gave the police a clue.

exposition: to explain
People did not see how he reached Canada as he made no exposition.

argumentation: to express disagreement
Argumentation seems to be a bad habit with some people; they disagree with everything.
Diction:

Exercise for flexible lips: speak each four times oo-ee; oh-ee; aw-ee; aw-ah; bo-pee; bubble-babble-pebble rub-a-dub; Bob caused the hub-bub hip, hop, pip, pop, tip, top, pop-corn

Gesture:

Anticipation: voice is high, sweet; face: horizontal; eyes: sparkle; hands: clasped and one extended supine; feet: advanced
Example: I think that my uncle is going to send me a birthday check.

Public speaking:

The four forms of discourse are: narration, description, exposition, and argumentation.
1. A narrative is the relation of a number of things that happened in regular order.
Assignment: Make a narration about one of the days of your vacation.

Other Expression Teachers

There were other outstanding teachers in Dallas. Ella Mae Keith O'Brien taught expression at the Far A-Way Studio. Found in an old scrapbook, a clipping from the Dallas Morning News in 1936 told of one-act plays given by the students of Mrs. O'Brien (12). Mrs. O'Brien was a noted reviewer and reader. In fact, in interviewing members of the Dramatic Readers' Club, many of them said that Mrs. O'Brien's prime interest was in her own performances. She was an excellent book reviewer (19).

There was also the Switzer School of Music and Expression. David Switzer taught music in the school, and his mother taught expression. There are still members of the
Dallas Dramatic Readers' Club who came from the Latimer school, which had a large number of graduates.

New Programs in Dallas

An historical event in a roundabout way caused some added speech training and added culture in Dallas. It was the Great Depression. Department stores were desperate for customers; so various methods of getting people into the stores were tried. Two types of programs evolved in the nineteen thirties. One was the book review, and the other was the teenage theatre. Miss Evelyn Oppenheimer, who still reviews books in Dallas, had an easy time convincing Sanger Brothers Department Store that they needed an attraction in their store:

In the winter of 1936 I opened the first public oral book review series of programs in the United States. A Dallas department store with an auditorium seating five hundred (later enlarged to eight hundred) was the sponsor. The original plan called for a program once a month. Instead, the schedule came to be once a week, with repeats on Saturday afternoons or at night during the war years (20).

Miss Oppenheimer pointed out another reason why the depression created the department store program: "The depression years of the 1930's had a fringe benefit of their own that was little realized at the time. Men and women turned, or returned, to the basis of personal entertainment; they stayed at home and read"(20). Actually, there was a third reason. The programs were free.
Evelyn Oppenheimer will appear again in this study when the Forest Avenue High School speech program is further explained. She is a noted speaker in Dallas today as she was in high school during the nineteen twenties.

Because it was free to the public, the Sanger Brothers Teenage Theatre flourished during the nineteen thirties. It was directed by Miss Pauline Wright, who was a Chappell graduate. The theatre group included interested high school students from all over Dallas. Each year the best actress and actor were given a scholarship to one of these schools: The Cocke School of Expression, The Dallas Academy of Speech and Drama, Woodrow School of Expression, The Latimer School of Expression, Switzer School of Music and Expression, or the Howard School of Expression. Wholesale merchants also gave awards (9).

The number of three act plays which Miss Wright was able to produce was astounding. The list included:

- The Bride of the Army (14)
- Cricket on the Hearth (14)
- The Landmark (written by a member of Dallas Pen Women)(10)
- Her Emergency Family (14)
- Tea Topez Tavern (6)
- Where the Cross is Made (6)
- A Ready Made Family (15)

There were other young ladies who graduated from elocution schools and who launched out on theatre conquests. Mable Marquitz directed the Goodlighters at St. Mathew's Cathedral (12). Then she directed the Footlight Players at the playhouse on Henderson Avenue (11). These groups were
in north Dallas, and they included many North Dallas High School speech students.

Young dramatic teachers were of unusual personalities. One, Miss Glyna Orr, was written up in the *Dallas Morning News*, October 8, 1934. She was not only teaching drama, but she owned the Dallas Rams of the American Football League. She was the only woman pro-football club owner at that time.

The Little Theatre Movement

Two other schools should be mentioned in concluding this chapter. They were not actually founded by elocutionists, but they did influence the Dallas scene in the nineteen twenties. The little theatre movement was afoot in Dallas, as well as in the entire nation. "Much of the impetus for change came from nonprofessional groups. Around 1912, several little theatres were established in emulation of the independent theatres of Europe" (1). Like its European counterpart, in attempts to revive the spirit of ancient Greece, the community drama movement began in America. Dallas offered to her citizenry the Dallas Little Theatre with Charles Meredith as the director. Mr. Meredith was well-known to high school audiences. He spoke to their drama clubs and classes. He also used the better students from the high schools in his productions. Not only did he use students, but in one play Mr. H. Bush Morgan, who taught speech and drama at Woodrow Wilson High School, was featured.
Meredith also used some prominent citizens from Dallas. He did *Waiting for Lefty* in 1935 and cast the well-known *Dallas News* cartoonist, Ken Hand, as Lefty (11). A jury was needed in the production of *The Night of January Sixteenth*. On opening night in the jury box sat such Dallas notables as Andres Patton, district attorney; Smoot Schmid, sheriff; Towne Young, judge; Grove Adams, judge; R. M. Vaughan, judge; William Liscomb, attorney; and Currie McCutcheon, attorney.

Charles Meredith opened an academy at the theatre in 1935. The theatre on Maple Avenue also held the School of Dramatic Arts (8). Edythe Renshaw, who was part of the faculty at SMU, taught a class for the academy. Many high school students were involved in drama classes at the theatre.

A gentleman by the name of Maxwell Sholes was the director of the prominent Oak Cliff Little Theatre (13). He did not have a private school with the theatre, but one of his favorite actors, Mr. Neal Fletcher, did. Fletcher and his brother were a Dallas vaudeville comedy team who opened the Fletcher Academy of Stagecraft in 1933 (3). They often entertained in high school assemblies. Fletcher married an actress and, with another theatre couple, the Fletchers opened a theatre in a tent on Haskell Avenue and called themselves the Madcap Players. All during the nineteen thirties, the Neal Fletchers and the Toby Gunns, with a host of supporting Dallas actors and actresses, ran this
tent show. Every week a three-act farce was presented in the tent with cheap prizes given in drawings during intermission. Dallas audiences then became too sophisticated to attend theatre in a tent; thus in the middle nineteen forties the Madcap Players closed their final curtain.

Fletcher is today a wealthy man. While visiting Canada in the late nineteen forties, he went to a Canadian fair and ate something there that was to change his life—a corny dog. He got the recipe and opened the first corny dog stand in the south at the Dallas Fair in the early nineteen fifties. That mellow voice coming over the loudspeaker at the fairgrounds urging people to buy the now famous Fletcher corny dog was Neal's, and the still stately actor sometimes may be seen working back in the kitchen.

Today, private dramatic training can be obtained from the Dallas Theatre Center, an extension of Trinity University. The theatre offers dramatic classes to children, teenagers, and adults. The elocutionists are gone, but their influence will continue to be felt in the history of speech and drama education.
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A financial crisis brought speech education into the elementary schools of Dallas (9). Dr. E. D. Walker said that in 1921 money was scarce; no more teachers could be employed; so more use had to be made of the teachers who were already a part of the Dallas system. Thus, the platoon system was initiated in the public elementary schools of Dallas.

There has been a pioneering spirit in the Dallas public schools which had made a number of contributions to education in Texas. In 1921 they introduced into the southwest the platoon system for elementary schools—an organization of class which allows the homeroom teachers to spend their entire time on fundamental subjects such as reading, writing, language arts and number work, with special teachers provided for music, art, physical education and speech (6, p. 303).

With the platoon system each teacher could have two homerooms. She could teach the fundamentals in the morning to one group while another group studied other subjects, and then in the afternoon she could handle another homeroom class whose members had taken the special subjects in the morning.

In order to use all the building, one hundred percent of the time, thus increasing the number of children which the building could accommodate.
and at the same time decreasing the size of the classes, the double platoon system was established (7, p. viii).

There were many educators who preferred the self-contained classroom where the same teacher was with the students all day. Nevertheless, the platoon system introduced formal speech classes to the elementary curriculum in the Dallas public schools.

A report from Hunter College made in 1922 stated that "most speech training for normal children in the elementary schools was incidental and occasional" (10, p. 481). However, in a Texas manual and course of study written in 1921, speech was recognized as being important, and it was not just recognized incidentally.

Good Speech Asks for a Hearing

Better Speech Week is a drive which asks for no money, but urges all patriotic citizens to rally under this banner: One country, one flag, one language. The English language is our most precious national possession. To love it and preserve it is our patriotic duty. Respect for our flag should carry with it respect for our language and loyalty to it. Let us use it, not abuse it. Speech Week is November 6-12, 1921. Better speech for better business, means better jobs. Slovenly speech is a poor advertisement. Better speech for better homes: all education should begin at home. Parents should practice and arouse good speech in the home. Consciousness of speech can incite a desire for improvement. The sooner begun, the sooner done. Better speech for better friends: good speech will open the way into the best of company. Many are the friends of a man who can talk well. Correct and pleasant speech is at once a social asset and social grace. Become a friend of good speech and good speech will make many friends for you. Respect your language and others will respect you. Better speech for better schools.
Everybody who prays for a better America, whether in school or out, whether a professional man, a show girl, or a mother of a family, should cooperate to raise the standard and improve the quality of our speech. The schools, through their students, are now attempting to arouse your interest and to enlist your support. Good speech awaits your answer. Language is not speech alone, it is the communication of ideas. No other exercise is so helpful in training a pupil to stand up and talk as the reproduction of stories. However, the public school teachers should be guided in how to tell the story. The work in language should be one with all the rest of the pupil's school work. By the third grade a student should have logical order of thoughts. Oral work is so important here. The students should memorize something each week. There is good character building in studying speech (4, p. 189).

Speech was not incidental in Dallas either in 1921. It became extremely important through Auditorium Activities, this new course in the platoon system which was going to be taught by the best elementary teachers in the system.

Selecting Auditorium Activities' Teachers

Dallas had always been careful in selecting teachers. This statement was from a teachers' handbook in 1920:

For some time it has been maintained that the state is hiring teachers for brains, but the wider observers of life have discovered that the feelings play an even more important part. We are entitled in our teachers' patience, sympathy, cheerfulness, encouragement, confidence and inspiration. A scolding, nagging, gossip who may know the dictionary entirely is as proper a candidate for dismissal from a teacher's position as is the most pronounced illiterate. Badly as such a servant cheats the public, she robs herself still more. For it is the nature of a person teaching to be affectionate, considerate, and to enjoy the business as all artists do from Parrahasius down, who was forever wanting to sing while he worked (8, p. 13).
The administration was even more careful in selecting auditorium teachers. Miss Mattie Ruth Moore, who presently is librarian consultant in Dallas, said that she entered the Dallas system as a teacher when the program of Auditorium Activities was first being initiated. She remembered that Mr. E. B. Cauthron, who was then hiring Dallas teachers, refused her request to be an Auditorium Activities' teacher. She did not have experience. Only a few experienced teachers would be put into the Auditorium Activities' program. By the way, those choice few would be given twenty dollars a month more for their work in the auditorium. These special abilities were worth more to the system.

The first leader in the elementary Auditorium Activities' program was Miss Lela Lee Williams. She was chosen by the Dallas public schools to go to Gary, Indiana, and to report for the first time on Auditorium Activities, which had already been initiated in the Indiana district. However, Dallas was still ahead of most school systems with this new course. Speech came for economic reasons and not for academic reasons, but, nevertheless, with it came the discovery of the finest teachers available to teach this new course.

Miss Lela Lee Williams, now retired, taught over forty years in the Dallas Independent School District. She was called on at the beginning to formulate the objectives of the Auditorium Activities' program, and she submitted the following:
The purpose of the auditorium period is to furnish opportunities and situations for the exercise and development of abilities for which the usual classroom does not provide. Develop the child for complete living by:

1. Discovering and training special abilities in individual pupils.
2. Inspiring and developing initiative, ingenuity, originality, and resourcefulness in response to situations natural in auditorium activities.
3. Making it habitual to use the knowledge and the skill acquired in other departments of the school.
4. The appreciation of opportunities to gain valuable knowledge and skill outside of school.
5. The establishment of a livelier interest in school and community life.
6. Acquiring ability to use leisure time wisely.
7. The formation of proper habits of conduct in public assembly.
8. A more accurate and broader knowledge by means of visual education.
9. Motivation of interest in other school work.
10. Increased ability to study effectively.
11. Magnifying the home and the pupil's duties and responsibilities therein.
12. A more wholesome attitude toward other teachers of the school.
13. Valuable training in social efficiency (1, p. 5).

Miss Williams stated that the prime purpose was really to make good citizens and students who would always be consciously patriotic. The observance of special days in the auditorium was always a must. The dates of historical events were never forgotten. These dates always included the special days remembered especially by Texans (11).

The First Programs for the Auditorium

These first auditorium teachers of Dallas published four books setting up teaching guides for Auditorium Activities. The first was published in 1924, the second in 1929, the third in 1933, and the fourth in 1938. Since then
more guides have been published, but these four were the foundation publications of the course. Other than these books, the Dallas School District System never actually explained how the whole system worked. Miss Williams was the greatest help to me in pointing out just what actually was to be accomplished in the auditorium.

Homeroom teachers and auditorium teachers unified and correlated the material. The auditorium was used to practice the citizenship taught in the classroom. Citizenship and personal hygiene were taught in the auditorium by giving speeches on the subjects and by programs which illustrated them. Safety was a prime topic. It was no longer just something a pupil heard about in a language arts course. Safety came alive in programs where certain students played the parts of policemen or street signs or whatever the play or skit suggested. Discussion followed, and through the auditorium a child learned to express his own views concerning the things he should learn.

Patriotism was handled in a similar fashion. Plays about American heroes were presented. Every patriotic holiday was remembered in a special way with sometimes a program planned by the students themselves.

Thrift was correlated with the arithmetic course. Students made appropriate bulletin boards or wrote and recited poems about math. The banking system of our country
was explained with a round of speeches or with a story which was acted.

History and geography were correlated with auditorium activities. The city's industries and opportunities were discussed in the auditorium class. The judicial functions of our government need not be explained in a text, remembered for a time, and then forgotten. In the auditorium the students met as a congress and practiced parliamentary law. There were unlimited speech activities with debate being high on the list.

Vocational interest was stirred by the auditorium teacher. She was there to let the students assume various roles in order to see if they felt that they could handle a certain vocation or to see if they wanted to handle it in the first place. The leisure time activities were also done in this way.

Literature offered a large selection of materials. Projects in presenting literary classics were suggested. The auditorium teachers took reading a step further. They read, and then they acted, discussed, or spoke.

The art department and music teachers were of assistance in any form of pageant or play. Set design and music accompaniment were appreciated features of any program. Chief among the principles of educational philosophy was the emphasis upon the right of the teacher to use her own initiative and originality and the sacredness
of the child's right to have a curriculum and school procedure which would meet his interests, his capacities, and his needs. The first requisite was that the course be a live, growing thing, susceptible to the changing needs of the social life of the community and adaptable to the individual interest and abilities of the different children (1).

The following two diagrams explain graphically the function of the auditorium:

Figure 1

The Place of the Auditorium (7, p. 1)
The first book concerning auditorium activities was written in 1924 after the program had been functioning in the schools for two years. It was entitled, Auditorium Activities, Book I, A Source Book for Auditorium Activities Teachers. The Table of Contents read as follows:

Objectives of Auditorium Activities by Lela Lee Williams
Equipment of the Auditorium by Blanche G. Smith
Visual Education by Ethel Walters
Dramatization by Alma T. Dickson
American Education Week by Myrtle Smith
Book Week by Gladys Harter
Good English Week by Mary Copes
Fire Prevention Week by Bertha Bizzell
Thrift Week by Daisy Kate Phillips
Courtesy by Annie Turner
Special Days by Annie Lee Alexander
Development of Initiative by Gertrude Brandon
In order to make this study complete, it is proper to include an example of one of these early programs from this first book. The program on Education Week was chosen because it was typical of the programs in the book; it dealt with education, an interest of most teachers; and it was written by Mrs. Myrtle Smith, a favorite teacher of mine while I was a student at Robert E. Lee Elementary School in 1942.

AMERICAN EDUCATION WEEK

I. General Statement

"We have long recognized that the glory of any nation lies in the quality of its citizens, and citizens are only children grown up. The quality of a citizen is determined by the nature of his environment, home training, and education."--a message from the Department of Education.

II. Aims of American Education Week

The aims are:
A. To lead the pupils to recognize the value of education and to appreciate their opportunities; to lead them to desire to get as much education as possible for themselves, and to help secure it for those who do not have an equal chance.

B. To interest the general public in the promotion and progress of public education.
III. Preparation
Procure a general program for Education Week from Texas Outlook or any educational magazine, and glean from it the phases of the subject that can be successfully presented to elementary pupils. Visit the public library and read as many articles pertaining to the subjects gleaned as time will permit. The Reader's Guide in the reference department furnishes quick and easy means for such study, and current issues of newspapers and educational magazines contain excellent articles for teachers. Good slogans and interesting facts that may be presented to departmental children in complete form and retold more simply to primary children are to be found in "The Educational Program" conducted by the Dallas Rotary Club. "Vital Lampada" by Henry Newbolt, from Admirals All, John Lane Company, is an inspiring poem for the teacher and the older pupils. Two other sources of inspiration are "For the Sake of Learning" by Ethel De Long Zande, and "The Story of Horace Mann," both to be found in Joyce Consance Manual, published by Missionary Education Movement of the United States and Canada, New York.

IV. Outline for First and Second Grades
A. First day. Intellectual preparation of pupils.
   1. Questions:
      a. How many schools are there in our city?
      b. What is a primary school?
      c. What is a grammar school?
      d. What are high schools?
      e. Where do we have evening schools?
      f. Why are there so many more children in the elementary schools than in the high schools?
      g. When may a boy or girl go to work?
         Who decides the age?

B. Second day. A person's worth to the world is judged by his effect on the world, whether good or bad.
   1. Discuss different occupations of men and women.
      a. Doctors
      b. Merchants
      c. Lawyers
      d. Preachers
      e. Teachers
      f. Peddlers
      g. Gardeners
      h. Etc.
C. Third day. A good citizen is anxious for a good education.
   1. Lead class to see the advantages of staying in school.
   2. Tell stories, "The Last Lesson," "Stories Children Like to Hear," "Sarah Cone Bryant."

D. Fourth day.
   1. Explain slogans in a general program.
   2. Study posters made by older children.

E. Fifth day.
   1. Program
      a. Song, "America"
      b. Reading
      c. Playlet, "School Days"
   2. Resolutions to stay in school.

V. Outline for Third and Fourth Grades

A. First day
   1. Discuss different kinds of schools.
      a. Trade schools
      b. Colleges
      c. Universities
      d. Others
   2. Discuss various sorts of training.
      a. Business education
      b. Professional education
      c. Classical education
      d. Education of the blind, the deaf, the dumb
      e. Education by means of exhibitions, museums, and libraries

B. Second day
   1. Assign to different pupils topics for silent reading from "My Country" by Tarkington.
   2. Other topics
      a. Ten Year Old Boys are Worth Two Thousand Dollars
      b. The Value of Pupils is a Future Value
      c. Education is Training
      d. A Country's Workers Are Its Chief Wealth
      e. Why We Spend Large Sums of Money on Schools
      f. Why Schools are Necessary
      g. All Famous Men and Women Spend Many Years in Study
      h. Three of Our Famous Presidents--Washington, Lincoln, Wilson
1. The Schools Give an Equal Chance to All
j. Our Schools Help Build Bridges and Railroads
k. Useful Citizens More Necessary Than Famous Men and Women

C. Third day
1. Discuss outlines and slogans in the general program.
2. Make other slogans.

D. Fourth and Fifth days: Have recitations of topics assigned second day.

VI. Outline for Fifth, Sixth, and Seventh Grades
A. First day
1. Tell of the educational advantages of each of the following persons (make personal assignments).
   a. William Shakespeare
   b. U. S. Grant
   c. Robert E. Lee
   d. Theodore Roosevelt
   e. Admiral Peery
   f. Thomas A. Edison
   g. Helen Keller
   h. Jacob A. Riis
   i. Henry M. Stanley
   j. David Livingston
   k. Sir Conan Doyle
   l. Felix Mendelssohn
   m. Ludwig van Beethoven
   n. Robert Schumann
   o. Franz Schubert
   p. Robert Clive
   q. William Caxton
   r. Phillip Sheridan
   s. Geoffrey Chaucer
   t. William Penn

B. Second day: Discuss questions and problems, pages 106 to 110 in "My Country" by Booth Tarkington. In preparation for this lesson, have pupils read the entire chapter on schools.

VII. Bibliography
A. Texas Outlook
B. Dallas News
C. Sarah Cone Bryant, "Stories Children Like to Hear"
D. Cabot, "A Course in Citizenship and Patriotism"
E. Tarkington, "My Country"
The second program in this book dealt with the equipment in the auditorium. Blanche Smith suggested that there be one room behind the stage for a library. This room would house the vast amount of materials collected by the teacher and students. In Chapter X a comment will again be made on the vast amount of materials these ladies collected in order for the curriculum to run smoothly (1, pp. 5-7).

After the program had been running in Dallas for five years, this very brief course of study was published in the general course book. This was specifically for auditorium teachers:

First grade: Dramatization is a good way to organize the child's experience with social life. There could be dramatic plays about the child's house, a traffic officer, the postman, or telephoning. Stories could be told and then dramatized (3, p. 72).

The teacher was told to divide the story into acts and let different casts enact the story. Properties and costumes could be discussed. All special days should be noticed by the auditorium teachers and appropriate poems should be memorized.

In the second grade, the auditorium teacher should urge the child to talk freely about himself. He could learn to deliver a message and make a report. He could write short plays for puppets.
In the third grade he could begin to learn to listen to others. There could be some short debates, if the students would enjoy them.

The later years could be spent doing some of these activities already mentioned stressing the need to organize all materials. All oral expression could be improved with dramatization. Here, too, in this class the fine points of parliamentary law could be instilled (3, p. 31).

Auditorium Activities, Book II

The second book published in 1929 was entitled Auditorium Activities, Book II, Twenty-five Programs for Auditorium Use. The main topics to be studied were as follows:

Constitution Week by Bettie Lee Fahm
Fire Prevention by Clara Corbin Kerr
National Picture Week by Gustava Putnam
Columbus by Annie Turner
Halloween by Mary Carnes
Book Week by Corin Humphries
Armistice by Louise Marie Booker
American Education Week by Louise Paulus
Thanksgiving by Blanche G. Smith
Christmas by Mary Cochran
Woodrow Wilson by Dovielu Bullion
Thrift by Ethel Thomas
Robert E. Lee by Mayme Wheless
Abraham Lincoln by Inez Longmire
St. Valentine by Dorothy Oliver
Good English Week by Lera Lane
George Washington by Jewell E. York
Texas by Irene Worsham
Clean Up Week by Frances Beard
San Jacinto by Beulah Keeton Walker
American Forest Week by Annie Lee Alexander
National Health Day by Frances Beard and Alma Dickson
Bird Day by Lela Lee Williams
National Music Week by Alma T. Dickson
Mother's Day by Daisy K. Phillips
Citizenship by Margaret Spencer
The book contained five hundred and twelve pages of tried and tested programs of the Auditorium Activities program. It suggested, as the one before, that the auditorium class be conducted as a meeting with officers elected. The chapter on organization and routine, written by Callie Moffett, suggested the following procedures:

I. General

It is the opinion of the auditorium directors that the groups formed according to parliamentary law are the most satisfactory organization. A well-organized group saves time, reduces discipline, and enables the director to handle greater numbers. The effect on the pupils is far-reaching. If parliamentary law is rightly pursued, it gives practice in extemporaneous speaking, a sense of order in an assembly, and fairness to opponents. It gives practice in serving as officers, as committee members; and it helps to develop the true democratic spirit. It trains not only in leading but in following, both of which make for the best American citizenship.

II. Officers and Committees

<table>
<thead>
<tr>
<th>President</th>
<th>Door Monitor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vice President</td>
<td>Stage Manager</td>
</tr>
<tr>
<td>Secretary</td>
<td>Attendance Committee</td>
</tr>
<tr>
<td>Flag Commander</td>
<td>Decoration Committee</td>
</tr>
<tr>
<td>Critic</td>
<td>Program Committee</td>
</tr>
</tbody>
</table>

III. Duties of Officers and Committees

The president shall preside at all meetings, appoint officers pro tem, and see that all meetings are conducted according to parliamentary procedure.
The vice president shall perform the duties of the president in the absence of the latter.

The secretary shall keep a record of the proceedings of the group, and read it at the following meeting. He shall keep on record the names of all officers and committees, and the duties of each.

The flag commander shall be the flagbearer and shall lead the flag salute when it is given by the group.

The critic shall make constructive criticisms and suggestions concerning the sitting or standing positions, voice, correctness of speech, work of the committees, and quality of program. (Two or three minutes are reserved just before adjournment for the critic's report.)

The door monitor shall open and close the doors on receiving and dismissing pupils. He shall sit near the door to receive visitors and messengers.

The stage manager shall have charge of stage properties during programs. He is given the power to appoint assistants when needed.

The attendance committee, which is composed of one or two pupils appointed from each class, shall keep a record and shall report at each meeting the attendance of their respective classes. They shall introduce new pupils, and assist in acquainting their new classmates with the building and various phases of the school work.

The decoration committee shall keep fresh water and flowers in vases, take care of the pot plants, adjust the window shades, and keep the piano and victrola clean. Their work shall be done in the mornings before class work begins.

The program committee, with the help and advice of the auditorium director, shall make the programs and assist in placing materials in the hands of the pupils that are to appear on the program. The chairman presides during the performance of the program. A permanent record of all pupils who take part on programs shall be kept.

IV. Order of Procedure

1. President's call to order
2. Reading and adoption of minutes
3. Report of committees
4. President's remarks
5. Announcements
6. Flag salute and song
7. Old business
8. New business
9. Program or election of officers
10. Report of critic
11. Adjournment (2, pp. 13-14)

The programs in Book II were typical of the ones published in the first book. There was, however, a special calendar included for the teacher to keep a record of what was presented and when it was presented. Miss Williams and these chosen auditorium teachers accepted the new course and created the handbooks for those who were to teach in years to come. Some highly creative and imaginative teachers did come into the Auditorium Activities faculty, and it was the uniqueness of each one of them that made the program a success in Dallas.
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1. Auditorium Activities, Book I, A Source Book for Auditorium Activities Teachers, Dallas, Dallas High Schools Print Shop, 1924.

2. Auditorium Activities, Book II, Twenty-five Programs for Auditorium Use, Dallas, Dallas High Schools Print Shop, 1929.

3. Course of Study, Dallas, Dallas High Schools Print Shop, 1929.


7. Sullivan, Ellen F., Correlation in the Work-Study-Play School, Akron, Akron Public Schools, 1926.


When Elizabeth W. Baker took over the position of debate coach at Oak Cliff High School in 1920, she was also teaching a course which she entitled Oral English. She was still listed as an English teacher, but this course was definitely a forerunner of the public speaking course. Miss Baker was such a speech enthusiast that she was able to fill this course, not offered at any other of the schools, with enthusiastic students. With this course she also created the Five Minute Talk Contest. The annual boasted that Oak Cliff High was the only school offering this contest. There was also a prize. The annual urged that "we should take great interest in it. Today more stress is made on spoken language than ever before, and it is becoming more important each day that people should learn to express themselves in such a way that everyone else can understand their ideas" (20, p. 79).

Oral English at Oak Cliff High

Miss Baker did not wait for the school system to come out with speech in 1925. She was several years ahead.

Miss Baker has been one of the most notable workers toward bringing about a revival of interest in spoken English. It is due to her efforts that the
time of the English classes has been more equally apportioned between the spoken and the written word. She has established classes in public speaking in Oak Cliff High which have trained the students to speak extemporaneously with more ease and intelligence on public questions than the average grown person exhibits on similar occasions (15, p. 59).

Oak Cliff High School carried the banner of patriotism with the organization of a new club which offered speaking opportunities as well as opportunities to promote America. The Wilsonian Club was formed in honor of President Wilson. This club, too, offered cash prizes for the best speeches given concerning patriotism. The prizes were given by local Oak Cliff businessmen (21, p. 29).

Another type public speaking club was formed that year. A rather ironic thing happened. Ivory soap came out that year of 1923 with the 99-44/100% pure advertising gimmick. Oak Cliff High came out with the "Pure Speech Club." Miss Baker, of course, was behind this act of purity (21, p. 34).

Oak Cliff High School in 1923 caught up with Dallas High by initiating a new, humorous organization, The Egotists, whose motto was "I, Myself." They met everyday just to soliloquize on the magnificence of the membership. They did make speeches too. One such speech was published in the yearbook. It read, in part, this way:

**Rules for Dating**

I always improve the girls on the first date. I correct their grammar and their pronunciation. I always talk about myself (21, p. 23).
In 1925 the name Oak Cliff High School was changed to Adamson High School in honor of the first principal. The Oak listed Miss Baker now as a public speaking teacher. She had been this all along, but it was official in 1925.

Oak Cliff has always appreciated the true worth of her (Miss Baker) public speaking department, and has realized from the programs staged before the school each term, that it is becoming better with each succeeding class. This year, under the leadership of Miss Baker, not only has the class excelled itself in its regular routine work, but also has obtained recognition beyond the bound of the school. In addition to performing the classroom assignments, the public speakers gave, at the request of the Epworth League of the Oak Cliff Methodist Church, a public program with Youth and the Bible as a general topic, and then just to show their versatility, planned a humorous program for the Professional Women's Club which was so well received that the very next morning it was presented before the school assembly (22, p. 75).

The debate squad was definitely functioning. Miss Baker thought debating was an ideal way to spend extra time and extra energy. The Blue Book for Students and Parents in 1920 encouraged students to become involved in extracurricular activities at their high school. The book mentioned debating as an ideal way to expend energy. Miss Baker surely agreed with the Blue Book when it pointed out that "an unchaperoned automobile ride is a deadly menace to youth" (1, p. 35). Debating was the answer for using up youthful energy.

Adamson went to the state meet in 1925 with the topic: Resolved, that the child labor amendment to the Federal constitution should be amended. The debaters praised Miss
Baker highly. "Ever inspiring, untiring, never despondent, always tensely appreciative of effort, she is indeed an ideal leader, coach, and companion" (22, p. 25). Miss Baker continued to serve as the critic for the debating society until 1929. That summer she returned to her native state of Virginia. On her way, as stated before, she was killed in an automobile accident. A forceful and dynamic era of oral English, publish speaking, debating, patriotism, and moral living under the direction of Elizabeth W. Baker ended at Adamson High.

Debate at Forest Avenue High School

In the 1921 annual the Forest Avenue High School debaters were praised for their winnings and urged to go "on to Austin" for the state meet. Mr. Wylie Parker was made principal and the "on to Austin" campaign was launched by him. The polished orators, the careful students, handsome, graceful, sure of voice and movement, came upon the platform and held the audience spellbound. Each received his round of applause and the judges retired and Forest is "on to Austin" (14, p. 36).

The annual went on to say that Forest really "brought home the bacon" that year. Miss Myra Brown and her joyous debaters gathered at the Oriental Hotel to celebrate a most successful year. The favorite senior boy and president of the debate society was toastmaster at the dinner.
He was none other than the now internationally famous store owner, Mr. Stanley Marcus.

Stanley Marcus was one of the twenty-five charter members of the Standard Debate Society organized at Forest High on January 1, 1917. The motto of the club was, "He who merits bears the prize!" The honorary members of the club were Mr. Ted Meyers, Miss Eugenia Terry, Miss Edna Rowe, and Miss Myra Brown, all beloved teachers at Forest. Miss Brown was the critic, but the other teachers were always helpful. Each year a banquet was held, but the banquet in 1923 was special because one team had gone to to the state meet (16, p. 24).

In 1923 Miss Brown continued to sponsor the boys in the Standard Debate Club.

The importance of debate in modern education cannot be overestimated. Why in modern education? Because of present conditions, men of foresight are needed to deal with international problems. Therefore, it behooves the young man of today to be able to stand before a body, present his views forcibly, and convincingly and discuss, pro and con, current affairs. Forest recognizes this fact and prepares her students accordingly (15, p. 60).

However, in 1923 the girls were going to have a chance to debate.

Since suffrage has been granted to women, and they have entered the field of politics, it is quite fitting that girls should study the principles of public speaking, and be well versed in current affairs. This year for the first time Forest has been represented in the field of debate by girls (15, p. 72).
In 1918 with Mrs. Tura Dial as critic, the Interscholastic League debate topic had been, Resolved, that rule one in the debating rules of the UIL should be amended by omitting the word male, so that girls may participate in the league debates upon equal terms with boys. After several year passed, girls were able to enter the once all-male field of debate. Ironically enough it was a girl that year, 1923, who won the district in declamation for Forest. She won with the declamation, "My Home City," on April 26, 1923. A one hundred dollar watch was the bonus prize.

The annual continued to pay tribute to speech in 1923 by saying,

By means of it, public speeches and discussions of real literary beauty and merit are immortalized, and through declamation, are handed down to posterity the thoughts, views, prejudices, and ideals of a people at a certain era of time and at a certain stage of political, social, or economic development. More than the immortalization of the production or the limitless interpretive resources, is the importance of declamation to the declaimer himself, for the person who can stand before an audience and present his opinions in such a manner as to make that audience accept his opinions has gained real power (15, p. 74).

Actually several pages in the 1923 annual were dedicated to speech. Judge Herbert Muse wrote an article about speech:

The value of public speaking is relative--it depends largely on the subject and the character of the audience.
The value of public speaking has been lessened and depreciated under the power and almost universality of the press.
The public press, that is, newspapers, magazines, periodicals, and the many ways, means, and methods that the press has of reaching the public eye in
attracting the attention, has lessened the value of public speaking.
As was said in the beginning of this article the value of public speaking is relative, depending largely on the subject and the character of the audience. Audiences now, by virtue of the fact of the almost universality of knowledge and intelligence broadcasted by means of the press, are more critical than ever before in the history of this country of public speakers. It takes a live subject, a great interest in the subject, and an unusually good speaker now to entertain and hold an audience compared with what it used to be aforetimes. Another comparatively modern attraction has detracted from the value of public speaking. That is the scenario artists, the moving picture show. People are looking more for sensations and thrills than for instructions, entertainment, or the charm that may emanate from public speaking. To verify this, send a first class speaker during a great crisis as in war time to a movie where there is a packed house. The proprietor and the people frequently grudge him the three or four minutes as time filched from their legitimate purchased pleasure. The spoken word is not so powerful or of value now as in former times when the world depended on the public speaker for entertainment, information, and instruction. Notwithstanding all this, yet, the essential and fundamental value of public speaking remains unchanged and is inestimable in its effect on the people. The charm of public speaking will always have its fascination for those who really love to see the human mind in action. To speak one's language correctly, persuasively, and convincingly is yet the greatest art and the greatest achievement of American manhood and American womanhood. I cannot overestimate the value of public speaking to the lawyer, while to the preacher or rabbi, it is indispensable. This is an art instead of a gift, for the Latins said, 'Poeta nascitur, non fit Sed orator fit; non nascitur"(15, p. 71).

The year 1924 heaped more honors on the Forest Debate Society. This time the girls took the honors. In 1924 at Sophie Newcomb College in New Orleans, there was a tournament held in debating for the girls of high schools from various states in the union. Those representatives from
the states east of the Mississippi took one side of the question, while those from the western side took the other. Two preliminaries were held, one for the eastern states to decide who should represent them in the final debate and one for the western states. Those preliminaries were not real debates, but only contests, in which each team presented its main speeches with the purpose of displaying the real qualities of the speeches and the speakers. In the final contest, the debate was held between the winners of the western preliminaries and those of the eastern preliminaries. The question was: Resolved, that the Sterling Tower Bill should be enacted into a law. The east had the affirmative, and the west had the negative. Forest Avenue High and Beaumont High were in the preliminaries. Forest Avenue won, and therefore, represented the east. The girls from Forest won the final debate, and with the title came national honor and a loving cup to go with the win. The team members were Goldina McFarland and Evelyn Oppenheimer. As pointed out before, Miss Oppenheimer has become a nationally known book reviewer and lecturer. In an interview with Miss Oppenheimer, she accredited Mrs. Dial in helping her with the debate (23). She said that Forest gave her a regal welcome when she returned with the honor. The yearbook listed the accomplishment as the greatest honor ever to come to Forest Avenue High (16, p. 75).
Miss Oppenheimer has written several speech books, and from reading them I discovered that she is definitely not an elocutionist. The natural, straightforward style of speaking is her forte, and she said that she has always shunned the elocutionary, artificial way of speaking. Her intellect and natural delivery are trademarks in her book reviewing today. With this intellectual superiority and natural delivery she won a national debate in 1924 (23).

Wylie Parker, the principal, wrote a tribute to public speaking in that same annual which praised Miss Oppenheimer and her colleague:

> In Forest Avenue High, we recognize the fact that the best of us never perfect the art of oral expression. We believe that the ability to express our ideas clearly and concisely is essential to success in any line of endeavor, and we recognize the fact that improvement in this art is a slow process. We know, however, that the power of verbal expression is ours as long as we live; that the power to give effective oral expression to our thoughts is of great value, and that this power increases by practice and becomes fuller, richer, and more discriminating with the years. We are conscious, however, that this power is developed slowly and that it requires a lifetime of effort.

> The art of public speaking requires much experience, hard study, and practice, on the part of the speaker. He must learn to discriminate and evaluate, to adapt means to ends, and to exercise clear-headed foresight. He must possess confidence and poise and the courage to express his convictions. Every high school pupil should learn; first, to prepare a speech worth delivering when the occasion arises; second, to deliver speeches before audiences forcefully enough to get the message over; third, to think on his feet and speak extemporaneously; fourth, to become proficient in parliamentary practice to the end that he can preside with dignity before an audience. Forest is endeavoring to accomplish all this through the standard debating society, the girls' public speaking club, and courses in public speaking and the regular work of the classroom.
Through the public speaking activities of Forest, leaders are called out and trained. The public does not maintain the same attitude toward these leaders as it does toward leaders in athletics; the press does not write them up so elaborately; but leaders in the art of public speaking endure. They guide the works of towns and cities; they occupy judicial positions of honor and trust; they lead in the political arenas with great statesmen; they urge reforms in state legislatures; they lift up their voices in the halls of congress; and as governors of states, they guide the destinies of millions of people.

The record of Forest in debating, declamation, extemporaneous speaking has ever been satisfactory. The progress this year is gratifying (16, p. 78).

Also in the same annual Mrs. Dial was quick to point out all the marvelous qualities of the girls who won. It was not easy to go to a strange city among strange people to speak on a subject of such magnitude. Mrs. Dial was behind women in their progress for equal opportunities:

Since the introduction of women into the field of business and politics, they have come to realize that they must cultivate the art of public speaking in order that they may be ready on all occasions to face any situation that arises, and to persuade people to accept their point of view by the use of clear, concise, and convincing argument (16, p. 80).

The year of 1923-24 definitely belonged to the women in public speaking. A girl went on to win the state declamation contest.

In 1925 Mr. C. W. Hill came to Forest Avenue from the University of Texas, and he was to teach that new course, Public Speaking. In the annual, he made several comments about the value of the course and the speech program:

It has been said that oratory may be symbolized by a warrior's eye flashing from under a philosopher's
brow. But why a warrior's eye rather than a poet's? Because in oratory the will must predominate. For a young American, looking forward to citizenship in a republic wherein the people rule, and personal ability is the unfailing key to public office and acknowledged leadership, what could be more important than training in public speaking? When affairs demand action in the people's behalf, when an industrial crisis, or a political, or a social crisis is at hand, and something must be done, what in fact is ever done until a leader steps forth from the excited but impotent mob?

And when this leader appears, how is he recognized as such? He is recognized as Patrick Henry was, as Calhoun, Clay, and Webster were, as Lincoln was, and Bryan, and Wilson, by their ability to articulate the popular demand, by their public speaking. Indeed may oratory, or public speaking as we know it today, be symbolized by a warrior's eye. For does it not develop the characteristics of a warrior--courage, perserverance, the ability to push right on in the face of terrific punishment from a strongly entrenched opposition? And does not public speaking develop also the characteristics of the philosopher--clearness of vision, thoughtfulness, open-mindedness, far-sighted tolerance? Best of all, public speaking develops the will. How often has the awkward beginner longed to flee abashed from the platform, to hide himself from the laughter of his amused classmates! And yet, if he is properly taught, how firmly is he held at his post, and encouraged to compose himself, to master his emotions and his fear, to concentrate upon his thought, to forget his embarrassment in his devotion to his message, until at last he says what he got up to say, and sits down rewarded by the applause of those who had before derided him! When he next arises, he knows what to expect. He knows what he can do. He knows that the circumstances, the difficulties and embarrassments, will not inevitably control him and make him ashamed. He has had the experience of controlling them, and now he means to do it again, and to do it henceforth continuously.

He has developed his will. He has established a relation with mankind. He has been listened to. Henceforth, he will strive to be worth listening to again. He is becoming self-confident, self-controlled, self-reliant. He begins to read more widely. He seeks familiarity with sentiments and thoughts worthwhile. They awaken his ambition. They nourish his mind, his soul.
With these considerations in mind, public speaking has been taught during the session in Forest Avenue High School. Our pupils taking the subject as regular class work, our student speakers, our declaimers, our debaters, have done well. It signifies little what they may have done or failed to do in competition with other schools; for in actual life, the test for the speaker is: What has he to say worth listening to that is helpful and inspiring? If he has these blessings to bestow, he will never lack an audience (15, p. 82).

Or, as Aristotle would have said it, "A good speaker is a good man." Mr. Hill, speech teacher at Forest High, was totally Aristotelian in philosophy.

The city debates were conducted in assemblies at the different high schools. Formerly, they had been conducted in the evenings. Now, ten cents was usually charged at the assemblies, and the debates were always well attended (16, p. 35). Each speaker showed that he had carefully studied the art of public speaking. Enunciation, clarity, emphasis, and delivery were prime factors considered by the speakers.

The girls did well again at Forest. The girls' team at Forest won the city and then went on to win the state meet. Their topic that year read: Resolved, that the United States should grant the Philippine Islands their independence at the end of a period of five years. Mrs. Dial continued as their sponsor.

Speech at Bryan High School

Downtown in Dallas the high school still reigned on Bryan Avenue, but changes in the city resulted in changes at the high school. There were really three reasons why the
speech societies were not as they had been in the early days at Central High. The wealthy Jewish merchants had moved out to fashionable Forest Avenue; so their children were now attending Forest Avenue High. Oak Cliff was a growing suburbia with an active group of students attending Adamson. Then to change the student body even more at Bryan High something else happened.

Realizing that the strain of arguing with tardy students from the distant stretches of north Dallas was rapidly undermining the health of our principal's secretary, the Board of Education considerately built the new North Dallas High School. Hundreds of students were literally torn from their places of concealment in Bryan and brutally hurled into a new school. But the ludicrous element in it is, they seem to be enjoying themselves; Bryan feels hurt, but rejoices in the welfare of her newest offspring and protege (5, p. 56).

North Dallas High School came to the north side of town in 1922.

Therefore, Phi Kappa was the only debate society remaining from the beginning days of Central High. Still it was an outstanding club with such notable members as Norman Crozier, whose father was later to become Superintendent of Schools in Dallas. The Phi Kappas had a most successful banquet that year:

Phi Kappa banquet at the Oriental Hotel was in every way successful, and at it the members received both a square meal and a great deal of information, not to mention the inspiration which the alumni attempted to impart to them. Norman Crozier as toastmaster added no small part to the enjoyment of the members and guests. If the pie was hot, so were the emotional passages in which the love of those present for Phi Kappa was declared in glowing terms; and
while the rolls were cold, so were the feet of some of the members when extemporaneous speeches became the order of the day or rather the order of the night (4, p. 64).

A lovely lady by the name of Miss Flemma Snidow came to lead the speakers, and Mr. H. K. Keuhne was listed as the first public speaking teacher at Bryan High. However, as pointed out, North Dallas did take part of the student body, and later North Dallas took Mr. Keuhne and Miss Snidow from Bryan High (5, p. 13).

Nevertheless, at Bryan High in 1923 the Athenaeum Public Speaking Club was organized, and Miss Ruby Keith was the sponsor. The programs consisted of debates, declamations, readings, discussion of current events, and impromptu speeches. The club was to help members overcome embarrassment and timidity when speaking, to teach them to think quickly on their feet, to inspire them to state their thoughts systemically, to train them to articulate plainly, and to instruct them in voice control. The titles of some winning declamations to be delivered for the club were, "True Americanism," "Texas Undivided and Indivisible," and the "Spirit of America." The Motto was, "Others can, we can, we will." Bryan High was to march forward orally anyway even with the coming changes in the city of Dallas. They just took North Dallas as a challenge rather than as a disastrous creation.
The city of Dallas was, nevertheless, growing northward, and the new high school on the north of town was to become a shining jewel in the midst of the community. The school opened in February, 1922, and the new philosophy that the school belonged to the community seemed to be launched at North Dallas High. In 1923 Justin F. Kimball was Superintendent of Schools, and it was his desire for all citizens in the various communities to know their schools. That year an educational fair was given just to show the public what the school could and would do for the community. It was similar to today's science fair. The elementary schools gave the following programs:

- Lipscomb School: "Cho Cho's Helpers," a play
- Cumberland School: "Why Texas and Mexico Should be Friends"
- Terry School: "A History Pantomime about Indians"
- Reagan School: "The Masque of Drama," a pantomime
- Ruth Meade School: "Texas Under Six Flags"
- Trinity Heights School: "Her Final Sacrifice," a play

Each high school had its special night for a presentation. One can see how this type of educational fair gave to the public speaking departments and drama clubs opportunity to create and perform.

Speech at North Dallas High School

The Dallas Times Herald ran a feature story about the new school, North Dallas, in 1923, and the article explained the functions of all the clubs established at the school. Every club was founded with the main purpose of promoting
good citizenship. Within the list of clubs there was a new type club. This was a Radio Club. It was founded because, with the new media, the whole world would be linked together. Radio sets were the newest form of educational facilities in the schools, and the possibilities for usage were too numerous to mention (8). The club was active in getting radio talks on assemblies. Dr. Crozier brought an informative speech in February, 1926. Later, on WFAA President Calvin Coolidge spoke at a called assembly. The classes discussed the message of the President following the assembly (29, p. 45).

Miss Snidow sponsored the After Dinner Club when she arrived at North Dallas. This was the school's answer to the "pseudo" literary club.

In England some hundred years ago, during the time of Samuel Johnson, Ben Jonson, and other famous dignitaries, there arose in London a great many small establishments called coffee-shops. At these rendezvous it was the fixed habit of all the great masterminds to gather together for a discussion of the topics of the day. This practice was revived at North Dallas, Room 12. Daily after the fifth period repast, the great thinkers, philosophers, poets, historians, reformers, and other good-for-nothings of tomorrow, gather to discuss the day's events. This presumably is the lofty purpose of the society; but often the president is overwhelmed with grief to discover that some of the members have come for different purposes than those set forth in the constitution. There have been some interesting debates: Resolved, that a weekly Friday night dance is a good thing; it is better to be on the outside looking in than on the inside looking out; that the volume of two strings varies inversely as the square of the diagonal multiplied by the fourth dimension; that truth is stranger than fiction; that a giraffe with a sore throat is more dangerous than a centipede with a corn on every foot; or a cock-eyed, knock-kneed
The grasshopper can kick a half grain hunk of Rub-no-More washing powder farther than an inebriated cockroach (19, p. 24).

The purpose of this club, as one can see, was to develop quick and ready thinking, to cultivate the power of oratory, and to enjoy the conversation with friends after a bounteous lunch.

At first we thought that we would admit anyone who wished to join our society; but, on finding that when there were more than a dozen in the room, the atmosphere became too dense with wisdom and wit, we were compelled to restrict our membership to twelve (27, p. 72).

Using the motto, "Every day in every way, we get hungrier and hungrier," the young intellectuals had their fling. With colors of black and blue, how could they miss? The clever and witty of the school were the members, and some of these same boys also made up the debate squad. The next annual, by the way, was dedicated to Miss Snidow; so one can imagine how the students admired this lady. She continued to work with the After Dinner Club, and she directed some plays.

Mr. Ray Andrews, who later went to Mexia High School as principal, was sponsor of the Philosophian Literary Society. Through his enthusiastic leadership, speech had an excellent beginning at North Dallas. The membership termed themselves as the searchers of wisdom, and they met weekly. At each meeting a debate was planned. Mr. Andrews had one special member in his speech group. Miss Peggy Harrison at
age thirteen won in May, 1923, the city declamation contest. She was known as the "North Dallas Baby." She had lived in England until she was eleven years of age, and now at North Dallas she was a junior. "Peggy is raising the serious question, how young does a girl have to be to be an orator?" (8). She claimed that thirteen was a sufficient age to become a silver-tongued wielder of words, and her classmates agreed. The winning oration was written by the Earl of Chat-ham, although it praised America. Other orations that were given in the contest from other schools were, "Texas, Un-divided and Indivisible" by Joseph Weldon Bailey, William E. Borah's speech in defense of William Haywood, "Happiness and Liberty" by Robert E. Ingrams, "The Eloquence of Daniel O'Connell" by Wendel Phillips, "The Mission of America" by Woodrow Wilson, and the "Duty of Value of Patriotism" by Archbishop John Ireland.

In 1924 The Dallas Times Herald reported that public speaking, even though not an adopted course, was offered the very first year of North Dallas. In reporting on activities of the speech class, the paper stated,

The Japanese immigration question has received many vigorous speeches, no doubt, but it has never received more earnest ones than it received Monday morning in the public speaking class at North Dallas. Surely the Japanese would have learned many new things about their nation if they could have heard those speeches. Bold statements were made (9).

The article went on to say that the instructor, Mr. George Medders, expressed the hope that no formal protest would be
forthcoming from the Japanese government, since he was sure they would understand that the brilliant orators were not making a political campaign but were merely trying to convince him of their studious nature. This article certainly revealed much needed information. First, there was a formal speech class at North Dallas in 1924. Secondly, we see that the students were of high caliber intellectually; they were well informed of the days' events, and certainly they were not afraid of speaking out. Thirdly, we find that Mr. George Medders, who had been at Bryan High in 1918, returned from World War I safe and sound and was teaching at North Dallas.

In a news report of February 17, 1925, it was found that a lady named Miss Hurt was teaching public speaking at North Dallas. "She devotes her time to speech. She teaches no English because of the demand"(7). In other words, she had four classes. The report said that she called one class an advanced class for debate. In the other classes she taught public speaking. She had one hundred and twenty-five students in the department. Some of the class debates were: Resolved, that a student should not go out of his state to college; and Resolved, that the church should provide amusements. Parliamentary law was also studied. There was a new declamation contest held each April for which Miss Hurt prepared her students. It was the Shurter contest in declamation, originated and sponsored by the first director
of the University Interscholastic League and author of the textbook used by the Dallas Schools for speech.

Miss Gladys Ray joined the faculty as a teacher of public speaking in 1927 and took charge of the speech department. Mr. C. W. Hill was moved over from Forest, but at North Dallas he did only one play a year. However, the man who was to direct the speech department at North Dallas from 1928 until he was made principal of Hillcrest High School in 1951 was Stanley Knapp. He was in complete charge of drama and public speaking all those years. In the Student Handbook of 1928 was the following comment:

It is observed that public speaking had in the past years been considered more or less a snap subject or a subject to be used to fill in with or make up credits. But at last public speaking is beginning to take its place among the leading activities of the North Dallas High School. Great work of the department is the reason. Mr. Stanley Knapp has worked long and ardently with our young hopefuls, and the results of this labor are beginning to come home (24, p. 21).

Through Stanley Knapp, drama too was first initiated into the curriculum.

Speech at Sunset High School

North Dallas was a threat and challenge to Bryan High. Later, Sunset High School became a threat and challenge to Adamson High. This new school, Sunset, was built in 1925 farther west in Oak Cliff, and a public speaking teacher was part of the first faculty. Miss Goldeth Myers convinced the school that everyone needed public speaking:
Wherever you go, whatever you do, if you mix with people at all, you will need to be able to speak well. In any organization, social, civic or religious, you must be able to express your views clearly and convincingly, to make graceful responses, acknowledgments, introductions, and the like. To meet this need, public speaking is offered (25, p. 74).

Miss Myers made the speech department the most active in the school, and she took care of the whole department, public speaking as well as drama, until 1930.

Miss Myers in the first annual from Sunset actually set down the course of study for the speech department. The first half of the course was more theoretical, that is, the study of principles from the textbook; and the second half was practical, putting these principles into practice. Voice production and control were first considered. The declamation was the first form used, and then came speech composition, which stressed the need for increasing the vocabulary, organizing the material, writing the speech, and studying the types of speeches for various occasions. Several five-minute speeches were written and delivered.

The second half of the course began with the extemporaneous speech, defined in the course of study as a speech for which the outline of the subject matter was prepared in advance but not the words for the expression of the thought. The benefit of this form was that it trained the speaker to think before his audience. Perhaps the largest subject in enrollment of the term was debating which was thoroughly analyzed and
developed. The students worked out several practice debates. The concluding work of the term was in parliamentary law. Robert's Rules of Order was used as the text.

Many and varied are the amusing experiences connected with the gaining of poise and self-control, but just as nothing worthwhile is gained without effort, so it is that one cannot become a silver-tongued orator without giving others many laughs at his expense. And these very experiences in the end help accomplish the result sought after, and thus the students are better equipped to take their places as leaders in life's various activities (25, p. 74).

The annual went on to say that the speech department was an asset to the glory of the school:

Certainly this department has been one of the most active in the school this year; thus, they have begun their race well. There are enough methods by which they may continue, to keep everyone in the department busy. We feel sure because of Miss Myers' conscientious and forceful direction, that the Sunset debate teams will continue to be a real threat to other city teams and will receive their share of cups. But we trust that the individual public speakers will carry their work much farther, in leading out in the maintaining of the character of the school.

It is an established fact that the public speaking course is of untold value in developing a student's poise; therefore, we believe that this department can render a real service to Sunset students by often advertising its advantages through debates, talks, etc.

Logically, student government should go hand in hand with the honor system. Surely the public speaking department is the one to sponsor this movement and render it efficient and effective by the installation of orderly procedure.

By allowing outstanding public speaking students to welcome all prominent visitors, introduce speakers, and take charge of assemblies, the administration could give valuable experience to the students and give our school a unique place in Dallas (25, p. 74).
The idea that the school did have a place in the community was certainly felt at Sunset.

As for debate at Sunset, it was found that in the initial year of the school's existence, the boys won the city championship in debate, and the girls were runner-up in the city contest. The topic read: Resolved, that the child labor amendment to the federal constitution should be adopted. In the annual, such words as 'enthusiastic' and 'pep' were used to describe interest in debate. Complete knowledge of subject, interest, dry wit, power of thinking, graciousness, and ease in manner were traits the debaters possessed. They also had the dedicated service of Miss Myers.

The Course of Study, 1925

The years between 1920 and 1925 brought about many changes within the city of Dallas. There were two new high schools; there was the new philosophy of the community and the school working together; there was the new media of radio; and, of course, there was the new course of study for speech One and Two, Public Speaking. This first course of study was printed in the Teachers' Handbook in 1925:

Public Speaking One


Purpose: Public Speaking One is intended to teach the beginner how to analyze and deliver short passages and speeches written by others, ease and facility in oral composition, and stage conduct. Individual training is given in pronunciation,
articulation, phrasing, management of the voice, stage conduct. Drill in declamation will receive considerable attention.

On an average of once a week the class should meet in the school auditorium for declamations and criticisms and the correction of individual faults in speaking and in stage conduct. Pupils will be encouraged to make speeches before other classes when convenient and to appear before assemblies. They will be encouraged to prepare themselves for try-outs with the expectation of representing the school in some of the various public speaking contests held each year. Public Speaking One is open to third and fourth year pupils. It receives one-half high school credit and one-half college entrance credit.

Public Speaking Two

References: Stratton’s Public Speaking
Prerequisite: Successfully completing Public Speaking One or show, by fitness otherwise acquired, ability to do successfully the work of the course.
Purpose: Continuation of Public Speaking One, with added attention to extemporaneous speaking, impromptu speaking, argumentation, debate, and parliamentary law. Pupils must learn how to choose and organize material suitable for particular occasions and be able to write their own speeches on any subject chosen.

To increase interest and make the work as practical as possible, the class will be organized into a public speaking club or society, with constitution and by-laws, officers, committees, parliamentarian, critic, and give occasional programs, under the direction and control of the teacher.

Later, in 1927, another outline was printed in the general course of study for all the Dallas teachers:

Public Speaking One

Text: Craig’s The Speech Arts
Aims: To develop leadership and civic consciousness.
To establish self-confidence and self-control.
To acquire ease and poise.
To overcome fear, undesirable mannerisms, and false habits of delivery.
To gain a knowledge of the speech organs and a knowledge of the uses of speech agents.
To assimilate the following principles of delivery: earnestness, directness, naturalness, sincerity, enthusiasm, clearness of thought.

Assignments:
First Six Weeks:
Fundamentals of speech
Fundamentals of interpretation such as pantomime, life-study, monologues, dialogues
Special drills in pronunciation, articulation, and enunciation
Second Six Weeks:
Oral reading
Individual declamation
Third Six Weeks:
Speech composition
Speech work

Requirements:
Notebook work including voice problems, diacritical markings, and dictated work; preparations for special programs, mastery of an individual declamation; attendance during the spring term of at least two public speaking contests; and the choice between a fifteen hundred word written report on a current national problem or written reports on three lectures which the pupil has heard and three plays which he has seen during the term.

Public Speaking Two

Aims: To master the fundamental principles of delivery. To acquire ability in conducting and taking part in the fundamental parliamentary procedures. To develop ability in the organization and presentation or extemporaneous speeches and debates. To discover and encourage ability in dramatics.

Assignments:
First Six Weeks:
Review theory of declamation
Extemporaneous speeches
Second Six Weeks:
Individual extemporaneous speeches
Debate theory
Arguments
Third Six Weeks:
Major debates
Parliamentary law
Dramatics

Requirements:
Notebook work and the choice of a written debate of two thousand words of discussion, with a
bibliography and a brief; or written reports on three lectures which the pupil has heard or three plays which he has seen during the term (26).

At last, speech formally and officially entered the curriculum in 1925, even though there had been earlier classes in speech. Drama, one can see, was coming in too. However, it was six years later, 1931, before drama was presented in the course of study and curriculum.
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CHAPTER IX

DRAMATICS: A NEW SUBJECT IN 1931 FOR DALLAS

Editor Karl Wallace pointed out that dramatics won academic recognition in the late twenties for several reasons:

Qualified teachers rather than outside coaches showed how participation in dramatic activities developed personalities and prepared students as well as any traditional course of study, and sometimes better. Administrators realized that a student should be given credit for an activity which could help him mature and into which he poured large amounts of time and energy. The general public saw how the production of plays growing out of continuing course work gave to dramatic activities a new perspective and stability that had been lacking in the early years of the century (25, pp. 604–605).

These general reasons fitted the Dallas situation perfectly. First, qualified teachers arrived on the scene. The cornerstones on which dramatics were to build into an acceptable part of the curriculum began to arrive in Dallas about 1925. The notables whose names were synonomous with speech and drama in Dallas were H. Bush Morgan who taught from 1925 to 1956, Miss Wilhelmina Hedde who taught from 1926 to 1968, Mrs. Wanda Banker who taught from 1929 to 1969, and Stanley Knapp who taught from 1927 to 1951.

Reading from The Dallas Journal, October 20, 1931, one discovered that,
This is the first year any Dallas high school has had a class in dramatics, E. B. Comstock, principal of North Dallas, said. At the recommendation of public speaking teachers last spring a class of dramatics was organized for seniors at North Dallas. One-half credit is given for a year's work. Twenty-five pupils are in the class. The cast of the senior play will be chosen from it largely (11).

A headline from the North Dallas paper, The Compass, explained the course even further, and the story then read,

New Dramatics Course Offered
Eligible Students Avidly Grab Places in Unusual Course

A course in the study of drama is the latest addition to the list of studies at North Dallas. The course will cover a study of the origin and progress of drama down through the ages. It also includes a study of acting, the art of make-up, and play production. S. S. Knapp of the public speaking department will teach it. The course is open only to students who have had Public Speaking One and Two and who have the classification of senior or special permission from the principal. This is an experimental course (2).

Dramatics at North Dallas High School

In the previous chapter it has already been pointed out that Mr. Knapp added much to the public speaking scene at North Dallas. And, too, drama had had a good beginning at the school; therefore, Mr. Knapp arrived at a good situation. It must be remembered that the first teachers who directed dramatics were excellent, even though they were not teaching formal classes in drama.

Before the formal drama class, Miss Flemma Snidow directed the first senior play at North Dallas, Merely Merry Ann (21). The play dealt with a poor orphan who suddenly
inherited some money. The cast came primarily from the Kurtain Klub. This organization was also responsible for the Thanksgiving, Christmas, and PTA programs. There was another dramatic society for girls only, the What Next Club. This was more of a study club which urged members to read more dramas and to see more values in literature.

Mrs. L. J. Wathan, who is now a prominent book reviewer in Dallas, wrote a dramatic adaptation of *The Other Wise Man*. Mrs. Wathan was a member of the North Dallas PTA, and with the Kurtain Klub, she produced the play. Here was an excellent example of how the PTA, parents, and public were pulled into the dramatic program and thus observed the benefits of drama in the schools (*†*).

Miss Snidow directed *Nothing But the Truth* and presented it on January 10, 1924, with the debaters playing the leading roles, since the play dealt with law and reasoning (*19, p. 3*†*). Later that year she did the Booth Tarkington play, *The Country Cousin*.

The meetings of the Kurtain Klub and the What Next Club were well organized and highly educational. Because the meetings were of such educational merit, one can see why an administrator saw the advantages of a drama course in the future. Miss Snidow planned programs such as this one. There were "readings from *Spreading the News* and *Oedipus Rex*.* Then there was a discussion of modern drama with three characters discussed who had become
immortal through modern drama" (21, p. 30). This program was of such an academic nature that the value of it spoke for itself.

In the fall of 1923, Mr. George Medders organized the Mask and Wig Club. At a meeting on February 19, 1924, Mr. Medders made a talk on Moliere and read several scenes from The Imaginary Invalid which he later decided to produce (22, p. 45). The Club was made up of those members of the several public-speaking classes who were interested in dramatics and had ambitions of becoming more efficient in the art and technique of public speaking. Here was an excellent example of how the time spent on drama could be beneficial to course work.

Mr. Medders was an active participant of the Dallas Speech Arts Association. This club of speech teachers at one particular meeting heard Mr. Medders speak on, "Yes, We Have No Dead Ones." Such teachers as these were the ones who were going to earn speech an acceptable and admired position (11).

The Drama Club meetings were always interesting and educational. On November 28, 1926, Mr. A. Mark, motion picture actor and prominent picture magnate, told how Hollywood twenty years ago had a population of 4,000 people. Now there were 150,000. He emphasized that few were able to earn a living in Hollywood by acting. Most of the ones who came were now leading a life of crime. He warned
the girls that just because they had won a beauty contest, did not mean that they could be a star (24).

Aside from interesting speakers, the club had many theatre parties. On January 16, 1928, one of the outstanding members not only went with them to the Palace Theatre for a vaudeville performance, but he also played the organ between shows. The now destroyed theatrical monument, The Palace Theatre, at that time housed one of the largest theatre organs in the United States (25, p. 34).

Miss Glaydis Ray, who held a degree from Boston University, was in charge of the drama in 1926. She also directed the operettas. Miss Ray directed the one-act play, Bimbo, for the University Interscholastic League contest. The year 1926 was the first time a one-act play contest was held in Texas.

In the city series of the state one-act play contest held under the supervision of the UIL at the YWCA, February 24, North Dallas was represented by a cast presenting Booth Tarkington’s melodramatic comedy, Bimbo, The Pirate. Due to the sincere efforts of Miss Ray, the director, and hard work of the cast, an interesting and effective portrayal of the moral aspect of the early American Buccaneer was presented in a picturesque setting. Throughout the play there was an excellent atmosphere of mystery and suspense which added materially to its success. Although Bryan High with a strong play, The Valiant, won first place in the competition, everyone agreed that Bimbo was produced in fine style which as a whole was above the average for high school plays. The cast received much favorable comment for their perfect ensemble acting (23, p. 87).

This was an important step toward making drama an acceptable educational activity.
The next year Mr. C. W. Hill directed the one-act contest play for North Dallas. *Forty Miles an Hour* was the play chosen.

The North Dallas presentation in the one-act play contest of the state UIL was *Forty Miles an Hour*, a modern comedy with a spice of philosophy. The contest was held at Temple Emanuel, February 25, 1928. It was directed by C. W. Hill. The play was given again preceding the Sherman-North Dallas debate in the North Dallas Auditorium, March 9, 1928 (24, p. 104).

The play was used not only for the contest but for entertainment all during the year. Mr. Hill went on to direct *Seven Chances* and *Step Lively* that year as the two senior plays. He remained a beloved teacher at North Dallas, directing plays until his untimely death on February 3, 1929 (2).

Mr. S. Stanley Knapp came to North Dallas in 1927. He was born in Thompsonville, Michigan, but moved to Honor, Michigan, where he attended school. He was interested in debating as a freshman in college at Kalamazoo College in Michigan. He received his B. A. degree there and continued his study at the University of Michigan where he also debated. He decided to teach as an experiment: "I had tried almost everything else and didn't like any of my jobs; so I decided to try teaching and found it hard but interesting" (7). He taught first in Michigan and then moved to Texas.

Stanley Knapp then was to teach this first dramatics class. The school newspaper reported that the class in November was working on six one-act plays: *A Pair of*
Lunatics, Tradition, The Exchange, The Rascal Pat, A Hole in His Shoe, and Nevertheless. The two best plays would be in an assembly program (4). Mr. Knapp also used the plays to entertain the PTA and the Dads' Club. For the final examination that first year, the class gave Gammer Gurton's Needle, one of the old medieval dramas. At midterm, he received so many students at auditions for the contest play that he realized his efforts were a real step toward the recognition of drama (5). During the spring semester, if one were to walk in the drama room, one would find not only busy rehearsals but also miniature replicas of various theatres. These were part of the class projects (6).

Mr. Knapp always attempted to bring outstanding assembly programs to North Dallas. Sergeant York spoke to the student body. Also, Miss Hortense Reed came to present some readings. She was a part of the William Thornton Players who were in town with a Shakespearean program. Then a pastor, Edgar Spearman, from a near-by church came to speak. Before he had gone into the ministry, he had been on the Orpheum Circuit as an entertainer. He was pastor at McKinney Avenue Baptist Church. The congregation at his church must have had some highly entertaining sermons (4).

There was one dramatic activity which cannot be ignored in this study, even though it was not sponsored directly by the speech department. Nevertheless, it was performed by the most talented speech students. This was the North Dallas
Minstrel. Thirteen hundred people were in the auditorium to see the first one on March 17, 1923.

Symbols crashed, curtain rose, and the blackfaced circle broke into the school loyalty song. Such a selection for the opening scene was indeed appropriate, and the vast throng below the footlights was thrilled by the imposing spectacle (21, p. 78).

North Dallas was fortunate in having Hub Adams, star end man, for director. He wrote both the words and the music of many songs that he used; and the original acts, which made such an appeal, were all the products of his active imagination. Hub was recognized as one of the foremost amateur comedians in the city, and in the opinions of many he had no peer in the burnt cork role. The solos included "Loving Sam," "She's Mine All Mine," "Aggravatin' Papa," and "You've Got to See Mama Every Night." Dr. E. D. Walker was the sponsor of the show, and he remained sponsor until 1931 when he went to higher administrative duties at the school administration building. Dr. Walker, father of the famed Doak Walker, became the administrator who employed all the Dallas teachers from 1931 until his retirement in 1967.

In an interview with Dr. Walker, I asked if the speech teacher gave any help to the minstrel. He replied that it was really beneath her dignity to involve herself with the minstrel. However, it was her speech students who actively participated in the event. He was speaking of Miss Ray. North Dallas had a very sophisticated academic department,
and the minstrel was produced to make money, not really to display dramatic talent.

The funds from the minstrel were used for school improvement. That first minstrel at North Dallas was so successful that it was repeated, once for the city of Dallas at the City Hall Auditorium and then again for Gaston Avenue Baptist Church. The church sponsored the show so that a fund could be set up for the purchase of a moving picture machine to be sent to a university in China. There was even a downtown parade to advertise the production (11).

Each year the minstrel was described by the yearbook as the best ever. The banjo pickers, the lovely darlings who had startling masculine appearances, and the hilarious end men were all part of the show. Later on, the North Dallas Minstrel came to be known as the Follies (23).

North Dallas talent was seen all over the city of Dallas in the Dallas Little Theatre and the Oak Cliff Little Theatre. The students were a part of many elocution schools. One student, Roy C. Lee, built his own puppet theatre and wrote his own scripts (12). Another student, Frank Jarrett, was a great part of the Dallas theatre scene. He wrote plays that were often produced at the Children's Theatre of Dallas in the City Hall Auditorium. Frank Jarrett became an important member of the Arden Players when he went to SMU.
H. Bush Morgan, Dramatics Teacher

As stated before, the winning play in the first University Interscholastic League one-act play contest in Dallas was The Valiant, directed by H. Bush Morgan. Mr. Morgan, who held a B. A. from the University of Texas and an M. A. from TCU, was a winner many, many times after the first contest. "The big factor in the success of the play was the work done by H. Bush Morgan. He proved his ability as a master of production, expression, and technique, and to him is due the success for the play" (9, p. 27).

Bush Morgan started teaching public speaking at Dallas High School in 1925. He organized the Little Theatre Club, and because Mr. Morgan was strictly a drama man, debate was to take a back seat at Dallas High. Theatre took over. During his first years there, he was to produce His Private Secretary, The Thirteenth Chair, and Suppressed Desires. During his last year at Dallas High in 1928, he again directed the one-act play that was to win the city contest, Not Quite Such a Goose by Elizabeth Gale (10).

In the fall of 1928, H. Bush Morgan left Dallas High School to assume the position of public speaking teacher at the new school in east Dallas, Woodrow Wilson High School. The Little Theatre was organized on September 24, 1928, immediately at the start of the year, and Woodrow, as the students have always called their school, was destined for a fine dramatics department for many years. The school had
been furnished with good lighting and stage equipment (8, p. 55).

To start the year off, a program was given at Woodrow by Mr. Morgan's former students from Bryan High. Needless to say, the first year of drama at Woodrow was a happy one, for the school won the one-act play contest held at SMU with the play, *Giant Stairs* (8, p. 56).

Former students say that H. Bush Morgan "ran" Woodrow.

H. Bush Morgan, head of the department of public speaking and director of drama is one of the most valuable members of our school faculty. Each school year, he acts as adviser to the two senior classes, directs the two senior plays, arranges the two senior day programs, sponsors the activities of the Senior Hi-Y and the Little Theatre, and in addition to this, still finds time to help arrange many of our assembly programs. His versatility, courtesy, and well-known spirit of cooperation have made him universally respected and admired both by students and teachers (8, p. 113).

**Dramatics at Oak Cliff High School**

Dramatic activities at Oak Cliff High School in the nineteen twenties were directed by the French teacher, Miss Helen Aduddel. Miss Aduddel is still alive, but she is living in her home state, Ohio. The major productions were the January senior play and the June senior play. Some of the plays which she directed were *It Pays to Advertise*, *Your Humble Servant*, *All of a Sudden Peggy*, *A Tailor Made Man*, *Come Out of the Kitchen*, *Grumpy*, *Dulcy*, *Delightful Dumbbell*, *The Thirteenth Chair*, *Mr. Pim Passes By*, *The Champion*, *Captain Applejack*, and *The Torchbearers*. This last play
mentioned was produced in 1926 (17, p. 56). This was a most popular play to do about that time because it dealt with the little theatre movement in America. It is still a funny play, but then more humor was seen in little theatre enthusiasts. This was the play which best characterized those who were giving their lives to little theatres.

The drama club paid this tribute to Miss Aduddel in 1926:

Too much praise cannot be accorded Miss Aduddel for her work with the dramatics of Oak Cliff High. Her knowledge of the play world, her judgment in suiting the play to her actors, her inspiring, gracious manner towards the cast, and her modesty of spirit in accepting praise for her achievements—all these render her the most delightful of leaders, coaches, and friends (18, p. 101).

In 1926 Miss Aduddel turned over the dramatic activities to Miss Isla McKelvain, who also taught the public speaking classes. Miss McKelvain could always be easily spotted in the halls of Oak Cliff High, especially when she wore her green chiffon dress with the white fox fur. In other words, Miss McKelvain was a true flapper. In the three years that she was at Oak Cliff High, she directed Betty's Last Beau, Charm School, Boomerang, Sally and Company, Mrs. Temple's Telegrams, and The Whole Town's Talking. This last play described just what was happening while Miss McKelvain was at Oak Cliff. Being the flapper that she was did literally keep the whole town talking (16).
Oak Cliff High never had the minstrel show for moneymaking purposes. The students presented instead the Fall Frolic, which is still being held each year at the school. Music would be written just for the frolic. In 1924, with the world like it was, the words remembered were,

Bringing in reforms,
Bringing in reforms,
We shall come rejoicing
Bringing in reforms (17, p. 147).

Of course, this was sung to the tune of "Bringing in the Sheaves."

Mrs. Wanda Banker arrived at Oak Cliff High to teach public speaking in the fall of 1929. Mrs. Banker had graduated from the University of Kansas in 1926 with a B. A. degree. She went to Lubbock High School, and under her guidance the drama club of Lubbock High School became affiliated with the National Thespian Association. When she arrived at Oak Cliff High School, she set to work for national affiliation there (1). The first play presented at Oak Cliff Under the direction of Mrs. Banker was The Importance of Being Earnest. This was in January, 1930 (1). Then that June, she did a play called A Full House. Mrs. Banker also set to work on the first one-act that was to represent Oak Cliff High in the University Interscholastic League one-act play contest. Debate received very little attention from Mrs. Banker, therefore, it was ten years before debate was sponsored at Oak Cliff High. But the ability of Wanda
Banker for directing winning and perfected plays kept her at the very top of the list as far as speech teachers were concerned. Her life, she said, was speech, and she remained a teacher of speech until her retirement in 1969. Simple math tells us that forty years of totally dedicated teaching made Mrs. Banker and good speech and dramatics synonymous (1).

Dramatics at Sunset High School

At Sunset in 1927 Miss Goldeth Myers directed the play No Count Boy by Paul Green. This Carolina folk play is still a favorite contest play. "Everyone talented in this line was qualified to enter the tryouts, and those fitting the parts as to height, weight, and ability to speak the prevailing negro dialect, were selected to represent Sunset" (2).

Drama still took second place to debate and forensics at Sunset until a lovely little lady arrived there, Miss Wilhelmina Hedde. She came to Sunset from Forest Avenue. Miss Hedde graduated from De Pauw University in 1919, having taught in Indiana before coming to Texas and Forest Avenue where she taught drama for three years. Mrs. Mary Ross Cobel, the elocutionist who had come in to direct plays, left Forest in 1925.

Mr. Hill had come to Forest in 1925 but left for North Dallas after a year. This was when Miss Hedde
came to Forest. She left in 1928 to get her Master's degree from Northwestern University in 1929. She then came back to Dallas and Sunset in 1930. Forest then acquired the very creative Helen Fern Black, about whom we will learn more in Chapter XI.

Miss Wilhelmina Hedde, who is now traveling the world over, resides just outside of Denver, Colorado, in Broomfield. She had biographies in *World Who's Who, 1948-49*; *Who's Who in America Education, 1967-68*; *Who's Who in Texas Contemporary Authors*; and *Indiana Women*. The offices she has held are quite numerous: North Texas Regional Director of National Thespian Society, 1942-1968; Editor of *Texas Speech Arts Magazine*, 1935-38; Vice President of National Speech Association; and Vice President of Southern Speech Association. She was chosen outstanding speech teacher by the *Journal of Speech Education*, *National Thespians, Dramatics Magazine*, and the *Journal of Expression*. She helped with the writing of five college speech texts, and finally when she could not find a suitable speech text for her own classes, she co-authored one with William Brigance. In 1935, the text was first named *Speech*. Then it became *American Speech*, and now it is entitled *New American Speech*. There were three editions for each of the first two titles; the third title is in its ninth edition (15).

Miss Hedde studied elocution when she was a small child growing up in Tucson. Later she remembered receiving one or
two dollars for reciting at women's clubs. She just always loved speech. When she was teaching in Dallas, she still found time to give programs herself. She was also well known for her original marionettes. She made them herself and wrote scripts for their shows. This was a very entertaining, original, and a much called-for program in Dallas.

Her textbook was adopted by the State of Texas for use in the public speaking classes of Texas. In talking with Miss Hedde, she mentioned a story concerning her section of the book, "Important Days." She listed these days as possible ideas for speeches, programs, pageants, plays, and so forth. She included Lincoln's birthday, she said, but the publishers in 1935 suggested that since Texas was a southern state, this day should be left out. It was.

The purpose of the text can be stated thusly:

Reduced to simplest terms, man has discovered only two ways of settling problems: Shoot-It-Out or Talk-It-Out. To Shoot-It-Out is the method of totalitarian states. To Talk-It-Out is the method of democracies. Both require skill, training, and discipline; and democracies get into trouble when the talk of its leaders is not effective, or intelligent, or responsible.

If speechmaking is thus inherent in a democracy, speech training is thereby inherent in its educational system. Without it we proceed at the risk of the grand assumption that democracy is the finest flower of society; and four inventions have now given this risk a dreadful urgency—the telephone, the talking picture, radio, and television. The urgency comes from their having displaced print as the most influential mass medium of communication. Educators who want to escape living in the twentieth century may cry out in protest, but their protest will not change the relentless facts. The spoken word has now become more influential than the written word. The human
voice media of communication have now become the most powerful forces that ever existed on this planet for mass education and thought stimulation. They operate in four directions:

They are agents of political change that influence the nature of our democracy, and partly determine our choice of rulers.

They are agents of cultural revolution. Since before the time of Christ, drama has been a mirror of civilization, but until the twentieth century it was the property of the few. Now the talking picture has brought drama to Main Street, and radio and television have put the little theater into American homes.

They have destroyed the barrier of distance. No longer do people listen mainly to those in their own community. Now they listen also to Washington, Hollywood, New York and Hong Kong, or London, or Paris.

They have upset the old foundations of education which were limited necessarily to reading and writing. Three new foundations must now be added. They are forced upon us by the compulsions of these new mass media of communication. They are emphasized in this book:

1. Education should now train students in speaking and listening, as well as in reading and writing.

2. This training should not be limited to the talented few but given to all who live in a democracy.

3. This training should prepare future citizens for living in a democracy where the spoken word is now more influential than the written word (14, pp. v, vi).

The book is excellent in that it includes references and activities at the end of each chapter. Within chapters it always stops to ask the student pertinent and challenging questions. In 1935 it was written for use in all three classes, Public Speaking One and Two and Dramatics Three. This is obvious from the table of contents:

Speech and Democracy
1. Speechmaking in a Democracy
2. Everyday Conversation in a Democracy
3. Special Types of Conversation in a Democracy
Fundamentals of Communication
1. Using the Body
2. Using the Voice
3. American Pronunciation
4. Listening

Public Speaking
1. Preparing the Speech
2. Delivering the Speech
3. Special Types of Public Speeches

Special Types of Speaking in a Democracy
1. Parliamentary Procedure
2. Group Discussion
3. Debating
4. Radio and Television

Interpretation
1. Reading with Meaning
2. Interpreting Types of Material
3. Reading and Speaking in Chorus
4. Storytelling
5. Declaiming

Dramatics
1. Appreciating Drama
2. Acting
3. Preparing the Play
4. Staging the Play
5. Playwriting
6. Puppets and Marionettes

Appendix
A Public Affairs Society Constitution
Important Days and Events
Helpful Addresses (14, pp, vii, viii)

The addresses include play companies and places where debate materials can be obtained.

This is the text which is being used for Speech One and Two in the state of Texas today. It is an excellent book which instructs in every facet of speech.
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CHAPTER X

AUDITORIUM ACTIVITIES IN THE ELEMENTARY CURRICULUM OF THE DALLAS SCHOOLS

In 1921 the most capable elementary teachers in Dallas were chosen to launch the new subject in the elementary curriculum to be called Auditorium Activities. Miss Jewel York, one of the first of the auditorium teachers, in an interview said that she was asked to teach this course. She was told that her outstanding ability was the basis of the choice. She modestly claimed that this was a glorified way the administration had of asking for an enormous undertaking of teaching and creating (37). Because these auditorium teachers were hand-picked, because they were paid more, and because administrators had such high regard for the program, other teachers in the schools were actually jealous of the auditorium teacher. She was the teacher in the school who was to add that special spark, making all of the other subjects more meaningful to the child (37).

Some of these first teachers and their schools were,

Blanch G. Smith at Bowie Elementary School
Minnie Bizzell at Alamo Elementary School
Mary Capes at Travis Elementary School
Myrtle Smith at Austin Elementary School
Ethel Walter at Brown Elementary School
Bertha Bizzell at City Park Elementary School
Florence Buryear at Colonial Elementary School
Lela Williams at Crockett Elementary School
Miss Jewell York, Auditorium Activities Teacher

Dr. E. D. Walker said that he truly admired and respected these "lovely ladies of the auditorium." He commented that Miss Jewell York was one who always presented perfected programs (33). Miss York in her interview stated that she had actually retired three different times from teaching, and presently she still is not completely retired. After she
retired the first time, she began teaching in two Catholic schools because her fine work was recognized in circles other than just in the Dallas School District (37).

Miss York stated that exercises and programs in choral speaking were her favorite activity in the auditorium:

Choral speaking is a valuable part of the regular classroom work. The enjoyment which the children obtain from this type of lesson would justify its use frequently. There is much real value to it. Teachers often have difficulty with timid children in the primary grades. One of the problems is getting him to talk readily, both on the playground and during the recitation periods. Choral speaking offers a way for children who are too shy to talk individually. In hearing their own voice, they will gain much in ability to recite individually. Choral speaking will also give children correct ideas of rhythm. It will help the child also to learn to read. It will also create an interest in poetry and good literature. We hear much about the desirability of developing a sense of humor among our students. Choral reading can help when one chooses verses with distinct humor expressed by the inflection and timing. Boys and girls prefer poems that tell a story, such as epics and ballads, stories of everyday life and stories about things they like. The teacher should select poems to read to them which are keyed to the ways of child life (37).

In keeping with the idea of recognizing special days, Miss York had her classes memorize and recite the poem of the month. This poem, of course, was always in keeping with a special day of that particular month. Also, Texas Pageants are still remembered by former students from Rosemont Elementary School where she taught for a number of years. She always had a Miss Texas who played an important part on the program. Miss York stated, "They were spectacular if I must say so myself" (37). Before I ever interviewed Jewell York,
I had heard from colleagues and former students of hers that she spared no energy in having the Texas Pageant a perfected production each year.

Miss York stated that she tried to give the students the "meat and bread" of life. It was her intention to use the information which the students were studying in their home-room periods and to make this information live in the auditorium. She stated that worthwhile themes were her concern. There was always fun for the children, but basically she wanted her students to learn through auditorium activities what life really meant.

Miss Alma Dickson, Auditorium Activities Teacher

Miss Alma Dickson was remembered at Reagan Elementary School for her beautiful dramatic productions. Miss Dickson wrote a chapter in the original Auditorium Activities Bulletin dealing with drama in the auditorium, stating that

Plays make for a better mind in a better body. Drama induces keener perception, surer judgment, better reasoning, sounder emotions, and a stronger will. It is effective in securing order and system. Children are dramatic by nature. They are for a time kings, fairies, and heroes that they picture in their imaginations. They are these characters with such intense interest and pleasure that we must believe that they should give play to this dramatic instinct, not so much formally, with stage settings, as spontaneously and naturally. If dramatization does nothing more than arouse a keener interest in reading, or develop a more expressive voice, or give freedom and grace in the bodily attitudes and movements involved, it is well worthwhile. We believe that by means of the dramatic story the child not only will learn more easily the lesson to be taught, but will also overcome serious faults in reading and speech. The dramatic appeal of
the story will cause him to lose himself in the character he is impersonating, and will result in naturalness (1, p. 6).

Miss Dickson summarized the aims thusly:

1. Acquisition of ease and poise.
2. Concentration upon the project in hand.
3. A clearer enunciation and a correction of speech defects.
4. A more intense visualization of the event or episode.
5. Socialization of work done in classroom.
6. Correlation of different subjects taught.
7. Strengthening the work done by the classroom teachers (1, p. 7).

In her chapter, Alma Dickson listed the various types of plays which were appropriate for the auditorium: patriotic plays, thrift plays, health plays, nature plays, language and literature plays, fire prevention plays, Constitution Week plays, Education Week plays, Good English Week plays, art appreciation plays, music appreciation plays, and special day plays.

In my talk with Miss Dickson, she described the procedure which she used for rehearsing a children's play. The first day she read or told the story of the play to the children. She assigned the parts on the second day. Then the children read their parts on the third day. The play was then rehearsed for several days. When it was ready for presentation, Miss Dickson always arranged for it to be presented to another class. This created a desire in the students to do their best. The audience, too, was taught dramatic appreciation by this process (10).
Mrs. Helen Rogers, Auditorium Activities Teacher

Mrs. Helen Rogers, who retired in 1969 after twenty-five years of teaching speech arts in the Dallas Public Schools, stated that a well-organized auditorium period meant much more effective teaching each day. Mrs. Rogers kept a planning book, but the plans in it always remained flexible to meet the needs of the teaching in the homerooms. Her auditorium classes were organized into clubs; therefore, parliamentary procedure was obviously needed, too. She had a student keep a scrapbook of each class so that the students could look back at their accomplishments (24).

An appreciation for good literature was always an achievement goal for the students of Helen Rogers. She planned programs around themes which the students desired, but she would always guide them into the usage of good literature to represent that particular theme.

Helen Rogers taught in a strong middle-class elementary school in east Dallas, Edwin Kiest Elementary School. This pleased her. She said that so often people did things for the poor and needy, neglecting the strong middle class. These students needed attention, and, too, they needed material rewards. Therefore, she made certain that in a tangible way, her students were rewarded for good programs.

Then, too, Mrs. Rogers never neglected any chance of obtaining any free materials that the children might enjoy getting as handouts in class. There are many organizations
and institutions that will gladly send free advertisement brochures. She tried to get as much material into their hands as possible so that they could keep their own scrapbooks of programs and information.

Mrs. Rogers drew materials from every source she could find. If she did not write her own plays, the students wrote plays. She also used plays published by the National Educational Association.

The sixth grade would choose plays as a means of expressing any emotion or of telling any story which came into their minds. Everything sooner or later resolved itself into some sort of play. The students would write their own plays. They chose the actors, did the directing, provided the properties, and saw that everything was carried out as it should be. Usually these plays were given before the entire school in an assembly (24).

Creative drama in the elementary school has its own contribution to make to the character education of the students. Mrs. Rogers felt that responsibility and cooperation were two qualities which drama could definitely teach. Sincerity and honesty were attributes of all creative work.

One factor extremely important to drama education was the use of and development of pantomime. In a Rogers' auditorium classroom, pantomime was used with recitation. Pantomime would eliminate self-consciousness, develop the ability to concentrate, make constructive use of the imagination, and develop a spirit of cooperation. Mrs. Rogers considered all of these factors important.
Mrs. Rogers also suggested as a source *Plays Magazine*, a drama magazine for young people which is published monthly. The plays in it are of the satirical type that appeal to children in the elementary grades. There are melodramas, historical plays, and dramatized fairy tales with each play listed according to age group. Mrs. Rogers also suggested the *Golden Book of Programs* as another excellent source book. The content included suggestions for teaching plays. There were programs for all school grades. This was published by the *Instructor* (24).

Mrs. Rogers presented one particular play many times during her teaching career, *Who's Who at the Zoo* by Helen Louise Miller. Each child portrayed his favorite animal, and the stage must have been quite unusual. Mrs. Rogers stated: "Each child had his own cage" (24). With a quick visual picture, one can see how this could easily be the all-time favorite of Mrs. Rogers and her students.

Here are some simplified stage rules which Helen Rogers created and printed for the other auditorium teachers. These are the basic rules, and they give the elementary children a good foundation in stage movement.

1. Always start on your up-stage foot.
2. Always stop on your up-stage foot.
3. Always cross the stage on a curved line.
4. Execute turns toward the audience.
5. Never make eye contact with the audience.
6. Do not gesture with down-stage hand in front of face.
7. Do not stand in front of anyone.
8. Always pass properties obviously.
9. Never turn your back to the audience (26).
Mrs. Rogers also acquainted her students with words necessary for good dramatic imagination. Words such as "empathy" and "rapport" were explained. The film *Platform Posture* was always presented to the classes when the rules were learned and explained.

Public speaking was not a neglected art with Mrs. Rogers. Some of the auditorium teachers leaned toward one or the other, drama or public speaking. Mrs. Rogers considered both important. She printed some basic rules for her colleagues which she called "We Learn To Speak." The basic outline contained all the speech fundamentals:

**WE LEARN TO SPEAK**

A. We choose a subject--
The subject should fit the occasion, the audience, the speaker, and the time allowed.

B. We prepare our speech--
We think about our subject.
We plan our speech material.
We speak to an imaginary audience for ideas and thoughts.
We decide upon a beginning, the main part of our speech, and an ending.

C. We prepare to deliver our speech--
We stand correctly.
We use correct bodily movements when needed.
We use our voice to speak clearly and distinctly.
We speak with a full voice, not a loud voice.
We avoid weak words such as "well," "and so," and "an," "er," "uh." (These clutter our speech).
We build our vocabulary.
We use words with correct word value.

D. We practice the delivery of our speech--
We practice our speech aloud in the quiet of our room.
We practice our speech aloud before our brother or sister.
We practice our speech aloud before our mother or father.
E. We deliver our speech before our class-
We want to deliver our speech.
We enjoy delivering our speech (then others will enjoy hearing it).
We have prepared a good speech. We have delivered it well. We have the good feeling of having done our best (27).

Mrs. Rogers also took time to teach the audience to be both appreciative and critical of the speakers. She printed a list of guidelines for the students when they were called on to evaluate their fellow students:

Talks of any and every kind are judged on four points:
1. Interest:
   Choose your subject carefully.
   Try to find something you believe the class will enjoy.
   Do not make a talk that has anything to do with crime of any kind.
   Begin working on your talk three or four days ahead of the day you are to give it.

2. Preparation:
   Read your information material over several times.
   Put it aside and try telling what you have read, in your own words.
   Try telling it before a mirror. Look at your facial expression as you talk.
   Do not memorize your talk.
   Ask mother or dad to listen to you give your talk.

3. Posture:
   When making any talk before an audience stand with both feet flat on the floor, not too far apart, keep your knees straight, keep your hands at your side, and stand with your stomach in and your chest up.

4. Delivery:
   Plan exactly what you are going to say before you begin speaking.
   The first sentence is always important in getting the attention of the audience.
   Do not begin your speech with a "well."
   Do not use "uh" and "ah" or "anda."
   Talk loud enough to be heard at the back of the room.
   Try to speak clearly and distinctly. Do not mouth your words.
Look at your audience, not at the ceiling, the floor, or cut of the window. Try to make your report interesting to those who are listening. Don't be all day giving your talk. Say what you have to say and sit down (25).

The students of Mrs. Rogers were also required to give reports as well as speeches. Reports for the auditorium could be of four kinds: news reports, biographical reports, reports on American cities, and reports on foreign countries. The length of the reports depended on the grade level. Third graders gave reports with at least three sentences, fourth graders with at least four sentences, fifth graders with at least five sentences, sixth graders with at least six sentences, and seventh graders with at least seven sentences (25).

Miss Leta Parks, Auditorium Activities Teacher

Miss Leta Parks who holds a master's degree in speech from SMU stated that the necessary ingredients for a purposeful, well-achieving auditorium program were a vivid imagination and an insurmountable stack of reference materials. The programs to be given in classes were always planned and are still planned by the children under the direction of Miss Parks. She said that sometimes the students decided upon a theme, but at the particular moment of planning nothing could be developed. In order to get the creative progress functioning, the teacher needed a great amount of reference material to help the students with the writing of the program. If
the students just could not seem to get the program written, Miss Parks suggested that the theme be changed (21).

Miss Parks, who has taught for thirty years in the Dallas system, started teaching at Trinity Heights Elementary School, which is now called Harold Budd Elementary School. Presently she is teaching at Alex Sanger. She immediately decided, when she entered the program, that she would always approach her undertakings from an artistic angle. Each year she vowed that she would invent a new way of using good literature and create a new approach to teaching. Doing the same things year after year in the auditorium was not her way of being an effective teacher. Miss Parks has written many children's plays herself. In fact, she said that the only way to make experiences for every child in the class was to create for particular children. This was and still is her goal, an individual experience for each child. The idea of placing a child on the stage as a piece of scenery was not good. The students must function in some physical way other than standing in one place as scenery. It was almost impossible to find plays for a particular number and situation; so Miss Parks turned to writing her own plays (21).

When a child was given a part in a play, Miss Parks felt that he must learn the role at school. "Mama should never get involved. It was the project of the child, and the belief that he must learn and develop under the guidance of the teacher and the class was the general feeling of Miss Parks (21).
When Miss Parks was first at Trinity Heights, she was responsible for a part of the PTA program each month. This is an example of the influence that the auditorium teacher had on the school in the early years. She was the public relations' man of the school in many instances (21).

In deciding on a play, the language arts activities were taken into consideration. What the language arts teacher was doing might just well be a basis for a play. Ideas were expressed by Miss Parks, and then the students used their ability for further development. For class plays, ten minutes was usually the proper length. The child's personality must always come through. The students were not to parrot Miss Parks.

Many pupils have so little experience in dramatization that they feel inhibited and seem to have practically no creative ability. If that is the case, the teacher should start with some simple play that has much action and let capable children read the dialogue orally while some of the more dramatically inclined pupils give the play in pantomime. With this beginning, the children's natural bent toward play acting is likely to emerge. Plays should be staged as simply as possible. A straw hat may be sufficient to suggest a farmer. A draped chair or a box can become a throne (21).

Public speaking was not forgotten by Miss Parks. In fact, in the seventh grade, debates were held. The students loved debate immediately on contact. They could really express their own beliefs, and they learned that there were two sides to every question (21).
Miss Janie Wilson, Auditorium Activities Teacher

Another lady of the auditorium curriculum, Miss Janie Wilson, has been teaching for nineteen years. Presently she is teaching at Reinhardt. Miss Wilson is noted for her operettas. The elaborate costuming, the parental participation, and the after-school rehearsals are all part of her preparation for the operettas. She uses every child she teaches in some vital part during the presentation of these spectaculars. Miss Wilson said that the auditorium teacher was able to see a side of the child that the homeroom teacher never sees, the creative side. When a child is creating, he is communicating with the world. Communicating with these students through their own creative endeavors is a vital part of their lives (36).

Miss Wilson opens every class with a prayer and the singing of "America" and "The Eyes of Texas." Citizenship comes first with Miss Wilson. Then the current class president takes charge and parliamentary procedure is in order. Class programs are planned by the class, and good judgment on the part of the student is an essential tool. Miss Wilson uses these classes to develop the talent necessary for her operettas. She claims that she produces more programs and operettas than any other teacher in Dallas (36).
Other Auditorium Activities Teachers

Miss Marie Rainey and Miss Lois Boli were the two teachers who taught more in an elocutionary fashion. The speech drills, the articulation exercises, and the posture and pantomime training were an essential part of their program (5, 23). Miss Rainey used poetry recitation considerably in her class, and Lois Boli relied on storytelling as a source of teaching expression and vocabulary. The charming Miss Boli held her classes spellbound through her eloquent and unique way of telling a story. Miss Boli was an outstanding beauty as well as an outstanding speaker at Forest Avenue High School when she was a student there.

Miss Mattie Ruth Moore, library consultant, was in class with Miss Boli. Miss Moore said that all of the girls wanted the dignity and charm of Lois. Forest Avenue High girls copied Lois Boli many times, and her students enjoyed the same habit. They certainly had an elegant lady in Miss Boli after whom they could pattern their lives and speech (20).

Miss Boli is today a book reviewer and lecturer. She has had many plays published and presented. One particularly interesting play which she wrote was entitled Laff That Off, a play written for and produced by blind students (5).

Mrs. Bertha Mae Cox was a first grade teacher who later became an auditorium teacher. She is retired but still teaches at a Methodist kindergarten. Mrs. Cox was helpful to her
colleagues because she wrote several readers which were used in the auditorium program in Dallas. Mrs. Cox contended that knowledge of the country and state would increase good citizenship (7). Knowing our heritage would keep us working toward preserving it. With this premise, Mrs. Cox authored two helpful books. One was Susan's Happy Year (18). In this book Mrs. Cox presented a clear and accurate picture of the responsibilities that younger children must assume if they were to take their places in a society that is based on democratic principles. The chapters were listed with the following topics:

- School Safety
- School Safety Patrol
- One Nation Under God
- Fire Prevention
- Halloween
- Farm Life
- Our Happy Homes
- Courtesy
- Bicycle Fun
- Remember Safety—Always
- Some Good Friends: Policemen, Firemen, Doctors
- Our Library
- Vacation (18, p. iii)

Then in keeping with the strong interest in Texas and its heritage, Mrs. Cox wrote another source book for the auditorium: True Tales of Texas.

The traditional folk way method of transmitting history has long been simply the telling of stories or tales. Many years of working with boys and girls has made me a fervent advocate of this approach to history. True Tales of Texas was designed for reading aloud and re-telling at story time. The rhythm and the beauty of speech will be evident only in oral reading. The plan of the book is simple. The stories are a collection of the most dramatic persons and events in the history
of our state. They are arranged in chronological order, beginning with Cabeza de Vaca about 1528 and ending with the present time.

The vocabulary has been kept easy and simple, and carefully tested by classroom use. Every good experienced teacher knows the way words are used is as important as what words are used. I have endeavored to make the manner of story telling vivid and colorful, warm, and blessed with the human touch. I've tried to make it clear that our early heroes are not honored because they happened to live long ago but for qualities of character. The most important factor is this. There is no similar material on our bookshelves. Most of our school books are written in the East. From the third grade up the children read stories of our national heroes. This builds a background for American History. The book is prepared to precede and to prepare for the study of Texas History (8, p. 3).

Further Development of the Program

The program grew consistently under the guidance of these totally dedicated teachers. The administration was solidly behind them. The program had relieved a financial crisis and also was uniting the school with the community. Parents came to the schools because they were so pleased that their children were in school functions. I grew up during this period and recall that each year members of the community would go to Robert E. Lee Elementary School for the May Pole Festival under the direction of Miss Helen Audry. Miss Audry is now in charge of Distributive Education at Woodrow Wilson High School, but then she was a beloved auditorium teacher who always produced extravaganzas in May. There was no limit to the amount of time spent on costume design and production. The festival was produced on the front lawn of the school, and
everyone in the school was in it. There were singing, dancing, and reciting. This brought about great interest on the part of the parents, and this interest was a necessary ingredient that was fast becoming a vital part of the school's recipe for good education.

In talking with Dr. Ralph Phelps, Vice-President of Dallas Baptist College, I found another example of how well-developed the program actually was. Incidentally, Dr. Phelps will be mentioned again in the next chapter because he became a national debate winner when he went to North Dallas High School. Nevertheless, this speaking ability of his was recognized and nurtured by an auditorium teacher when he was in the first grade. He said that he made a speech in the auditorium on fire prevention. The teacher was so impressed that Dr. Phelps was sent downtown to the city council meeting of the PTA to repeat his performance. As he thought back during the interview, he stated that he was amazed to think how developed the program was. Opportunities to perform for the community existed in the early days. This was in 1927, and Miss Williams was his teacher (22).

Publications of the Auditorium Activities Teachers

Another publication from the auditorium teachers came out in 1933. It was astonishing to discover how much material was published by these early auditorium teachers. The course was new; they had no text; so they were creative enough to
publish for themselves and others. The high school teachers had some textbooks to use, but the elementary teachers had only themselves. Actually the publishing of materials really has never ceased for the elementary teachers of speech arts.

As pointed out in Chapter VII, there had been two books written, and they continued to be used for many years by the auditorium teachers. In 1924 the first book issued related to the mechanics of the auditorium set-up, and it contained information on organization and procedure. As stated before, it also listed various types of programs for use from time to time. Later, in 1929, Book Two, containing twenty-five programs for auditorium, was published (2). As pointed out before, there were, in detailed outline, complete programs on actually more than twenty-five subjects and special days. It was hoped then that the bulletin of 1933 would meet more needs of the teachers by dealing with matters of a general nature.

It is hoped that this bulletin will meet this need and that new teachers especially will find the information useful in gaining a more comprehensive view of the auditorium work in the Dallas Public Schools (*, p. 3).

The following auditorium teachers wrote the bulletin: Callie Moffett, Ethel Thomas Sherman, Beulah Keeton Walker, and Clare Corbin Kerr.

From a forward in the bulletin written by R. C. T. Jacobs, principal of Lagow School, one can see that the auditorium was still the most important place: "The auditorium is the
heart of the school. Into it should come the best from every department and out from it should flow the best to all the departments" (4, p. 6).

The general procedure for the auditorium was suggested in the bulletin:

1. Call to order
2. Reading of the minutes
3. Salute to the flag
4. Business
5. Talk by the president of the class
6. Program for the day
7. Report of critic
8. Adjournment (4, p. 9)

An orderly entrance of pupils to the auditorium was the first step in gaining the proper attitude of children toward all auditorium activities, and the new teacher should make sure this was one of her first attainments.

In accordance with the appearance of the auditorium, the bulletin read, "The auditorium is to the school what a well apportioned living room is to the home. It is here that the visitor gets a general impression of the school" (4, p. 8).

The bulletin suggested that each teacher make a notebook by clipping and pasting the important materials. These scrapbooks could be used for program planning along with the first bulletin and supplement.

Music and dance were discussed. It was not necessary to have music in every program. One could use music when it had a direct relationship to the program. There was an obvious dignity in the auditorium activities program.
There is little or no excuse for paraphrased music. There is so much that is fine in literature and music that we question the value of the time spent on any other than the best. Our cherished songs originated from the emotions of the people. Therefore, the sentiment is in the words.

Since the auditorium director is responsible for programs given in the auditorium, she should censor all dances given and costumes used. The vaudeville type of music and dance should be discouraged at all times (4, p. 10).

It was then suggested that costumes need not be elaborate, but they should be true to period and custom (4, p. 10).

There was a section on storytelling. The auditorium teachers who wrote the book suggested the following story interests of childhood.

1. Rhythmic period (5-6 years old)
2. Imaginative period (5-6 years to 8-9 years)
3. Heroic period (8-9 years to 11-12 years)
4. Romantic period (11-12 years) (4, p. 12)

The bulletin went on in detail describing how most effectively one could tell stories. These rules should be followed:

A. Preparation
   1. Study it or read it several times.
   2. Outline the main events.
   3. Memorize words peculiarly adapted to atmosphere of the story.
   4. Make the story in the main your own (spontaneous).
   5. Cut the story if it seems desirable, or omit undesirable portions.
   6. Study the background of the story, and get into the mood for it.
   7. Practice telling it before a mirror.

B. Telling the story
   1. Just begin; the title need not be given to small children.
   2. Avoid side issues.
   3. Do not ask questions in the midst of the story.
   4. Do not show pictures with a new story.
   5. Do not go back to correct mistakes; bring in the correction later as subtly as possible.
6. Use good English.
7. Adapt the mood of the characters talking, using dialect when necessary.
8. Do not prolong the story after the end is reached.

The importance of dramatization was not omitted from this bulletin.

Dramatization is a wonderful agency for teaching patriotism, ethics, art, and expressive reading, and it is also an excellent means of correcting defects. Youth demands action and it is an incontestable fact that dramatization is action. It makes a more dynamic appeal to all classes and conditions than does any other art. It can both awaken and guide (4, p. 13).

The book encouraged creative dramatics which was called free dramatization by the authors.

Free dramatization is creative. By free dramatization we understand the acting out of a story by children who use their own words and actions. By doing so, they play the part of both the actor and the author. The two common errors of free dramatization are: forgetting the plot and rushing the climax. It is a natural tendency of children to tell the climax of the story first. Patience is the watchword of free dramatization (4, p. 14).

These auditorium teachers pointed out to their colleagues that little children act solely to gratify a dramatic impulse. "There is no preparation to interfere with their delight in the acting. The story is told to them and they play it" (4, p. 14). In the rules for dramatization which followed, the authors first mentioned that the story should have literary value and that it should teach a lesson. In the conservative depression days, this point obviously fell first on the list of rules.
Before the bulletin went on to explain how a teacher could prepare for a pay assembly and how an auditorium teacher must continue searching for new materials, there was a special section dealing with this all-important point: Auditorium activities must be correlated with the homeroom activities.

Correlation with other departments of the school is not an admission of weakness on the part of the auditorium but rather a basis for argument to the contrary. The chief justification for the auditorium lies in the fact that it serves in unifying all of the school's efforts toward realizing the objectives of education. If social efficiency is our goal, then all departments must work together toward this end, and the auditorium serves as the means of integration. Also, it lends motivation to classroom activities (4, p. 17).

The authors of the bulletin realized that assemblies were an important part of the upper grades. These programs should be the outgrowth of either classroom, club, or special department activities of the school. Here were the suggested programs:

1. Special Day programs
2. Good English Assembly
3. Community Singing (Music Week)
4. Program on Transportation from the Geography Department
5. Program on the Constitution of the United States from the History Department
6. Library Program
7. Sportsmanship Program
8. Penmanship Play
9. Safety Council
10. Thrift Program
11. Fun Program (for pleasure only)
12. Health Program
13. Miscellaneous Program (to allow every department to be included)
14. Social Etiquette
15. Talent Program
16. Patriotic Program
17. Program on Hobbies
18. Scholarship Assembly
19. Courtesy Program
20. Art Club Program
21. Choral Club and Orchestra Program
22. Reading of Original poems and stories by some local reader or poet (4, pp. 18-19)

The bulletin was concluded with a listing of some qualifications of an auditorium director. This page reads like the Beatitudes, and each quality could be desired for any teacher or human being for that matter.

Personal Characteristics
1. Personality: friend of pupil, teacher, and parent
2. Liberal and cooperative with faculty
3. Adaptability
4. Versatile
5. Initiative
6. Tact
7. Self-control
8. Adventurous (willing to try experiments)
9. Idealist: ability to sell ideals
10. Alert and vivacious
11. Executive ability and an organizer
12. Ability to recognize good and eliminate bad
13. Strong disciplinarian; ability to handle large groups
14. Wide and varied experiences
15. Have a belief in junior citizenship: learn to do by doing
16. Able to create an atmosphere of ease and freedom on the stage, and to bring out the beauty, grace, and charm of the player

Training
1. Special training in public speaking
2. Knowledge of play production
3. Understanding and appreciation of literature
4. Knowledge of diction
5. Training in methods of character education
6. Student of human nature
7. Broad contacts in ethics, morals, and modern methods
8. Knowledge of music and folk games desirable
9. Knowledge of stage production
10. Knowledge of stage lighting (4, p. 26)
In a foreword to Auditorium Activities, Book III, printed in 1938, Dr. N. R. Crozier, superintendent of schools, stated,

It is not the purpose of Book Three to displace the previously printed books. While its content is fresh and new, there still remains much value and usefulness in the former printings. Together, the three volumes offer a wider selection of program material according to their respective values (3, p. vii).

At the beginning of the book, the authors suggested that the class time still be conducted in a parliamentary manner with the following officers:

President
Vice-President
Secretary
Standard-Bearer
Critic
Door Monitor
Stage Manager
Attendance Committee
Decoration Committee
Program Committee
Costume Committee (3, p. 1)

As you can see, there were some changes in the officers. The auditorium was becoming more and more a student-conducted class.

The usual programs were included in the third book. However, new titles came into being, and new reference materials were suggested. The programs and their authors were,

Special Days and Weeks
Art Appreciation by Lera Lane
Art, The Madonna by Thalia Dubose Clark
Bird Friends by Florence Buryear
Book Week by Mildred Day
Children's Books by Gustava Putnam
A Puppet Book Week by Bettie Lee Fahm
After these three books and bulletin were printed for use in the auditorium, no separate curriculum guide was printed until 1964. During the nineteen forties the auditorium study guide was included in a general course of study written for the elementary teachers. The course of study printed in 1946 continued to encourage original narratives, dramatizations, debates, memory work of famous prose passages and choral readings(6). It also suggested that the students
2M+

conduct imaginary interviews and panel discussions. From these suggestions one can see the art of communication creeping into the teaching philosophy. However, the main objective was still the encouragement of creativity in the children and the correlation of the auditorium with the other subjects of the homeroom.

There were many conferences held during the nineteen forties. Mrs. Wilma Stewart was able to furnish me with an example of a typical program for the elementary auditorium teachers. The following was discussed in 1947:

1. What emphasis is being placed on the Junior Safety Council?
2. What are the auditorium objectives?
3. Auditorium teacher should be relieved of all other subjects.
4. New schools should be given new materials.
5. Auditorium teacher should have a period for preparation in her daily schedule.
6. Should assembly programs grow out of homerooms, or should the auditorium teacher plan all of the assembly programs?
7. How are primary children instructed in activity?
8. How can diction be carried to the homeroom? (32)

During this 1947 institute Miss Lucille Moss was called on to discuss one of her innovations in the auditorium: the story as a field of oral composition. Miss Moss explained to the group that she organized her class into a Literary Club. The students gave book reviews and story reviews and used materials obtained from teachers, magazines, and newspapers. The children were taught to stand correctly and speak correctly. After the child finished speaking, he stood while
the class gave helpful criticism and also told him of the
good points of his speech (32).

Another speaker at this particular institute was Miss
Ruby Hulan. Miss Hulan spoke about "Uses of Dramatization
in Oral Composition." She always began with stories in
which there was dialogue. When the children had progressed
to dramatization of a story, they first discussed what
characters were needed, who would try out for each part,
and what each character was to do, who spoke first, and
various other things. Then they tried out for the differ-
et characters, and the best person for each part was
chosen. The purpose, Miss Hulan pointed out, was to train
them to think and to express their thoughts correctly.
The children liked trying out for the parts. No child was
allowed to play the same type part all the time. The chil-
dren used their own wording, for striving after the exact
wording of the story made for halting dramatizations.
They tried to choose stories with as many characters as
possible. Sometimes part of the story was told, and part
was dramatized (32).

Mrs. Stewart told me of this particular institute be-
cause she had notes from it. It was typical of many of the
institutes which were held during the nineteen forties for
the auditorium teachers (32).
To conclude this chapter, there is a brief mention of the various texts and books which seemed to be favorites of the auditorium teachers whom I interviewed. They all used out-of-adoption readers at times in their classes. The administration made these available to them on request. Two speech texts geared to the lower grades were also mentioned by those interviewed as helps. The texts mentioned were *Our Speech* by Celeste Varnell Dodd and *Speech for All* by Lyman M. Fort (11, 12).

One book which seemed essential to these auditorium teachers was *A Child's Garden of Verses*. The desire for only the best of literature in the auditorium kept these teachers constantly searching. And many of these teachers felt that no child's life was complete without Robert Lewis Stevenson (31).

*Favorite Greek Myths* by Lilian Stoughton Hyde was a suggested source for program material. The knowledge of myths was undoubtedly necessary for a clear understanding of much in literature and the arts. The myths in this book were written for the young mind. The young imagination could make them live on the stage in dramatizations. Mrs. Rogers said that myths were important because they were enjoyed as stories and were understood as spiritual truths for the ancient civilizations (15).
Mrs. Olive McClinic Johnson, beloved speech professor of many North Texas graduates, wrote a helpful book for auditorium teachers, *Little Tejas*. This book told in it the story of an Indian boy who invited the reader to visit his village and learn the customs and beliefs of the Indian people. The children in reading and living with Little Tejas could see how Texas changed from the wild, uncivilized country of the Indian to the progressive, modern land of the white man. The reader was asked, "Count the cost. Which is better; to enjoy the land as the Indian did or to improve it as the white man did?" (16). This book was published in 1937. I wonder if Mrs. Johnson would not consider a slight rewording of her statement today when now the white man is accused of destroying as much as he is of improving the land. Nevertheless, *Little Tejas* created all sorts of lessons for the auditorium:

- The Indians' Calendar
- The Indians' Lesson in Astronomy
- The Story of Cynthia Ann Parker
- The Bravery Test of Indian Children
- How the Buffalos Came to the Indians
- How the Cherokee Rose Came to Texas
- Why the Rattlesnake Is a Gentleman
- What the Indian Believes (16, p. vi)

*The American Spirit, A Basis for World Democracy,* was an excellent source book according to Miss Parks:

In preparation of this reader, the attempt has been made to focus attention upon the constructive aspect of patriotism. Due regard, however, has been paid to certain of the traditional and emotional elements that cannot be ignored. That which tends to divide us in thought from one another or from the
other democratic nations has been largely eliminated (19, p. v).

This book was used in programs when the stress was on our American pioneer life that has always emphasized freedom, initiative, and individuality. The democratic spirit was carefully explained in this book published in 1919 (19).

Books such as Famous Women by Pearl Wanamaker were needed and used by the auditorium teacher. There were stories of Joan of Arc, Queen Isabella, Queen Elizabeth, Pocahontas, Betsy Ross, and Dolly Madison. Each of the stories was a thrilling, dramatic narrative of a girl who had become famous. These adapted readily to creative dramatics. The little girls could identify with the characters (31).

There was one book recommended by the teachers interviewed: Colonial Plays by Blanche Shoemaker. These plays were primarily designed for the sixth and seventh grades. They were short plays so that no one child would need to memorize a long part. The editors of this book boasted that little preparation in the way of costumes, scenery, or even memorizing was needed. The following plays were in the book:

The Columbus Story
The First Thanksgiving
Colonial Virginia
A Witchcraft Story
A Pennsylvania Incident
Life in New York
The Georgia Debtors
An Indian Story
Revolutionary Days
Three Compromises of the Constitution (30)
The book went on to say,

When through dramatization the dry bones of past events are given the flesh and blood of the present, and you find your boys and girls eager and bright-eyed over the things they have seen and done in making the characters of old walk and talk, then you will understand that they have brought their shimmering ideas to focus plainly on certain things and that they have made for themselves many good negatives through the camera of dramatics, where existed before only a few pale views (30, p. 3).

Another reader used by the auditorium teachers was one entitled *Makers of America* by James Witt Sewell. This book, published in 1930, introduced the students to representative men and women who helped make America great. Its purpose was to show the boys and girls that the character of a school reflected the characters of the students in it. With citizenship always a primary focus in the auditorium, this book proved valuable (29).

For parliamentary laws the teachers turned to a book *Mr. Chairman* by Oveta Culp Hobby. The first part of this book dealt with the history of constitutional government and development of parliamentary law. This was followed by reading material concerning situations arising in school, clubs, and societies. The last part was offered as a guide to those who met difficulties in the procedure of meetings of various types. The students, when serving as officers or on committees, could learn their duties and the proper ways of procedure from this book. It was a good guide for those in the elementary grades (14).
The next three books to be explained were used for the primary grades. *Fairy Plays for Children* by Mabel R. Goodlander was written to be read and acted. The directions for action were given as well as the descriptions of the dances, costumes, properties, and any other detail needed for dramatic presentation. The plays were written with the vocabulary of the child from six to ten years of age. The plays could be adjusted as far as characters were concerned. They could be done with any number. This adaptability was appreciated because of the varying numbers in the auditorium. The stories for dramatic presentation were,

- The Honest Woodcutter
- The Pine Tree
- Mistress May Gives a Garden Party
- The House in the Woods
- The Elves and the Shoemaker
- Snow White and Rose Red
- King Midas and the Golden Touch
- Snow White and the Seven Dwarfs
- Sleeping Beauty (13, p. 7)

*Stories to Act* by Frances Gillespy Wilkes was valuable to the teacher. The book contained stories in narrative as well as in dramatic form. This offered opportunity for original dramatization. "The development of spontaneity and the enrichment of vocabulary are believed to be gained in a far greater degree by original dramatizing than by enacting scenes completely arranged by another" (35, p. 7).

One book which must be listed as a source book for the auditorium teachers was one entitled *Legends in Action, Ten Plays of Ten Lands* by Nellie McCaslin. This book, published
in 1945, dramatized ten legends, each from a different racial or national group. This book could be a stepping-stone for creative dramatics, too. After enacting these legends, the students could be prompted to think of their own legends. In selecting the legends for the book, the author explained that there were three primary reasons that these legends were chosen: First, the favorite ones were chosen. Second, these were the practical ones for dramatization. Most of them could be performed without costume or scenery, thus making it simple for auditorium use. However, they could be dressed up for presentation outside of the classroom. Third, these legends were the most practical for programs and assembly use. The casts could be adapted, and the number of cast members was flexible (17).

These teachers of auditorium activities were ladies of great creative ability. They wrote for themselves and their particular classrooms. They also wrote for each other, knowing that there was no text from which to draw materials. They wrote because they believed in the program and because they wished to see it advanced to locales other than Dallas. Each one of these ladies had a vast source of writings, such as the ones I have just described. A spareroom, a storehouse, an attic full of materials was characteristic of each lady interviewed. Gathered program materials were prized possessions of each one of them. They wrote, they shared, and they produced beneficial programs. The prime purpose of making
fluent, patriotic citizens was always kept in the forefront of the teaching of those lovely ladies in the auditorium.
1. Auditorium Activities, Book I, Dallas, Dallas High Schools Print Shop, 1924.

2. Auditorium Activities, Book II, Dallas, Dallas High Schools Print Shop, 1929.

3. Auditorium Activities, Book III, Dallas, Dallas High Schools Print Shop, 1938.


5. Boli, Lois, Auditorium Activities Teacher, Retired, Interview, April, 1970.

6. Course of Study, Dallas, Dallas High Schools Print Shop, 1946.

7. Cox, Bertha Mae, Auditorium Activities Teacher, Retired, Interview, April, 1970.


10. Dickson, Alma, Auditorium Activities Teacher, Retired, Interview, April, 1970.

11. Dodd, Celeste Varnell, Our Speech, Austin, Texas, Steck Company, 1940.

12. Fort, Lyman M., Speech For All, New York, Allyn and Bacon, 1946.


22. Phelps, Ralph, Vice-President, Dallas Baptist College, Interview, September, 1970.

23. Rainey, Marie, Auditorium Activities Teacher, Interview, August, 1970.


32. Stewart, Wilma, Director, Elementary Educational Services, Interview, October, 1970.
33. Walker, E. D., Personnel Director, Retired, Interview, April, 1970.


37. York, Jewell, Auditorium Activities Teacher, Retired, Interview, April, 1970.
CHAPTER XI

SPEECH AND DRAMA EDUCATION IN THE SECONDARY CURRICULUM OF THE DALLAS SCHOOLS

Speech became part of the curriculum; drama became part of the curriculum; and the years that followed strengthened the position of both public speaking and drama education. One reason for this strength was the fact that particular teachers in Dallas taught speech and drama at the same schools for more than thirty years and, in some cases, forty years. These teachers were able to develop the curriculum, put forth their individual techniques of teaching, and watch the results evolve into outstanding departments in the city and the state. Some of the students owe their present careers to certain teachers, and countless others have accredited certain teachers for showing them the way to better living.

Speech and Drama at Woodrow Wilson High School

At Woodrow Wilson High School for twenty years, until 1957, H. Bush Morgan taught public speaking, directed all the plays, won many one-act play contests, edited the annual, directed many clubs, handled many school activities, and was a friend of all. The Little Theatre which he created is the oldest club at Woodrow Wilson High School. In 1940 the Woodrow Wilson annual was dedicated to him.
Whether it's one-act plays, vaudeville, music or speech, no presentation in the auditorium would be quite a finished product without the appearance of our H. Bush Morgan. Our senior plays which build for a higher type of creative drama; our senior day programs with their gorgeous bits of masculine femininity; our Christmas assembly with its mixture of tradition and modernity; our Easter program with its turn to religious significance, all combine to make Bush an outstanding figure in Woodrow Wilson High School. He knows that nearly everyone has a certain amount of dramatic ability and discovers ways to employ it. Connected vitally with their experiences is the voice study in regard to corrective speech, and in speech classes, the students test and improve their diction and enunciation. For all that he has done to make this year memorable, the seniors salute Bush (8, p. 2).

The list of productions under the direction of Mr. Morgan read like a Broadway review:

1929, Sally and Company (4)
1931, It Happened in Hollywood (5)
1932, Whole Town's Talking (6)
1935, Big Hearted Hubert (7)
1941, My Cousin from Texas (9)
1942, Charley's Aunt (10)
1945, Janie (11)

I knew H. Bush Morgan, and I always associated him with the one-act play contest and first place in that contest. He was strictly dedicated to drama. Woodrow Wilson did not have a strong forensics program because Mr. Morgan favored the drama. He was a bachelor, and many said he was totally married to his work at Woodrow Wilson. The entire time he was teaching at Woodrow, the same principal was there. G. L. "Pop" Ashburn liked Bush Morgan and his work, and the team remained together at a school which was always known as an outstanding speech and drama school.
H. Bush Morgan left Woodrow Wilson in 1957. Because of his knowledge of yearbook editing, he went to work for Taylor Publishing Company. This company publishes the yearbooks for the Dallas schools. Mr. Morgan was crossing the street one evening in front of his apartment on his way home from work, was struck by a car, and was killed instantly. This ended the life of an outstanding speech and drama teacher. Also it concluded the career of a man who was not only an outstanding drama teacher but a man involved in several little theatres in Dallas (26).

Speech and Drama at Crozier Technical High School

Dr. Walter Schiebel became principal of Bryan High in 1932 and remained the top administrator there until 1964 when he retired. This long-time principal was also an author. He wrote *The History of Education in Dallas*, and his book has proved to be very beneficial to me in writing this study. Incidentally, he showed great interest in this investigation because it was the recording of more history about Dallas education.

During an interview with Dr. Schiebel, he comfortably sat behind a roll-top desk which had belonged to the first superintendent of schools in Dallas, W. A. Boles, 1884. It was given to Dr. Schiebel when he retired. As stated before, Bryan High, which is now Crozier Technical High School, developed into a vocational downtown high school. It was
destined to become a vocational school as the population moved farther and farther into the suburbs of Dallas. The change toward a vocational school began to take shape quickly in the nineteen forties (p.42). Nevertheless, there were speech and drama at Tech. From a student handbook of 1941, there was a section entitled "Broadway at Home."

Tech is one of the nation's few high schools that keeps pace with modern drama through a play laboratory operating as a part of the regular school schedule.

Most schools produce plays that are practiced after school hours. So many Tech students work outside school, that such a plan is impractical here. Therefore, the advanced public speaking class has been turned into a play shop--workshop.

Members of the class read and choose the plays to be produced for the school. They help select the casts. With the architectural drawing classes, wood shops, commercial art department, and other school groups, the plays are produced at pay assemblies. When possible, double casts are always used giving twice the usual number of students acting experience. Any student is eligible to try out for Tech plays (p. 60).

The handbook went on to explain the situation with public speaking:

The securing of a job or a promotion to a better one often depends upon ability to speak before the public. Everyone needs speech. Public speaking students at Tech use modern methods to improve their voices and speak efficiently. Recording machines, broadcasting equipment, and clinic discussions are among up to date aids for which adults pay large fees in downtown speaking courses. Tech offers training in dramatics, after dinner speaking, salesmanship speaking, radio broadcasting, oratory, debate and declamation. Every student should consider public speaking as an elective (p. 61).

When I asked Dr. Schiebel about particular speech teachers, he mentioned two from Tech High. He thought Dorothy
McClain taught speech with more modern methods. She taught at Tech until she joined the service during World War II. When she returned, although she taught once more in Dallas, she did not teach speech.

Dr. Schiebel also mentioned Oather Raynes, who he felt was the best representative of speech teaching at Tech High. Mr. Raynes, the president of the Texas Classroom Teachers Association, said he easily understood why Dr. Schiebel thought he was an excellent teacher—"I did everything at Tech" (41). In other words, Mr. Raynes was another one of those dedicated teachers who served long after the final bell rang.

The community was brought many times into a Raynes production. In fact, a faculty show was always written and produced at Tech. This sometimes included the wives of faculty. In the nineteen forties Mrs. Schiebel played the role of Mrs. Aldridge with a student portraying the now immortal radio character, Henry. Mr. Raynes also directed student and parents in many productions. When Dr. Schiebel retired, Oather Raynes presented a Ralph Edward's type production of "This Is Your Life, Dr. Schiebel." One can imagine such an undertaking. The admired Dr. Schiebel had touched so many lives serving thirty-eight years as principal. Twelve hundred people were present at the production, and a special wire from Ralph Edwards arrived. It was rather ironic that a Tech High Student, Alfred Paschal, who was very active in
little theatre in the Dallas area, went on to Hollywood to actually produce the Ralph Edward's "This Is Your Life" show. Mr. Paschal is not alive now, but he lived to see his principal honored in this unique way (35).

Oather Raynes always had the complete cooperation of Dr. Schiebel in all undertakings. These undertakings also consisted of writing and producing the annual variety show. Mr. Raynes wrote for the people he had as talent. He was always in charge of the senior day activities and served as senior class sponsor for nine years. This was of course all done as extra work over and beyond the duties of speech and drama teachers. He taught all speech classes from 1943 to 1955. After 1955 there was not as much demand for speech, since Tech was becoming more and more a vocational school. Mr. Raynes took first honor three times with his one-act plays: Suppressed Desires, Grandma Pulls the Strings, and Mansions. He always looked at the possibilities and selected plays to best display the talent at hand. His most successful plays were Beyond the Horizon, Our Hearts Were Young and Gay, January Sixteenth, Dulcy, and Sixteen (41).

Still always remembering the community, Mr. Raynes was noted for his Brotherhood Programs. They were often done for civic organizations. His paid assemblies always featured the Tech talent in the best of plays, and the programs at school banquets were excellent. For awhile he relied heavily on Trini Lopez for the music at all affairs.
He remembered that his greatest production for the community was the Cavalcade of Education program presented at the Coliseum, Fair Park, 1942. He and Mrs. Beulah Keeton Walker wrote and produced the pageant, using students from every school in Dallas. This was the type program which Dr. Kimball had initiated when he started the educational fairs. The cavalcade ran for four nights, and Dallas was impressed.

Oather Haynes was listed in Who's Who in Speech in Texas in 1946 and served as president of the Dallas Speech Association and the Texas Speech Association. His degrees are from East Texas State, and he also studied at the University of Texas, SMU, and Northwestern.

Speech and Drama at Adamson High School

After Elizabeth Baker left, Adamson High was without any debate or forensic work for a number of years. There was no one to push debate as it needed to be pushed until Mr. C. C. Nutley joined the faculty in 1940. This gentleman did everything imaginable to interest students in debate while they were at Adamson or even before they came. He got intelligence reports of the students coming in from the elementary schools and Boude Story Junior High and screened these for possibilities. If the IQ score were high enough for Mr. Nutley, he personally visited the student before he entered Adamson to see if he had speaking ability. Debate was a business with Mr. Nutley, and by 1950 the
National Forensic League at Adamson was the largest club in the school (37). One consistent winner from Adamson, Mr. Joe Stalcup, finished his college work and came back to Adamson to co-sponsor the debate department in 1951 (39, p. 54). Two pages in the 1951 yearbook were filled with the winnings of the Adamson NFL. Joe Stalcup, no longer teaching, is a prominent lawyer in Dallas. Mr. Nutley is a principal of an elementary school.

Adamson High had extremely interested and sympathetic administrators. In the case of this Oak Cliff high school, the principals had very long administrations. Professor Adamson remained until 1935 when he died. Then Mr. Hollis Allen and Mr. Thomas Meek served lengthy terms (34). As stated before, Adamson is unique in that many of the graduates return to teach there. This is why spirit prevails there, even though the school has existed since 1901. The present principal, Bill Sullivan, is an Adamson graduate, and he is a principal totally in favor of speech programs and all of their activities (46).

Speech and Drama Teacher: Miss Wilhelmina Hedde

It has been said that an energetic, vigorous, forceful speech teacher could run the school. This was what Miss Hedde did at Adamson. As stated before, however, Miss Hedde did teach first at Sunset. When she went to Sunset, however, she met an energetic, vigorous, forceful administrator,
Dr. W. T. White, principal. Miss Hedde was in charge of drama only at Sunset. Dr. White himself directed the forensics. He always directed a tournament at Sunset each year (21). There were not remembered clashes between Dr. White and Miss Hedde, but she did transfer in 1939 to Adamson (51). Nevertheless, even though she had taught at Forest and Sunset, Miss Hedde is remembered and associated mainly with Adamson High School. However, before her career at Adamson, she was successful at Sunset for nine years. As pointed out before, Mrs. Wanda Banker arrived at Adamson in 1930 and then switched places with Miss Hedde in 1939. Both ladies worked diligently at the two schools, and each assumed well-developed departments from each other in 1939. Mrs. Banker at Adamson affiliated the drama club with the National Thespians, and Miss Hedde did the same at Sunset.

After completing her master's degree at Northwestern, Miss Hedde returned to Dallas. Her master's thesis received special mention in Wallace's *History of Speech Education in America*:

Wilhelmina G. Hedde, in 1929 prepared "A survey of High School Dramatics in School Systems of Cities of Population over 30,000." The report begins with a brief description of each of the milestones in the progress of dramatics from 1899, when a course called Oral English was established in the Oakland High School, to 1927 and the Drama League Report of that year which, among other things, gave basis for the statement that there were over three million students eager to participate in dramatic activities in high schools (50, p. 609).
Some of those eager participants were waiting at Sunset for Miss Hedde in 1930.

To further the interest in present-day drama and to give students a vivid idea of stage business, the dramatic club was organized during Miss Hedde's first year at Sunset (33). There was another reason for organizing the club. She hoped to affiliate it with the National Thespians. There was always a large banquet at the end of the year, and the annual in 1932 noted that the charming teacher, Miss Hedde, was responsible for all the success of the club (47, p. 89).

Also in 1932, the annual payed special tribute to Miss Hedde in this way:

One of the best and most successful teachers at Sunset High School is Miss Hedde, head of public speaking. She has the qualities which make her extremely popular among her pupils, and she has, as a result, the earnest cooperation of every one of them. Besides her classes in public speaking she sponsored the Christmas play, the senior plays, and the debating club. She is vice-president of the National Association of Teachers of Speech, and she was present and active in its last meeting in Detroit in December.

The newest thing in speech work is a verse speaking choir group which chants or rhythmically reads poems of writers who range from Mary Austin to Walt Whitman. This choir is composed of the students with the best voices. The poetry speaking festival was held by all the Dallas High Schools in May and the Sunset choir participated.

The dramatic club of Sunset High School belongs to the National Thespians, a national honorary dramatic society for high schools. This is the first time it has ever been affiliated with this society. There are one hundred and eighty-five schools in the United States who are on the membership roll of the National Thespians. The aims of this society are to develop a spirit of active and intelligent interest in dramatics among high school boys and girls and to provide a suitable
reward for excellence attained in high school drama-
tics (47, p. 56).

From this tribute we found that in two years Miss Hedde had brought her drama club up to national standards.

As explained before, the textbook for Speech One and Two was written by Miss Hedde. She also produced a host of acceptable plays each year. The motto of the National Thespians of Adamson was "The Play's the Thing," and with Miss Hedde it certainly was. Under her direction, the students at Adamson and the Oak Cliff community saw Life Begins at Sixteen, Little Geraldine, June in January, The Gypsy, The Groom Said No, The Divine Flora, and There'll Come a Day (33).

The quality of these plays may be questioned by a sophisticated high school student in Dallas today. In fact, one might ask just what did happen to productions of notable classics. After all, the classics were produced in the auditorium of Dallas at the beginning. This question might be answered in this way. In the late eighteen hundreds and early nineteen hundreds, even though the public schools were free, they were still run as conservatories or academies. The classics were taught and hopefully appreciated. As more and more people entered the high schools, many had to be taught to appreciate plays. One did not train students to appreciate drama by first producing a classic. Appreciation of drama had to be taught gradually.
Too, it must be remembered that the nineteen thirties and nineteen forties held within them two tragedies: depression and war. Many playwrights were writing funny, light things then so that Americans could escape from both miseries. These plays which were produced by Miss Hedde, along with the other drama teachers of Dallas, were what was being done all over America. Drama would once again rise to its sophisticated position later.

In 1946 Miss Hedde wrote a new Christmas Pageant which was described as "soul searching" (38). The pageantry and beauty were spectacular. Miss Hedde retired in 1964, but she continues with her civic duties and performances.

Speech and Drama Teacher: Mrs. Wanda Banker

Mrs. Wanda Banker is usually associated with Sunset High School, but like Miss Hedde she spent nine successful years at another school, Adamson High. Some of the Oak Cliff High School productions under the direction of Mrs. Banker were, Once In a Lifetime, My Irish Cinderella, The Tower Room Mystery, The Dark Horse, Believe It or Not, Girl Shy, Cinderella Rose, and Always Count Ten. Then when she went to Sunset she continued with these productions: Professor How Could You and We Shook the Family Tree. In 1947 Mrs. Banker won the state one-act play contest with The Balcony Scene.

In that same year a former student came to visit her, Miss Linda Darnell. Linda had received dramatic coaching
from Mrs. Banker when she was a student in the Little Theatre at Sunset. Unfortunately, Miss Darnell who gained much of her fame as "Forever Amber" died tragically in a fire in 1966. The annual in 1966 at Sunset was dedicated to her (48).

In 1945 Mrs. Banker received her master's degree from Texas Christian University in drama. Later in 1947 she took a leave of absence and studied at the Pasadena Playhouse. Mrs. Banker had an excellent background in drama. She studied expression as a child, and she mentioned that the private school where she studied emphasized vocal power and accurate diction. She was an excellent oral interpreter herself, and now after her retirement, she has become a popular speaker at luncheon clubs. She also does substitute teaching in her two favorite schools, Adamson and Sunset.

Speech and Drama at Forest Avenue High School

When Miss Hedde left Forest Avenue High School to study for her master's degree, she left the dramatics department in creative hands, those of Mrs. Helen Fern Black. Each high school in Dallas was unique, and Forest also had an unusual situation. Wylie Parker was principal there for over thirty years, and during those years he made a concentrated effort to assemble an unusual Texas library. He had a great love for Texas and Texas history. This outstanding Texas collection contained not only rare volumes but also paintings of Texas heroes. Because of this interest in Texas
history and accomplishments, Texas Week became a time of total involvement for the school. Mrs. Black was responsible for many remarkable and elaborate productions about Texas. She wrote an original play for the first of the celebrated weeks. It was entitled, "The Eyes of Texas" (13).

In 1934 she presented a tableau of Texas Heroes. Justin Kimball, who was then vice-president of Baylor University, was the guest speaker at this occasion. Then in 1936 the program included an address by Governor James Allread. He spoke on "The Fall of the Alamo" (24).

Helen Black was a graduate of Columbia University. Her degree was in public speaking and drama, and she came to Forest Avenue High to handle the dramatics at the school. Mrs. Dial was directing girls' debate and public speaking, and Miss Edna Rowe sponsored the boys' debate. This was the way the department remained until Miss Black left Forest in 1945 (27).

Some of the outstanding productions directed by Mrs. Black were Polly With a Past, Who Killed Aunt Caroline, Tell It To Sweeney, Leave It To Mother, Girl Shy, and How Dare You. Again, these titles sound very far from Tennyson's Idylls of the King; however, times called for such productions. They were always well received (30, p. 78).

Eventually, Mrs. Black took over a club which lasted to the end of Forest High School, Girls' Public Speaking Club. To give members better understanding of oratory and debate,
to help them acquire ease and naturalness in extemporaneous speaking, and to teach members fundamentals of parliamentary practice were the aims of this club. The members had an annual meeting with the Standard Debating Society, and they had an opportunity for open debate with the boys. In 1944 when Mrs. Black became sponsor of the club, they debated: Resolved, that Roosevelt should run for a fourth term. This club during the war years sponsored many of the assemblies which featured speakers from the WACS, WAVES, and Marines (28, p. 61).

The great Texas programs and the filling of the Texas collection with more and more volumes continued until 1956 when Forest Avenue became a Negro high school, renamed James Madison. Presently the Texas collection, with the paintings, is housed in the Crozier Tech Library.

Juanita Stringer came to Forest and taught speech from 1945 to 1948. This was a time when radio still offered a great outlet for local productions. Mrs. Stringer's classes offered training in stage fundamentals, diction, after-dinner speaking, radio, make-up, and drama. She was featured many times on WFAA with her students in dramatic scenes from various plays.

Some plays which were presented under the direction of Mrs. Stringer were All American Family, Tomorrow Heaven, The Farmer's Daughter, and You Can't Take It With You (32, p. 60). Mrs. Stringer also was responsible for many variety shows.
One was entitled "Jumping Jacks." It featured a particular Jumping Jack, Gene Pflung, who danced his way through North Texas State University and on to the New York stage (32, p. 62).

The last teacher at Forest arrived in 1948, Miss Helen Eckelmon. This graduate of Kansas University immediately set out to affiliate the dramatic club with the National Thespians. During her first year, she won the one-act play contest in Dallas. Miss Eckelmon told me that, when she arrived in Dallas, she was the youngest speech teacher. Now, she claims to be the oldest but the most active (26). The young teacher was a challenge to Miss Hedde, Mrs. Banker, and Bush Morgan. In 1956 when Mr. Morgan left Woodrow Wilson and Forest Avenue became a Negro school, Miss Eckelmon went to Woodrow Wilson where she is presently teaching.

Speech and Drama at North Dallas High School

The yearbook at Forest mentioned that a local radio station always gave time to the high schools for dramatic productions. This fact was also mentioned in an essay written by Mr. E. B. Comstock, longtime principal of North Dallas High School. Mr. Comstock contributed his essay to a book entitled Administrative Practices in Large High Schools.

"Since the school is the community's largest cooperative enterprise, it is essential that the proper relations be maintained between the school and the community who support it" (36, p. 185). North Dallas had a publicity program in
which the speech department played an important part. Mr. Comstock, therefore, could also write the following in his essay:

The teacher of public speaking is authorized to give to the press information concerning Interscholastic League contest, debate tournaments, and N. F. L. meets. To prevent certain phases of the extracurricular program from being relegated to the unpopular position of fads and frills, special effort is made to keep the various activities included in their program before the public. Ignorance of rather than familiarity with some of the extracurricular activities tends to breed contempt on the part of the parents of the public (36, p. 187).

Mr. Comstock stated that the drama productions should be publicized. He also pointed out that the assembly programs were one of the most potent agencies for publicizing the schools. He urged that there should always be an awards day for the public to witness. All these opportunities to encourage community and school relations were enthusiastically mentioned by Mr. Comstock.

Stanley Knapp had much to publicize during his twenty years at North Dallas. The debate team flourished, and the first chapter of the National Forensic League was established in 1933 at North Dallas. This was one of the original chapters in the nation. Mr. Knapp had lost no time in establishing this society at North Dallas. The Aldelphi Forensic Club was organized in 1929 for the sole purpose of becoming a part of the National Forensic League. There were eight charter members, and one of these was Eugene Locke, Jr., whose father had been a debater for Central High. The very
first year of the NFL brought a district championship to the group. The district meet was held in Denton, and Harold Brenholtz of the North Texas faculty presided at the meet (49, p. 21). The topic which Mr. Locke and his colleague debated was: Resolved, that at least half of all state and local revenues in Texas should be derived from sources other than taxes on tangible property. After this, Mr. Knapp sponsored several district debate tournaments himself.

In 1937 a debate career started for a sophomore, Ralph Phelps. Dr. Phelps was identified in the previous chapter, and today he credits much of his speaking ability to the leadership of Stanley Knapp. Dr. Phelps said that Mr. Knapp made a concentrative effort in recruiting the brightest, most willing to work students who came into North Dallas High School. He interviewed them, and from this personal contact he was able to tell if he wanted them for his winning debate teams. Finding new members was a real business to Mr. Knapp, and award-winning teams came from North Dallas all the years he was head of the speech department (40).

Some drama students of Mr. Knapp gained show business fame in the thirties. Earlene Heath was part of the famous George White Scandals. Durelle Alexander was a member of the then popular Paul Whiteman show (18). Before Paul Whiteman, Durelle had appeared with Harold Lloyd in 1927 in For Heaven's Sake (2). This was all after she was graduated from
North Dallas High. North Bigbee, once oil editor of The Dallas Morning News, wrote Farewell Summer. This play opened at the Fulton Theatre in 1937 right after the well-known comedy Three Men on a Horse closed (22). Mr. Bigbee's play dealt with a research assistant in biology who had a time of it learning the facts of life. By the way, the critics did not like the play (25).

Stanley Knapp made certain his students were heard on the WFAA show, Hayloft Theatre. There was also a program for teenage drama students called Lollipops on KRLD (23). In fact, his many extra-dramatic activities finally warranted a column in the school paper called Back Stage with Knapp. Mr. Knapp sponsored some very professional assemblies, acting as master of ceremonies himself. He would use faculty at times for talent. Dr. Walker was remembered for singing two hits of the day, "That's My Mammy" and "The Last Roundup" (3). In 1935 there was a city-wide celebration commemorating the founding of the first high school in America in 1635. Mr. Knapp played a large part in writing and producing this program (12).

Stanley Knapp loved mystery drama and the list of plays which he produced at North Dallas contained many mysteries, such as Hurry, Hurry, Hurry; Donovan Affair; Hidden Guest; Tiger House; One Mad Night; and The Call of the Banshee. There were some other types: The Ferguson Family and The Importance of Being Earnest (49, p. 52).
During the years that Stanley Knapp was at North Dallas, a socioeconomic pattern in Dallas was developing. The children of the wealthy Jewish merchants went to Forest, the more conservative people lived in Oak Cliff, and the sophisticated rich gentiles attended North Dallas High School. Nevertheless, the depression touched every life in the nineteen thirties. All the students were having trouble finding employment, and a new threat on the horizon appeared. It was requested, and Mr. Knapp fulfilled the request, that a particular assembly be presented. Dr. Owen Lovejoy, consultant of American Youth Commission, made a speech on communism. Youth was demanding more and more pertinent information and more and more freedom (2). Sex education became an issue, too (19). Also, parents became worried about the "miserable" pinball machines situated much too close to the school (17).

The depression brought definite financial worries to the teachers of Dallas. Eight dollars a month was needed to keep a child in school (14), and there were forty-one thousand in school in Dallas (15). Teachers were carrying a heavier burden of classroom work because the board could not hire anymore teachers (16). The teachers were also required to have degrees (23). The new rule stated that, if one had taught for fifteen years, no degree was needed, but otherwise a teacher was considered young enough to go back to school.

The depression years continued, but a money-making celebration was held in 1936, the Texas Centennial. This
was also beneficial to the speech departments of the city. Stanley Knapp offered many of his students to the Centennial Follies that ran nightly out at the fair. One group representing North Dallas was the Centennial Five. They were a hit with the students at North Dallas as well as with the fair-going crowds (2).

When North Dallas was celebrating its Silver Jubilee in 1945, Stanley Knapp had left to be principal of the newest high school in Dallas, Hillcrest High School. He was replaced by Miss Natalie Simpson, who held a B.A. degree from Northwestern University. Miss Simpson taught four years at North Dallas, and presently she is teaching language arts at Greiner Junior High. She was an excellent drama teacher. I was part of the North Dallas Little Theatre then, and she was a strict disciplinarian who demanded perfection from her players. While she was my teacher, I decided that speech was my field, too.

Speech and Drama at Hillcrest High School

Hillcrest High School was the new name given to the Vickery, Texas, High School when the little town of Vickery, Texas, was annexed into the city of Dallas. The school actually opened in 1940, and there were speech activities there from the very beginning. In 1947 when Mr. Knapp became principal, he employed as his speech teacher one of his former winning debaters from North Dallas who had gone
to SMU and who was a winner there, too. Clare Pickens, who later became Clare Pickens Cunningham, headed the speech department at Hillcrest. She was almost totally interested in debate and forensics, but since there would always be a senior class, there would always be the senior play. Therefore, she directed it, in spite of the fact that her heart belonged to debate.

In the spring of 1952 a new approach to student teaching was tried by North Texas State University. Before the new plan, student teachers from NTSU taught one hour a day in Denton High School or a neighboring school. To teach all day long would be so much more beneficial for the prospective teacher. I was chosen from North Texas to go to Dallas and teach all day long for six weeks. I agreed to try this new plan, and for six weeks I was student teacher under Mrs. Cunningham. She was glad to see me because it was senior play time again. She could give that project to me, and this would relieve her of drama, and she could do nothing but coach forensics. I directed the play Dear Ruth, and half of the cast members were the grandchildren of the Jewish merchants who had attended Forest Avenue. Their children had all moved to far north Dallas. Jewish people are known to take advantage of education more so than any other race of people, and possibly this is why Hillcrest High School today has more National Merit Award students than any other high school in Dallas. A large portion of the student body is Jewish.
The play *Dear Ruth* was given in the auditorium, and then it was repeated on WFAA-TV. Just as radio had served local talent during its humble beginnings, television was doing the same. Local dramatic broadcasts were done frequently, and the Hillcrest senior play was thought worthy of production television.

While I was a student teacher, I attended a forensic tournament with Mrs. Cunningham. Mr. Nutley was at the tournament still winning, and Miss Rebecca Thayer, by this time, had taken debate and forensics at Sunset. After 1950 the population of Dallas increased so rapidly that two high schools would sometimes open in one year. Obviously, with enthusiastic teachers and increased population, speech and drama continued to grow and flourish in Dallas.
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CHAPTER XII

THE CONTEMPORARY SCENE OF SPEECH ARTS
IN THE ELEMENTARY SCHOOLS OF DALLAS

Three major changes have occurred in the elementary speech program in the last twenty years. First, auditorium activities is now referred to as speech arts. In fact, some of the elementary speech arts teachers resent being called auditorium teachers. Those pioneering ladies of the auditorium certainly never considered themselves teachers who only sponsored frivolous activities in the auditorium. Nevertheless, the new title, speech arts, gives to the teacher the position she justly deserves. She is teaching speech, and speech is an art.

The second major change is in the attitude of the administration toward speech arts. There are some principals who have completely eliminated the speech arts program from their schools. There is a positive attitude growing in favor of the self-contained classroom. The economical platoon system which gave birth to speech in Dallas is being questioned. The newer concepts in education certainly do not include the lines of children marching through the halls to various classrooms. There is a feeling now that all can be accomplished in one highly flexible and convertible room. The
auditorium is there, but modern ideas do not conceive it as a classroom.

The third major change concerns the speech arts teacher herself. The totally dedicated speech arts teacher does not exist in every school. She is not that special person she always was in the very beginning of the speech arts program in Dallas. So often she is a guard or baby-sitter. In some schools during the speech arts period, approximately ninety children file into the auditorium, sit in every other seat for disciplinary purposes, and read out-of-adoption textbooks. The teacher stands guard for forty-five minutes; and when the bell rings, the students file out. Mrs. Helen Rogers commented that this procedure is often followed in other classrooms besides speech if the teacher is not dedicated, imaginative, and demonstrative. Students file into a classroom, read an assignment; the teacher stands guard, and eventually they all file out. Somehow speech, the course sometimes considered a frill, gets more criticism (29).

The unusual, special, unique speech arts teacher just does not exist in every school. Principals find it hard to recruit one. Many colleges and universities grant an all-level teaching certificate in speech. A graduate will secure one of these for job assurance when, actually, that particular graduate really only wants to teach secondary speech. So often the graduate will assume an elementary position as a waiting point for a secondary job. Some of these waiting
teachers prove to be excellent. They become completely dedicated to the elementary program. Then again, some are just standing guard and showing no interest in anything except in becoming a secondary teacher (12).

Some Outstanding Speech Arts Teachers

Nevertheless, excellent work is still being done in the auditoriums of Dallas elementary schools. Janie Wilson is still giving those magnificent operettas at Rhinehart Elementary School. Her principal is Bill Abbot, who was a speech teacher at North Dallas High School and then moved to be the first speech teacher at Bryan Adams High School. He is one hundred percent behind the speech arts program (1).

Leta Parks is still artistically presenting her programs at Sanger Elementary School. Mrs. Dorothy Hupfeld is the principal and believes in all the benefits of the speech arts program. Miss Parks is free to initiate any type of program to benefit the speaking arts of the students (17).

Several of the auditorium teachers are now principals—Mrs. Pauline James at Casa View School (18) and Mrs. Wanda Barnett at Lipscomb School (14). They, of course, are in favor of the speech arts program. The outstanding debate coach, Mr. C. C. Nutley, is principal of Hexter School, and there is an active department functioning there (23).

At Adele Turner School, Mrs. Anita Elliot is teaching speech arts. Mrs. Elliot feels that role playing on the
stage is the very best way to teach citizenship and patriotism. She strives to please the children in their activities. She considers the speech arts teacher actually "not normal." The speech teacher must fill too many needs to really be a normal person. Her imagination must soar so high that she really cannot be a part of a normal-running curriculum. The speech arts teacher is a special teacher. Every dedicated speech arts teacher always feels this way. When a speech arts teacher is considered "not normal," she is declaring herself to be in excellent condition for effective speech arts teaching (13).

Some other of these "abnormal" teachers in the elementary speech arts program are Bonnie Harford at Whiters School (16), Doris Ann Emanuel at Rhodes School (15), Jo Ann Taylor (33) at Hylie School, Lee Ellis at Mt. Auburn (14), and Mollie Behannon at Stephen F. Austin School (5). Wilma Stewart and Dr. Herman Benthal are more or less the administrators and true friends of these speech arts teachers. They both stated that they recognized and appreciated the newer concepts of education, but the values of speech arts are still wholly acknowledged by these two administrators (6, 31).

Each one of the ladies mentioned above is an artist in adapting the auditorium to her situation. Miss Emanuel, Mrs. Ellis, and Miss Behannon teach in very poor schools, economically speaking. Their programs are keyed to uplift and upgrade self-concepts in the children. In their plays,
the scenery and costumes are all made at school, and giving
the students a sense of accomplishment is a constant concern
of these teachers (5, 14, 15).

In 1966, the speech arts teachers met for their forty-
fifth anniversary. They had always been organized into a
club which met for idea sharing and social purposes. How-
ever this meeting in the spring of 1966 was the final meet-
ing of the club itself. The program read as follows:

Toastmistress: Lorine Gibson
Invocation: Dr. W. T. White
Getting Acquainted: Helen Rogers
Lois Boli
A Lamp Unto Their Feet: Verna Treadwell
Lera Lane Schow
Bettie Lee Fahm
Inceptions: Lela Lee Williams
Reflections: Dr. E. D. Walker
Projections: Dr. Herman F. Benthul (29)

The fact that this club dissolved did not mean the end
of meetings for the speech arts teachers. With the new
Superintendent of Schools, Dr. Nolan Estes, an in-service
training program was initiated. Each month the speech arts
teachers meet for special training, idea sharing, and pro-
grams. Some teachers in their interviews mentioned several
field trips taken to the SMU Fine Arts Center and the Dallas
Theatre Center.

This conclusion concerning the current speech arts pro-
gram can be made: The effectiveness of the program now de-
pends entirely on the ability of the teacher and the attitude
of the principal. This same statement could also be made
about any other academic discipline.
Publications of the Speech Arts Teachers

For the remainder of this chapter two more areas will be considered: a description of some of the curriculum guides printed for the speech arts teachers between the years 1950 to the present time and a presentation of the personal bibliography received from the teachers interviewed who are presently teaching in Dallas.

In 1951 a pamphlet was prepared entitled *Suggested Auditorium Materials* (32). The committee responsible for the preparation was Ann Bryan, Callie Moffett, Helen Rogers, Verna Treadwell, Janice Onstot, Ethel Keeton, Kathryn Tyner, and Daisy Phillips, chairman. Some of these names are recognized from the original publications of the auditorium activities teachers. The purposes for speech arts were listed thusly:

1. The program promotes useful and effective citizenship.
2. Democratic practices at child's level include learning to work with others, performing for others, and listening to others.
3. Activities are designed to develop responsibility, poise, and self-confidence.
4. Activities provide experiences in citizenship, social living.
5. It gives experiences to develop patriotism and love of country.
6. Experiences in formation of safety habits.
7. Experiences to develop better speech, public speaking, listening.
8. Emphasis through experience is given to listening. Every child should learn to listen attentively, sympathetically, alertly, critically, creatively, based on understanding and meaning.
9. Experiences to give appreciation of the interrelation of speaking, of music, art and good literature through the study of poetry, dances,
songs, choral speaking, plays, creative dramatics, storytelling.

10. Development of understandings in a democracy through the use of group discussion, the radio, T.V., tapes, recordings, other visual aid news media give a background for the information for oral communication (32).

As a whole, this program was to provide various experiences for developing social responsibility in children, with an emphasis on activities of self-experience.

The booklet contained suggested poetry of the month.

September: "Midas Month" by Virginia Evans
October: "October's Party" by George Cooper
November: "The Book Houses" by Annie Johnson
December: "Father in Heaven We Thank Thee" by Ralph Waldo Emerson
January: "Silver Ships" by Mildred Meigs
February: "A Song of our Flat" by Wilbur D. Nesbit
March: "Winds a Blowing" by May Justus
April: "Maps" by Dorothy Thompson
May: "I Meant to Do My Work Today" (32)

There was a section in this booklet on preparing demonstration speeches. It was suggested that they be presented in this manner:

1. Each class member should put some thought and time into choosing an object that will:
   a. Be interesting to the other students.
   b. Be educational.
   c. Have technicalities to be pointed out or illustrated.
   d. Not be a duplication of others.
2. Speeches should be one to three minutes in length.
3. Speeches should be written in outline form.
4. Objects should be brought and used for demonstration during the speech. Speech and demonstration movements should be practiced so the delivery is smooth.
5. Criticism by class (32).

There was a section on panel discussions, too:
1. Divide the class into panels (number can vary from six to four)
2. Each panel chooses its own chairman by democratic vote. Orientate them so they choose a member for chairman that would benefit from the duties involved. Duties of the chairman:
   a. Introduces his subject
   b. Introduces the panel
   c. Calls on panel member to read
   d. Assist readers
   e. At the end of reading, asks audience if there are any questions
   f. Assists in question answering
   g. Thanks audience
3. Criticism by the class (32)

Here are the suggested topics for the classes: God, dinosaurs, moon, water, life, germs, sun, transportation, music, insects, ocean, foods, volcanos, trees, planes, health, earth, planets, animals, universe, heat, boats, prehistoric animals, electricity, satellites, birds, weapons, space, iron, prospecting, formation of world, gems, country conservation.

A curriculum guide was printed for the speech arts teachers in 1953. This guide was used by the teachers for the next eleven years, at which time another was compiled. The overview of speech arts reads this way in the 1953 guide:

Speech arts offers training in social responsibility with an emphasis on activities of self-expression. It is to help the children meet the needs of present day society with richer learning. Useful and effective citizenship is stressed. Students should work with others, perform with others, and listen to others (11, p. 3).

The speech arts teacher was to draw the community and school into a cooperative venture in sharing the cultural life of the child. The scope of the program would stress poise
and development of self-confidence, the emphasis of correct speech and critical listening, the development of aesthetic abilities, the development of the ability to lead, to follow, to share, to create, and to make decisions. There would be training in holding group meetings. The teacher would also motivate the students toward an interest in drama. The teacher must create within the student the desire to participate in the affairs of the classroom, the school, and the community.

The guide then listed various experiences according to grade level:

**Primary level:** The children will discuss school life and the needs for rules. They will learn simple parliamentary procedure. There will be dramatization of nursery rhymes and familiar stories. The children will create pantomimes, make puppets, and present original plays.

**Intermediate grades:** There will be expanded use of parliamentary procedure. The children will present numerous programs on citizenship. Books will be reviewed, and radio scripts will be written.

**Upper level:** There will be greater citizenship and responsibility taught. Listening will be encouraged along with creative expression. The children will participate in choral reading, and original plays will be written (11, p. 4).

The guide still suggested that the class be conducted as a meeting. Each class meeting would start with a brief devotional. This should be of a moral nature, and it should be done so as to increase courtesy, obedience, kindness, and respect for the rights of others.

It was suggested that there be programs on the Psalms. These programs would deeply enrich the intellectual and
The spiritual life of the child was not neglected by the speech arts teachers. An article which appeared in School in Action in 1953 was entitled "Auditorium Activities Used to Stress Spiritual Values." The article explained how the need for the teaching of spiritual values was fulfilled in a particular elementary school in Dallas:

Moral and spiritual values are the values which form a backdrop for the stage of life. They are often times invisible and intangible, but without these forces which tend to strengthen one's faith, many would fall by the wayside because of discouragements.

Morale is built with spiritual values and morale is contagious. The whole school may exhibit it at a high level if the ideals and teaching in that school have a high educational aim.

The auditorium activities department at Henry W. Longfellow school attempts to link home, school, and church by using Monday of each week to emphasize the importance of moral and spiritual values. The children give account of their church activities. Round the calendar programs of Bible are a part of the curriculum. The first twelve students who learn certain Bible passages work as student teachers in small groups and help the others to learn. Games about Bible characters are played, too, and Bible stories are always told (3, p. 68).

In 1953 a new type of program was suggested: the TV program. The guide suggested that these television programs be of these types: fantasy, adventure, historical, Biblical, and humorous.
Debate took a prime importance in the upper levels. Debate challenges the minds of the students for new ideas, trains them in communicative skills, and teaches them a respect for the rights of others. Here were the suggested topics:

Resolved, that it is as dishonest to give help on a test as it is to receive it.
Resolved, that it is better to tell the truth regarding knowledge of the guilt of a friend than to shield him.
Resolved, that it is proper for girls to wear blue jeans in school.
Resolved, that it is better to discuss our problems with our parents than to take orders from them.
Resolved, that it is better for parents to give their children an allowance than to give them money when they need it.
Resolved, that science has done more harm than good.
Resolved, that TV viewing time should be limited (11, p. 9).

Reading again in a School in Action bulletin, it was pointed out that parliamentary procedure was a learning experience in auditorium classes. In auditorium activities of the Dallas Elementary Schools, children learn parliamentary procedure by using it in organization and administration of their classes.

The age level and needs of each class determine the complexity of the organization. Even first grade classes can master a simplified form and use it effectively in carrying on class business.

Use of large number of officers who are changed somewhat frequently allows many children to take an active part in class affairs. This helps the children to feel that they are important and fill useful places. It also gives them a foundation for leadership in adult life. The children enjoy handling their classes in this democratic, orderly way, and show it in their eager acceptance of the rules for the good of the greatest number (27, p. 49).
In 1964 an eighty-five page book was printed entitled *Speech Arts Activities*, a curriculum guide for elementary schools. The book listed and explained in great detail how the teacher was to handle the aspects of the speech arts curriculum. Parliamentary procedure headed the list because the guide still suggested that the speech arts class be conducted as a meeting. The art of speaking and listening was evaluated. Oral interpretation of literature was stressed through choral reading and storytelling. Drama was encouraged through puppets and pantomime. The bulletin maintained that there should be discussion, debate, and formal and informal speaking. All these activities were a means toward learning courtesy, citizenship, and patriotism. Devotionals were encouraged, and the special days should always be remembered. The holidays and special days were listed in the book for the teacher's reference. A most complete bibliography was also listed. Pertinent films and filmstrips were also included (3).

The book summarized the whole program. For grades one, two, and three there should be

development of interests and skills in discussing school life, needs and nature of school procedures, and responsibilities of individuals to groups; discussing and organizing for parliamentary procedure; presenting individuals to groups; electing, installing, and orienting officers; discussing problems in health, safety, and school citizenship; telling original stories and reporting interesting experiences; making reports on assigned topics; learning and dramatizing nursery rhymes and familiar stories; doing choral reading; participating in speech activities to develop voice
quality, breath control, clear enunciation, and freedom from mannerisms; developing creative abilities through pantomime, rhythms, puppetry, original poems and plays; introducing members, officers, speakers, and guests; making constructive criticisms; listening attentively to speakers, performers, readers, sound films, and music building upon classroom and recreational experiences; participating in short devotionals and flag ceremonies (30, p. 12).

The summarization for the upper grades reads as follows:

Expansion of skills developed in primary grades through expanding the uses of parliamentary procedure in group meetings; increasing responsibility in group planning and management; preparing and presenting programs on loyalty and citizenship; expanding the practice of speech skills to promote voice quality, breath control, clear enunciation, and avoidance of mannerisms; reading and interpreting poetry, prose, and Bible stories; practicing original storytelling in which attention is given to quality of presentation, description of characters, sequences, repetitions, suspense, and pause; expanding activities in choral reading; increasing the use of puppetry to develop skills in oral and written expression; interpreting stories through creative dramatics; reading and reviewing books; writing scripts; presenting simulated radio and TV programs; practicing various use of the telephone; increasing eye and ear power in using records and films; discussing school and community problems; discussing bicycle regulations, pedestrian safety, fire safety, and other phases of safety; finding materials and using reference books for special-day programs; extending projects which center in language arts, social studies, and other areas of the curriculum; giving devotions; observing flag etiquette, and participating in flag rituals (30, p. 61).

Since this book was printed in 1964, there has been no other separate curriculum guide published for speech arts. It is still being used. Each speech arts teacher has one. Because it was written by the speech arts teachers themselves, obviously they use it.
Personal Bibliography of Speech Arts Teachers

To conclude this chapter, I will give the personal bibliography of the speech arts teachers whom I interviewed. Here are some special books they use as helps in their program.

*Speech Methods in the Elementary School* by Carrie Rasmussen is a good basic text because the table of contents reads more or less like the curriculum guide of the speech arts classes. There is a bibliography at the end of each chapter. Since the speech arts teacher is in constant search for materials, this is advantageous. Also, there are excellent exercises in speaking and acting for the children. A large section of the text is devoted to creative dramatics. Their value is stressed, and exercises in creative dramatics are in great quantity. The last chapter proves invaluable to a speech arts teacher because the objectives by grades are listed. They are written to be flexible in order to suit various conditions; however, the basic behavioral objectives are there for consideration. This is an excellent speech text for the elementary grades (28).

Dr. Herman Benthul wrote the *Holiday Reader*. This is an asset to any speech arts class because there is a story for every important holiday. The city of Dallas provides a number of these books for the auditorium. The students may read and tell and read and act out the stories. After the selections in Dr. Benthul's book were collected, they were
tried out in actual class situations to make sure that the students could read and enjoy the materials. The results, according to Dr. Benthul, were most gratifying (7). In addition to its appropriateness for the occasion, each selection was chosen for its literary value, its patriotic appeal, its high moral value, and its usefulness in helping to develop the American heritage and the American way of life (6).

Many of the speech arts teachers turn to John Ciardi for help in the class. Mr. Ciardi has recordings of his books. He reads the poems to the boys and girls, and he instructs them to read back to him. This collection of poems is valuable to the teacher of speech arts (10).

There are two readers which the teachers use consistently: *Values to Learn* by V. Clyde Arnpiger, and *Holiday Round Up* by Lucile Pannell and Frances Cavanah (2, 25). In the text of *Values to Learn*, there is a chapter in which children learn theatre-in-the-round techniques. There are also scenarios for creative drama. The stories include Moses, Androcles and the Lion, and Robin Hood. There are poems for choral reading, and two poems are listed that can be made into plays.

Bernice Wells Carlson has written a very good children's book entitled *Act It Out*. She has the book divided into the following sections: skits, plays, pageants, fist puppets, ring puppets, cardboard puppets, blockhead puppets, bag-head puppets, shadow puppets, hand puppets, rod puppets, and marionettes. Her philosophy is that one should start with
something easy. A play in which the child disguises his voice and imitates someone's actions may be given. Or one might make up a story to act out. Then, as the child's interest in acting grows and his skill improves, polished play productions can be handled (8).

_Do It Yourself_ is another book by Bernice Wells Carlson. This one is filled with tricks, stunts, and skits. They are short and entertaining and ideal for the auditorium (9).

_Let's Be Somebody_ is a book by Rosalie Hoff Osborne containing dramatizations and poetry for oral reading. This book acquaints the student with good literature, since most of the dramatizations are based on Old Testament stories, Dickens, Shakespeare, and Goethe (24).

Fan Kissen has four important books used by the Dallas teachers. One is _They Helped Make America_ (22). This book is a collection of plays about William Penn, Benjamin Franklin, Paul Revere, George Washington, Sam Houston, Abraham Lincoln, Thomas Jefferson, Clara Barton, Robert E. Lee, and Jane Adams. _The Bag of Fire and Other Plays_ (19) is also a recommended book by Fan Kissen. This book contains plays from various countries. Italy, China, England, Germany, Norway, France, Denmark, Russia, Spain, Czechoslovakia, Ireland, and Sicily are represented. Simple acting directions for elementary grades are given with these plays. The children will know that the words in parentheses are directions to be followed and read or acted. Two other books by
Fan Kissen are *The Crowded House and Other Plays* (20) and *The Straw Ox and Other Plays* (21). They both are filled with plays from other countries.

Fifty years have now passed since the first auditorium class. Producing worthy citizens is still the prime purpose of the schools, and in many of the schools in Dallas the speech arts teacher still has a prominent part in doing this.

With special facilities for various types of speech activities at her disposal, with the concentration and know-how in speech arts as a semi-technical part of the curriculum, and with a double-class size audience for speaking and listening, the speech arts teacher guides pupils through a somewhat specific sequence of skill-building activities. The speech arts teacher does not work strictly in isolation, any more than does any other teacher in the building. In fact, she is a pivot person for many kinds of consciously interrelated activities and is in position to enrich and extend experiences in the classroom in ways that serve her own purposes well while helping other teachers to increase dimensions in areas of learning for which they have prime responsibility. The speech arts teacher is in a strategic position to coordinate speech activities with all areas of the curriculum (30, p. 8).

This, of course, was the thought of Miss Williams when she initiated those first auditorium classes. This "spark" on the faculty was to use the art of speaking and communicating to ignite a real flame of knowledge and learning. Although the programs may not be of such a conservative nature and of such elocutionary presentation as they were in 1922, they are still being planned and presented to produce better citizens and scholars. Programs of spiritual and religious natures are still being given regardless of any
interpretation of constitutional law. Some of our holidays are religious in origin; the feeling of the speech arts teachers is that it would be difficult to erase spirituality and religion from the schedule of programs. Those ladies still deeply involved in teaching speech arts and those administrators who still see it as a needed and rewarding subject hopefully will continue with the program for many years to come.

In doing the research for this chapter, it was found that many of the more active speech programs just happened to be in the far eastern part of Dallas. These elementary students who have participated in these exceptionally active speech arts programs are children who later attend Bryan Adams High School. Bryan Adams had four full-time speech teachers and two part-time speech teachers. The program is exceptionally active and well-known throughout the state. It has the largest department in the city of Dallas. I am not concluding that the effectiveness of the Bryan Adams speech department hinges on those students from the elementary schools with active speech arts programs, but I contend that since speech arts is being phased-out by many administrators, study on the future of speech arts would be beneficial. A study could be made of this section of Dallas to see just why this particularly large and active speech program evolved in this east Dallas high school. A study could also be made to see if those students who have been active in
speech arts throughout their elementary school career do excel in speech in high school.
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CHAPTER XIII

THE CONTEMPORARY SCENE OF SPEECH AND DRAMA EDUCATION

IN THE SECONDARY SCHOOLS OF DALLAS

On November 19, 1959, The Dallas Morning News reported that there was a complaint being registered by the Citizen's Educational Committee in Dallas. There was too little time being spent on the "three R's." The article mentioned that "it was not criticism of any particular group, but a reflection of the problem of the time." The effects from the surprise Russian Sputnik caused counselors in high schools to recommend highly scientific and mathematical courses of study for those going to college. The arts were being appraised for their worth. Today, however, the need for communication between people and the high quality of speech teachers have allowed speech a prime position in high schools, especially those schools located in large cities. Currently, what one is saying is considered an important thing. Therefore, public speaking is an important art. High school speakers are knowledgeable and are fully aware of the problems of the day. They speak well, and they express their own thoughts backed by an insurmountable quantity of reference materials. Extemporaneous files are sometimes rolled into the contest rooms. One briefcase is actually
too small to hold all the research materials gathered for orations and debates.

The dramatic productions are of the finest quality at the high schools mainly because good literature is the first consideration when a teacher is choosing a play. The acting is well studied and thought out. Talent is sweeping the departments, and for college teachers of drama to offer a course in "Fundamentals of Drama" is oftimes ridiculous. Fundamentals are learned long before college.

Something New On the Stage in Dallas

In 1958 there were Broadway plays being produced on the stage and dynamic orations being given at contest. Still, Helen Eckelmon at Woodrow Wilson brought something new to Dallas. There had been operettas and follies presented in the past, but never, until March 20, 1958, had there been a Broadway musical given. The students of Woodrow Wilson decided to do something no other high school had ever done before in Dallas. They decided to give a big-full-sized Broadway musical--Oklahoma.

Singers, dancers, actors, and stage crews were selected. We expected a good high school musical but as rehearsals progressed, it became obvious that this was an 'Oklahoma' far, far above the usual high school show. Opening night was March 20, 1958--the night we had been preparing for all those long months. The house was completely sold out for three (we had originally planned only two) performances; and old basketball tickets had to be sold for standing-room-only.

At eight o'clock, the nervous cast in full stage make-up and costumes waited in the wings! The house lights dimmed, the first notes of the
overture were heard and the curtain slowly opened on an 'Oklahoma' about which people are still talking. At the end of the performance, the huge audience spontaneously rose to its feet and applauded! Never before had I seen a standing ovation for a high school show (14).

Today, with Broadway musicals being presented on high school stages in Dallas, there originated a new club in many of the schools. The Dance Club sponsored by the physical education department exists in every school which presents musicals. This club provides the dancers needed for the shows. Then, offered as part of the art curriculum there is a course in stagecraft. These extravaganzas need spectacular scenery, and the drama departments just cannot do it alone. The stagecraft class builds scenery, not only for the musicals, but also for the plays (15).

Helen Eckelmon started all this with Oklahoma. The Woodrow Wilson playbill now runs like this: Carousel, Down in the Valley, Trial by Jury, Brigadoon, Bertha, the Beautiful Typewriter Girl, Wizard of Oz, The Boy Friend, Annie Get Your Gun, The Fantastics, Guys and Dolls, and Carnival (15).

In his first inaugural address, Woodrow Wilson on March 4, 1913, said, "Our life contains every great thing and contains it in rich abundance." This might also be said of the Woodrow Wilson drama department. Helen Eckelmon, sometimes directs three plays at one time. She uses her advanced drama classes as laboratories, and these groups turn out polished productions to add to the theatre season
at Woodrow. After school she is directing a one-act play for contest or assembly, and in the evening she is doing the big play or musical. The annual warns: "Don't be surprised that at 9:30 PM Miss Eckelmon says let's run through it one more time" (9, p. 32). Why does she dedicate herself so completely? As a student of speech and elocution, she always had the desire to help humanity by means of her art. If one wanted everyone to participate, learn, and grow, it is necessary to present more than just one senior play a year (15).

Miss Eckelmon is known in the community for a production entitled *Holidaze* which she produced for the state PTA convention. Then she did the NEA review entitled *Alice From Dallas*. The quality of production was professional. Everything she does is professional, but she never forgets the educational side of show business (15).

On Shakespeare's four hundredth birthday, Miss Eckelmon produced *Twelfth Night*. The entire school building took on the aura of Elizabethan England. Also, Miss Eckelmon is well-known for her children's theatre group which does plays for the surrounding elementary schools.

From October to May the life of the Thespian is one of a pseudo professional in that he attends what seems unceasing rehearsals. Whether it's an assembly skit, the musical, or the senior play, Miss Eckelmon will not tolerate lazy or unwilling workers. In order to become a member of little theatre, one must prepare a monologue, song, or dance, or other entertainment and present it (8, p. 70).
Since 1965 Woodrow Wilson High School has had two speech teachers. Now, Mrs. Sharon Spalding, a North Texas graduate, also directs plays. She has done *Look Homeward Angel*, *Summer and Smoke*, and *The Taming of the Shrew*. She really did not relieve Miss Eckelmon of any work; she just added to the number of speech activities which could be done at Woodrow Wilson. Mrs. Spalding is a perfectionist, and her plays well show it.

Speech and Drama at Hillcrest High School

When Claire Cunningham left Hillcrest in 1956, Joe Stalcup from Adamson took the debate department for a year. After that, he went on to law school and became a practicing attorney in Dallas. Hillcrest was fortunate then to get Mr. Paul Pettigrew, another North Texas graduate. The school now had drama as well as forensics. Mr. Pettigrew affiliated the drama club with the National Thespians and directed such notable plays as *You Can't Take It With You*, *Our Town*, *Curious Savage*, and *Mr. Roberts*. He sponsored the first forensic tournament at Hillcrest in 1962. The tournament was co-sponsored by the North Dallas Park Cities Kiwanis Club. The Kiwanians furnished the trophies and judges for the tournament. In 1963 a second teacher came for the dramatics activities, and Paul Pettigrew handled only forensics then until he joined the North Texas State University speech faculty in 1965. Debate and forensics ever since
have been handled by Mrs. Dorothy Huffstutler, who holds a B.A. degree from Park College in Missouri and an M.A. from NTSU (24).

Mrs. Huffstutler is the regional director of the NFL and secretary of the Dallas Speech Teachers Association. Her debate squad is not large, but almost every member is a National Merit Scholarship awardee. She has won first place at state tournaments in debate in 1969 and 1970. In her speech classes Mrs. Huffstutler uses group dynamics. She starts her class on the "thinking level" and gets them to the "feeling level" with group dynamics. If there is some hostility within a student's personality, it is discussed in class. Then it is acted out. Then solutions are acted out. Hopefully, the feeling level is reached, and problems can be solved. With group dynamics first, and speech second, the level of understanding is raised within the class. The students understand, know, and realize each other's problems before anyone is expected to rise before the group and speak. This is a shortcut toward correcting speech problems and difficulties. The critiques from the class are different after experiencing group dynamics. When the class knows the person, the members can criticize in a more meaningful manner (17).
Speech and Drama at Adamson High School

Adamson High School is now a fairly small school. Miss Hodde retired in 1964 and an Adamson and NTSU graduate, Bob Johnston, took the National Thespians. Adamson was seventy-five years old, and it had had only four principals. There were just that many speech teachers as well. As said before, that is why there is this undying spirit yet at the school. Bob Johnston has one of those outgoing rememberable personalities, and presently he heads the communication department of the Dallas Independent School District and is heard as the voice of Superintendent Nolan Estes (18).

After Bob Johnston, Lester Robbins was at Adamson as debate coach for a number of years, but he is now with the Peace Corps. William Nunn now handles the drama and the forensics at Adamson. He enters all the local forensic tournaments and directs all the productions at Adamson (23).

Speech and Drama at Sunset High School

Mrs. Wanda Banker retired in 1969 from teaching at Sunset. She noted that there are now four teachers doing what she used to do herself. Wanda Banker is for progress, and the increased faculty is definitely progress. However, she continues hastily to add that, after being the only person in charge for so many years, it is difficult to give up some of the responsibilities, especially when these responsibilities mean so much to one (3). Some of the students who added
greatly to the life of Mrs. Banker were Joe Ratcliff, now a state representative here in Texas, and Ann Hodges, who, after winning national awards in debate at NTSU, is now with the State Department in Washington, D. C. When Mrs. Wanda Banker retired from Sunset, she left an active NFL, an outstanding National Thespians, and in addition, a speakers' club which was used in addition to her class work to make students ready for the national organizations. The Motto of the Thespians, "Act well your part, there all the honor lies," can certainly be applied to the efforts and accomplishments of Mrs. Banker.

Speech and Drama at North Dallas High School

Billy Mack Abbott, who is now principal of Rienhardt Elementary School, gave two energetic years to North Dallas High School before he went on to establish what is now the largest speech department in Dallas at Bryan Adams High School. After Mr. Abbott left North Dallas, a gentleman who probably did more with very little than anyone else on the Dallas scene arrived at North Dallas, Mr. Billy Watson. Mr. Watson is now head of the speech department at El Centro Junior College, but before he assumed that position, he gave ten years of energy to North Dallas. The area in which North Dallas is situated is now primarily a business district. The mansions of times past are rooming houses, and the general area is very poor economically. The school presently is one-
third white, one-third Latin American, and one-third Negro. Mr. Watson during this socioeconomic change worked diligently to keep speech important, and he tried desperately to give everyone an equal opportunity to perform, regardless of background. He had in his classes some students who came from one residential area of strong middle-class people. Then he had some students from the lowest socioeconomic section of Dallas. He educated some culturally, while at the same time he offered opportunities to those who already had a good cultural background.

Before starting any production, Mr. Watson did hours of research on the play, its playwright, the circumstances surrounding its creation, its production in other places, and the reason for the original version. This preparation for play directing is so often neglected by busy drama teachers. Billy Watson always gave at least four three-act plays a year, with a number of one-acts to keep everyone involved. He established a choral reading group which performed for civic groups and churches. This choir was integrated, and in this way, Mr. Watson was a pioneer in presenting to white audiences just what Negro students were capable of doing. *Spoon River Anthology* was a production remembered by many because of the beautiful characterizations. *The Miracle Worker* was the favorite play of Mr. Watson as far as characterization was concerned (30).
The year that Billy Watson left North Dallas, Booker T. Washington, oldest Negro high school in Dallas, closed, and the speech teacher from Washington came to North Dallas, Miss Helen Butler. The students from Booker T. Washington also came to North Dallas. Miss Butler is now trying desperately to bring good speech to the attention of the Negro students at North Dallas High School. She is quite ambitious in her play productions. *Lady Windermere's Fan* was given last year. An English play to be done in a situation where there are three distinct dialects—Texas, Negro, and Mexican American—can be quite an undertaking. Miss Butler chose it so that she could literally force her cast to speak a finer English. The audience also received speech training through listening (5).

**Speech and Drama in the Predominately Negro Schools**

This is the first mention of the Negro in the speech program in Dallas. However, the black man and woman play an interesting part in the situation. Lincoln High School was built in 1939. It is situated in the middle of governmental housing projects which are poorly tended. However, Lincoln High School has Mrs. Mary Davis energetically teaching speech to the students from this area. In fact, there is a chapter of the National Thespians at Lincoln, and for the Texas Public School Week program in the city of Dallas, a scene from *Medea* was given by students from Lincoln. One might
think this was too much of a classical endeavor for this school, but Mrs. Davis thought not. She holds degrees from Lincoln University and Bishop College (13).

The old Forest Avenue High School still stands on Forest Avenue amid the large mansions which are now housing small businesses, junk yards, and three or four Negro families. This area by the Fair Park is probably getting more governmental assistance than any area in Dallas. However, when I visited the school, I met a determined Mrs. Johnnie Mingo, who gives the senior play each year, sponsors a debate club, and teaches three speech classes. The dropout number is large at Madison, but those who are able to remain in school take an active part in the speech program. The assemblies are always appreciated, and Mrs. Mingo tries to use a great number of students in presenting them (21).

South Oak Cliff High School has an interesting history. The school was built in 1953 for the people who were moving farther and farther south in the Oak Cliff area. It was a white school, and L. A. Kendrick, NTSU graduate, fine speaker, and performer, was one of the first speech teachers there. Debate was sponsored by another teacher from the history department. The school had a different teacher for speech each year until 1964 when Dolores Schmeltekopf, a TWU graduate, took over drama and debate. She sent students to tournaments who were winners. However, by 1969, because of a fast changing neighborhood in South Oak Cliff, the high
school became predominately Negro. Miss Schmeltekopf took advantage of this situation and won the city one-act play contest in 1968 with *Raisin in the Sun* (26). Even though the school was almost entirely Negro, she taught all speech and no English. There were enough interested students. She is now at the newest high school in Dallas which will be described in the final chapter of this investigation. A new white teacher in the Dallas system, Carol Tobola, has taken the speech department at South Oak Cliff. The Negro students at South Oak Cliff are of the middle class, and this white influence is being accepted, appreciated, and imitated by the students at South Oak Cliff (28).

The Negro population continued to grow in the south Oak Cliff area; so another Negro school was built in 1966, Roosevelt High School. Economically, this is the wealthiest Negro school in Dallas. Mrs. E. F. Ray, who is a graduate of Prairie View and the University of Illinois, is the speech teacher. Mrs. Ray is doing all possible things to upgrade the Negro image. She is sponsor of the FTA as well as the Little Theatre. There is also a Choral Reading Society at the school. Choral reading, because it offers a great training in enunciation, is used by Mrs. Ray to rid the students of the dialect which exists in their speech. There was a special production at Roosevelt which was written by the students of the speech department, "Learn, Baby, Learn."
Again, this was another effort to educate and elevate the black man in the community (25).

In west Dallas stands a new school for a predominately Negro and Mexican American neighborhood, L. G. Pinkston High School. This school is now famous because of the vast news coverage it receives concerning student unrest. Miss Sherry Cannon, who is white, has the speech and drama department. Miss Cannon is a graduate of Texas Tech, and in the summer she is part of the dancing company in the stage show at Six Flags. She teaches a ballet class after school at Pinkston and gives three plays a year at the school. She also sponsors a public speaking society for all the students, regardless of the fact that the students may not be in her classes. This past year she produced a Broadway musical. This was the first musical to be presented in a Negro school. Because she wished to teach tolerance as well as acting and because she is an excellent choreographer herself, she chose to do West Side Story. Instead of the conflict lying between Latins and whites, she cast it so that the conflict existed between Latins and blacks. This is exactly what the students actually experience at Pinkston. This was a brave undertaking dramatically as well as socially. The production was a total success and the show had to run several extra nights to accommodate the vast number of people from west Dallas who wanted to see the show (6).
Speech and Drama in the Newer Schools

Because of the vast population growth in the city of Dallas from 1958 to 1966, seven senior high schools were built. W. W. Samuell opened in 1958. The Pleasant Grove area of Dallas came into the city, and Samuell serves that area. In the beginning year of the school, a National Thespian society was started. Actually there is so much interest in drama within young people today that a teacher has very little trouble getting students involved in drama. Debate, since it usually attracts the more intelligent and diligent, is a little slower in getting established. In 1964 Miss Peggy Braden from Ouachita College came to Samuell, and she is still there (4). She is primarily interested in drama; so in 1965 Miss Ann Reeves from the University of Texas handled the tournament work. Miss Reeves has since joined the faculty at Stephen F. Austin College; so now Peggy Braden directs all speech activities, debate as well as drama. Some of the productions at Samuell have been George Washington Slept Here, The Man Who Came to Dinner, The Boor, Harvey, Our Town, The Miracle Worker, and Arsenic and Old Lace (4).

In 1958 Bryan Adams opened, and it is now the largest high school in the city of Dallas. There are four full-time and two part-time speech teachers on the faculty. Each one is specialized to a point that speech almost leaves the arts and becomes a science.
The annual is called *El Conquistador*. This is honoring a heroic breed of supermen unique in the annals of the world. Students at Bryan Adams feel unique and super. It seems to be the school in Dallas where experimentation and futuristic innovations are always occurring.

As stated before, when the school first opened, Mr. Billy Mack Abbott came from North Dallas to start the department. Mr. Abbott organized both debate and dramatic clubs and taught a full load of speech classes. When Mr. Abbott was made principal, a very good debate coach came to Bryan Adams, who later was to marry Mr. Pettigrew at Hillcrest. Husband and wife could not teach at that time in the Dallas system; so with an offer from North Texas, the Pettigrews moved to Denton (24).

Mrs. Frances Walls came to Bryan Adams in 1962, and she is still head of dramatics. She gives the plays and coaches duet acting and dramatic interpretation for contests (29). Mrs. Ann Nieto has been at Bryan Adams for two years. She has been a speech arts teacher at City Park Elementary School. City Park is a downtown school in a very poverty-ridden area. Mrs. Nieto, in spite of the fact that there was little money and little parental help, produced outstanding children's theatre. Her interest in children's theatre has held over, and she directs children's plays at Bryan Adams which are produced for the surrounding elementary schools. She has had one children's play published, and she
is now writing another one. She is a great help in the Junior Guild children's productions, too. Mrs. Nieto teaches fundamentals of speech and some drama (22).

Mr. Kirby Matlock has been at Bryan Adams for almost five years. He directs the debate. However, he directs the Bryan Adams musical, too. He teaches fundamentals and debate classes. He also writes the original script for the NFL variety show which is produced annually (20).

The whole department is headed by Mrs. Janice Weiland, a young woman who is also active in the state and national speech societies. She also teaches a night class at Eastfield Junior College. Mrs. Wieland teaches fundamentals and some oral interpretation. She is a graduate of the University of Illinois, and she is president of the Dallas Speech Teachers Association. Through her efforts the speech teachers of Dallas now are separately organized rather than considered part of the English department. There will be more about this step in the final chapter (31).

Also in 1958 another enormous high school opened to serve the north Dallas area. This was Thomas Jefferson High School. National Thespians and NFL were both established at the beginning of the school. In 1961 a North Texas State graduate left a promising movie career and became speech and drama teacher at Thomas Jefferson. Miss Marilyn Agan put some really professional training into the students, and the musical, The King and I, was an outstanding show. Miss
Agan married a radio disc jockey well known in the Dallas area, Ron Chapman, and is now doing radio and TV commercials (7). The dramatics now are handled by Mrs. Ann Adams. Mrs. Adams had been a speech arts teacher, and in 1965 she came to Thomas Jefferson. In 1969 Mr. Chris Nichols came to head the forensics department (2).

Justin Kimball High School opened in 1959, and Miss Zelwanda Hendrick started the speech department at Kimball. She remained at Kimball until 1964, and then she went to Grady Spruce High School when it opened. Her work at Spruce is unique. In fact, Spruce is a rather unique high school. Mr. Perry Fite, the first principal, initiated a program whereby the students accept total responsibility for the school. Since his program was so successful, Mr. Fite, even though retired now, is often asked to speak at administrative workshops. When one enters Spruce, he is given a ribbon to wear as a visitor and greeted by the hospitality committee for the day. Every student belongs to some committee which functions to keep the school running properly. Spruce is situated in an area where most students come from strong lower-middle-class families. Parents of these students at Spruce are blue collar workers who are eager for their children to receive an education. Respect for school is taught at home, and the carry-over of this teaching is obvious in the functions of Grady Spruce. Because of this situation, Miss Hendrick is able to do some things which might not work anywhere else.
She has a house personnel service committee. These students act as ushers for assemblies and plays. The students learn respect for the auditorium and for those who are ushering. This makes for a better atmosphere for the presentation of plays and assembly programs. The auditorium is always kept in readiness for any meeting by this committee.

Spruce has a fine arts department which Miss Hendrick heads. This department includes the music and art teachers, and they meet and plan a season of culture for Spruce. The art teacher and Miss Hendrick do team-teaching in the stagecraft class. The music teacher and Miss Hendrick do team-teaching in the class from which the musical is produced. Miss Hendrick teaches four levels of drama: beginning, advanced, masters, and stagecraft. A student is able to take Speech Three (drama) three times: once at a beginning level, then advanced level, and then masters level. Miss Hendrick uses her master students to help her teach the beginners. Members of the masters class are also used to direct plays so that there can be more productions at Spruce. This year she is planning to start an adult program at Spruce and cast some parents and faculty in productions for more community involvement. All this is done to bring more and more culture to this section of Dallas in Pleasant Grove. More and more the students and parents will become a discriminating audience.
Because Miss Hendrick has this masters program, she can use some new ways of presentation. The cafeteria was used as a theatre-in-the-round for one production. Also, she has a readers' theatre and a children's theatre. At the end of each busy season, the fine arts department has a banquet, and the students are honored. Miss Hendrick also adds touches of professionalism by writing a letter to each student before any production with last-minute criticisms and suggestions. This is her "night before the night" letter. These letters are personal and are not passed around. The students read the letters when they get home from dress rehearsal, and then they read them again before production. There is always a prayer before a Hendrick show. This lovely lady is eager to talk about her program, and she is always happy to go to other schools to help set up a similar program.

Miss Hendrick feels that teaching is as helpful to the body and mind as medicine can be. She is totally dedicated to the sensitive minds of teenagers. Her desire is to create expressive leaders and to further communication between people. She also realizes that the knowledge of theatre gives greater use of leisure time. Therefore, teaching speech is rewarding every day to Miss Hendrick. The individual student and the development of his mind and character are the main purposes of teaching drama. Some of her most successful plays at Spruce have been *Up the Down Stair Case*, *Liliom*,
Nine Girls, and You Can't Take It With You (16). Presently, Miss Pauline Krug is also at Spruce. She directs the debate and forensics. She is part of the great spirit which exists at Spruce, and she joins Miss Hendrick as a very dedicated teacher (16).

When Miss Hendrick was at Kimball, she attempted this same program, but Mr. William Durret, the principal, did not quite offer the same support as Mr. Fite did. When Miss Hendrick left Kimball, Mrs. Mary Curtis headed the department at Kimball. Mary Curtis headed the entire speech department until this year. She taught dramatics, forensics, fundamentals and directed the plays and tournaments. This involved an enormous amount of time, but she wanted the whole department and was capable of handling all aspects of speech, drama, debate, and public speaking.

Aside from being able to handle all the speech and drama activities, Mrs. Curtis was capable of handling any of the other problems arising from an active forensics program. The greatest of these problems is always the lack of money, of course. The students from Kimball never stopped when the funds from the administration did. Bake sales, car washes, talent shows, and various other money-making projects were held; so the teams and speakers were always able to participate in tournaments. Mrs. Curtis also insisted that the grades of the forensic participants be high so that there
would never be frowns from the administration over the absences from school of those going to tournaments.

The students at Kimball are from a high socioeconomic bracket; then some were well versed in drama because of backgrounds. Teaching a drama class in which many of the students have seen a number of plays on Broadway or even in Europe is different from teaching a group that has never seen a legitimate production. Mrs. Curtis is now teaching drama at Eastfield College (11).

Miss Kathleen Krebbs is head of the drama department at Kimball now. Miss Krebbs is the first speech graduate from Dallas Baptist College, and since she is my protege, I feel that Kimball is in great hands. Mrs. Jan Hart handles the debate and forensics (19).

In far north Dallas, W. T. White High School opened in 1965, and in 1966 at the other end of Dallas, David W. Carter High School opened. Both of these large schools have chapters of NFL, National Thespians, stagecraft classes, dance clubs, and two full-time speech teachers, one for drama and the other for debate and forensics. These teachers also have cooperative principals, have a determination to win trophies at tournaments, and have abilities to produce fine shows at school and in the community (31).
The Present Course of Study

As a conclusion to this chapter, it is appropriate to explain the current course of study in speech and drama set down in the curriculum guide printed by the Dallas administration. First, the guide lists the text books:

Speech One and Two: *New American Speech* by Wilhelmine Hedde and William Brigance
Speech Three: *Speech in Action* by Scott
Speech Four: *The Art of Speaking* by Ginn
Speech Five and Six: *Modern Speech* by Holt

The course of study is listed in the following manner:

Speech One and Two
Speech Fundamentals and Oral Interpretation

**Scope:** Develop poise, personality, and pleasing voice and creating a desire to continue speech training.

There should be an enrichment of personality by the development of the art of communicating to others the meanings suggested by the printed page.

Interpretative reading then becomes a skill in which literature is an aesthetic experience for the reader and the listener.

**Outcomes:** Desire to communicate ideas
Desirable mental attitude toward a speaking situation
Develop poise and personality
Self-confidence and assurance
Speaking vocabulary increased
Overcomes bad mannerisms
Ability to read from the printed page
Good public speaking
Organize and present ideas
Cope with everyday problems
Cooperatively work with a group
Responsibility toward class progress
Good habits of research
Realize that gathering material and choosing a subject is a continuous process
Good outline
Get author's thought
New enjoyment
Human relations
Good diction
Express ideas and feelings effectively
Voice quality good
Use comic, dramatic, and oratorical techniques
of interpretation
Good public discussion
Ability to meet the public
Human relations

Learning Experience:
Adjusting to the speaking situations
Good bodily expression
Voice and diction
Basic principles of public speaking
Good subjects and material
Presentation of ideas
Parliamentary procedure
Correlation in speaking situations
Interpreting the author's mood
Poet's thought and mood
Drawing a live picture
Special occasion speech
Meeting the public

Speech Three
Drama

The major purpose of the drama course is to provide meaningful experiences that will lead to the development of more mature emotional stability, a greater sense of responsibility in democratic group processes, and increased poise in self-expression.

The study of drama not only furnishes challenging opportunities for the broadening of insight into human life but also serves to give wholesome recreational activity to the school and motivation to the work of other departments.

Throughout the course in drama, production is continuous in order to apply the principles of acting and production taught in the classroom.

Outcomes:
Gains poise in expressing ideas and feelings
Acquires freedom and grace of movement
Understanding of the art of drama
Becomes acquainted with plays
Develops personal standards of taste that increases his discrimination in audience situations
Discovers latent dramatic talents
Study of dramatic literature
Creative endeavors
Interest in drama as recreational reading
Emotional and imaginative powers
Work with people
Critical standards of plays
Improve voice quality

Areas:
Development of drama
Purposed and form in drama
Dramatic literature
Dramatic interpretation
Dramatic production
Crafts

Speech Four
Radio and Television

Guidance toward adequate understanding and intelligent usage of these powerful media is the goal of the course.
Radio and TV offer concrete situations which encourage improvement in the essential skills: speaking and writing, listening and observing, and reading. The course furnishes opportunities to gain reliable information concerning vocational opportunities in the two fields and to grow in ability to assume the responsibilities of a citizen in a democratic society.

Outcomes:
Awareness of good speech
Effective expression
Voice quality, diction, and emphasis
Criticize and evaluate current programs
Vocational opportunities of the two media
Greater interest in the trends of the time
Standard for making more intelligent choices of programs

Learning:
The development of radio and television
Radio and TV stations
Speech over the air
Radio and TV news
Scenery and mood
Production of radio and TV plays
Careers in radio and TV

Speech Five and Six
Debate

The purpose of this course, which must be preceded by Speech One, is to train students in the art and science of speaking and thinking effectively on the problems of current significance for which no
general acceptable solution has been found. Debate improves the abilities of the students to state, analyze, and translate problems and their possible solutions into terms acceptable to a discerning audience. Actual life situations are presented in which the pupils will find ample opportunities to develop worthwhile personality traits, such as good sportsmanship, tolerance, truthfulness, fair play, and sincerity. Definite procedure for speech composition is given, and opportunity is provided to test this knowledge on the speaking platform. The problems of speech composition are treated in a methodical manner, and emphasis is placed upon efficient delivery in communicating speech extemporaneously. 

Outcomes:
Develops poise and improves personality
Critical evaluation of life's problems
Standards of good extemporaneous speaking
Speech in organized assembly
Techniques of research
Think on one's feet
Listen to both sides
Enthusiastic speaking
Public discussions
Contest work

Learning experiences:
Parliamentary procedure
Personal development through debate
Analysis of debate
Preparing as a debater
Public discussion
Contest oration (10)

Presently, this is the speech and drama situation in Dallas. One can readily see that the city and its schools are large. With large city schools and public concern comes interest in speech and drama education. In the following chapter the possible future for drama and speech in the public schools will be discussed.


CHAPTER XIV

A GLIMPSE INTO THE FUTURE ACTIVITIES OF THE COMMUNICATION AND SPEECH ARTS IN THE PUBLIC SCHOOLS OF DALLAS

In 1933 something new was added to education in Dallas. Boude Storey Junior High, which included grades seven through nine, opened. This junior high school was intended to be a stepping-stone from the elementary school to the senior high school. It was meant also to help a child through those difficult years, twelve years to fourteen years. In addition, there would be courses in shop and homemaking, as well as an extensive athletic routine. The boys and girls had a chance to decide on a major for their senior high years. However, there were no speech classes in this junior high (7, p. 75).

In 1939 another junior high was opened, Alex W. Spence Junior High which was to have an activities program headed by Mrs. Beulah Keeton Walker. She was an auditorium activities teacher at Lipscomb Elementary School, and at Spence she was to head a speech activities program, working mainly through the homerooms. It was to be an auditorium activities program elevated to the junior high level. She carried the whole idea through in a most successful manner. One could tell that
Mrs. Walker was a great influence on students. The boys and girls seemed to imitate the vibrant traits in her personality once they had come into contact with Mrs. Walker (5).

There was a student council elected through the homerooms. It met and planned activities for programs and plays. Then the homeroom representatives had the authority to go back to their homerooms and employ necessary help for the various functions. There was never a course of study written for the program, but Mrs. Walker seemed to get the results wanted in the junior high. It was successfully run at Spence by Mrs. Walker until her retirement. Then, because of financial reasons, the program was never put into action at another school. The school system just seemed to think that it involved too much money for the activities which it sponsored (10).

The Middle Schools in Dallas

Athletics grew enormously in the years to follow, and soon junior high schools were boasting football teams with all the equipment, drill teams with all the costumes, and pep squads with all the frills. Playing and winning were all important to junior high boys. The girls suffered traumatic disappointments when they did not make the drill team or the cheerleading position. Next year, the middle school will be opened in Dallas with a different approach to the type of program previously established. Formal athletic contests
with other schools will be stopped, and the school will attempt to satisfy all needs with intra-school activities. The emotional strain of competing in activities geared to much older students should be relieved. Speech will be an activity for this middle school (3).

In order to shift into this program as easily as possible, speech has already been offered in five junior high schools last year in 1970. Speech is not just an activity in the middle school, but it is an actual credit-giving course. This is truly a step forward because if Speech One and Two are offered in the middle schools, more advanced speech can be offered in the high school curriculum. The junior high schools with speech courses in 1970 were W. E. Greiner, Boude Storey, W. H. Atwell, William Carey, and Oliver Wendell Holmes. In talking with Sarah Guerry at Holmes Junior High, I found that she is teaching one fundamentals course and one drama course. Her main purpose is to improve the self-image of the child. She gives him tasks which he can achieve without having to meet defeat immediately. Holmes is a predominately Negro school. This building of a good self-concept is particularly necessary in order to eliminate the obviously large number of dropouts in this school (2).

Miss Susan Snodgrass and Mrs. Sally Loden are teaching speech at W. E. Greiner Junior High. They each teach five classes of fundamental speech. This is teaching one to present oneself before a group, enter into discussion, offer
organized thoughts, and use the library for topics. The text is Miss Hedde's *New American Speech*, just as it is in the high schools.

Miss Snodgrass is taking some of her speakers to a novice speech tournament to be held at Ursaline Academy, a private Catholic girls' school. The speech teachers at Greiner make up their own department, and they feel completely free from the English and language arts program. They make their own decisions (9, 4).

**Staff Development Meetings**

There has been another great step forward for speech in Dallas as mentioned before. There are staff development meetings approximately twice a month in the afternoons. The speech teachers always before had met with the English department. Last year, 1970, they asked permission to meet separately. This request was granted, and on November 11, 1970, the secondary speech teachers met together for the first time at Bryan Adams High School to observe a very unique program by the mime, Sam Avital, of the SMU drama faculty. Mr. Avital spoke on "A Man and His Environment," and he involved the twenty-five teachers in the audience in some tension-reducing pantomimes. This meeting enabled the secondary and junior high speech teachers to know one another. Staff development will become a meaningful
venture for the speech departments of Dallas since they are now considered separate from the English departments.

However, there is still not a consultant for the speech teachers in Dallas. There is no one to use as a go between for the speech teachers and the administration. Mr. Herman Benthul and Mrs. Wilma Stewart are both supporters of the speech arts programs in the elementary schools, and they work with the elementary teachers as much as their busy schedules allow. But the secondary teachers actually have no one representing them directly at the school administration level. Miss Dolores Schmeltekopf, speech teacher at the new Skyline High School, mentioned that had there been a consultant, the new auditorium at Skyline could have been built with some new, innovative features. There could have been some features planned into the auditorium which could have made it possible to produce some unusual dramatic presentations. Instead, the standard type of auditorium was built.

New Innovations in Education

Skyline High is the new high school in Dallas which offers every student in Dallas opportunities which he cannot get at his own school. A student may transfer from any other school in Dallas if he needs and wants the career opportunities at Skyline. The career development center is unique and outstanding. Students must have at least a C average in order to transfer. If they wish to
attend Skyline for only a half day, they may do that. For example, if they wish to major in commercial art, they may come to Skyline for the commercial art courses in the afternoons, taking the other required courses at their own school in the mornings. They naturally would graduate from their own school. The speech department will eventually offer television and radio directing. Professional playdirecting and acting will be a part of the Skyline curriculum. Miss Schmeltekopf is planning to start a repertory theatre using professional talent from Dallas along with her students. This has been done in colleges for some time now. The company will be run as a professional repertory company.

There are other new things happening at Skyline. Miss Schmeltekopf also mentioned that, because of flexible schedules, field trips can be frequently taken. She also mentioned that a Shakespearean type Globe Theatre and acting company might be created, similar to one functioning in Odessa, Texas. There is no end to the possibilities with this new type of school (8).

There might be a master's thesis topic here for someone who would be creative enough to develop a bibliography of teaching materials, a list of needed equipment, and a course of study for such a school as Skyline. According to educators, it is the school of the future.

Skyline can definitely mean a step forward for the communication arts. It is a vocational school in one sense of the word. However, it is not a dumping grounds for below-
average students who go there to learn a trade because they
do not have the intelligence to take the regular high school
courses. It is really a professional vocational school where
one is privileged to go for the learning experiences.

I mentioned that Dr. Herman Benthul and Mrs. Wilma
Stewart were trying to assist the speech arts teachers in
the elementary schools. However, as pointed out before,
there is a leaning toward the self-contained classroom, and
with these classrooms the speech arts program would be phased
out. Speech would again fall into the hands of the language
arts teachers. However, in the self-contained classroom, the
elementary consultants are recommending the "extended"
language arts program.

The following statements are intended as definite
remarks concerning the nature of extended language
arts, and imply types of activities which might be
considered appropriate.

1. Extended may be interpreted broadly to
mean extension of any and all parts of the language
arts program, in the sense of a continuation or en-
largement of phases introduced in the regular (basal)
period or as creative and enrichment activities not
fostered primarily in the regular period.

2. Extended language arts is not a basal reading
period, a spelling period, a study period per se, or
any other kind of period in which a teacher does a
day-by-day single aspect or type activity as a con-
tinuing program. All basal phases of language arts
are the primary responsibility of the long-block
(homeroom) language arts teacher. The extended
language arts teacher is not "the" reading teacher,
"the" spelling teacher, or "the" any kind of teacher.
She (or he) helps children extend, enrich, create,
illustrate, practice, explore, or otherwise develop
constructively in various aspects of the language
arts, both in group activity and on individual basis.

3. Encouragement is given to creative and en-
richment types of activities. This period offers a
real opportunity for development of appreciation for
good literature of various types, as through listening
to good stories and poems on recordings or read well by
teacher or pupils, creative dramatics, reaction by
way of art activities, creative writing and various
other techniques.

4. Much free reading in terms of individual
needs and interests may be accomplished. Some
opportunity for "just curling up in a corner with a
good book" should be offered.

5. Much individual and small group help can be
given at points of individual need, but care should
be taken not to let the period degenerate into just
a day-to-day study period or practice (drill) period.

6. The period may well involve a combination of
activities which are of the nature of library, speech
arts, or any area of the curriculum wherein a language
arts motive is evident, although the period is not
intended to replace or unnecessarily duplicate other
parts of the child's day. The librarian, speech arts
teacher, and the homeroom language arts teacher should
be especially valuable as resource persons for ideas
and creative, enriching types of language arts activi-
ties which do not replace but extend the various phases
of language arts (1).

In this reference brochure for the teachers of extended lan-
guage arts, the chapter headings read as follows:

Let's Discover Good Books Together
Let's Talk About What We Read
Let's Enjoy Some Good Stories
Let's Enjoy Poetry Together
Let's Read Aloud Together
Let's Enjoy Creative Writing
Let's Act It Out Together
Let's Use Art to Tell About Books (1)

These titles read similarly to the titles from the course of
study of those first auditorium classes. Hopefully, the
extended language arts teachers will be as creative, dynamic,
and energetic as those first teachers carefully selected in
1922 to teach auditorium activities.
Final Brief Summary

This is the Dallas speech and drama scene. It starts with one elocutionist in one high school, and it ends with four full-time and two part-time speech teachers in the largest high school of the twenty high schools existing in Dallas today. It starts with a well-meaning reading teacher who wanted her students to read and speak distinctly and with meaning, and it ends in 1970 with an elementary program which includes productions that border on being extravaganzas. These accomplishments came to pass in less than one hundred years because of dedicated administrators and teachers.

This is a historical study; so direct conclusions actually cannot be drawn. However, as the history of speech and drama education unfolds, there can be inferences drawn, and in order to make the study more valuable these inferences should be pointed out. Understanding, tolerance, and perspective are all products of a historical study.

The first product, understanding, deals with the personalities of the speech teachers themselves. In this day, when programmed teaching is being tested and sometimes encouraged, the value of the personal touch in teaching is being somewhat reduced. It is rather obvious that the speech departments in Dallas were built upon and flourished upon the personalities and ambitions of the teachers themselves. Their creative forces made their speech and drama programs unusual and outstanding. This does not imply that
programmed teaching is just a tool to be used by the individual teacher. The building of a speech and drama program depends entirely upon the energy and capacity of the teacher.

The second product, tolerance, deals with important functions that the speech and drama departments have in the educational situation today. Communication is the key word around conference tables and peace tables. The now-named Communications Arts Departments can be the obvious forces behind the skill of learning to communicate. Drama, too, cannot be underplayed. Role-playing is essential in learning to understand oneself and others. Also, the integrated play cast may certainly aid in establishing a satisfactorily integrated classroom. I cited several examples of integrated casts already working in the Dallas classrooms and on Dallas stages. More will come with continued integration. The drama teacher can emphasize that the assumed white casts do not have to remain necessarily all-white for production.

The product, perspective, deals with the entire study. My historical study was written to instill always the thought that the spirit of the past is the strength of the future. I wrote this study particularly as a tribute to the speech and drama teachers of Dallas. Their work should be recorded and related now and in the future. William James said, "The greatest use of a life is to spend it for something that will outlive it." Some of the speech and drama teachers of Dallas did just this.

2. Guerry, Sarah, Speech Teacher at Oliver Wendell Holmes Junior High School, Interview, September, 1970.


4. Loden, Sally, Speech Teacher at Greiner Junior High School, Interview, October, 1970.


APPENDIX A

INTERVIEW QUESTIONS FOR SPEECH TEACHERS

In order to discover the teaching methods, problems, philosophies, contributions, and accomplishments of the Dallas speech teachers, the following outline will be used to interview these teachers. Hopefully the interviews will be made during their off-period at school. If this is not possible, another time will be set up. The answers to these questions will provide this reporter with sufficient information to draw specific conclusions.

1. Describe your educational background.

2. Why did you go into the speech and drama field?

3. When and where did you teach in the Dallas Independent School District?

4. What do you consider to be your most outstanding contribution to the field of speech education?

5. Explain some unique teaching techniques and procedures which you employ.

6. Describe your relationship with the administration of your school.

7. Explain some problems you have had in teaching speech and drama in Dallas. Were they solved? How?
8. How have your teaching methods changed in the years that you have been teaching in Dallas? Why did your methods change?

9. What original materials have you written for the field of speech and drama? Describe these in detail.

10. How have you used parents in your speech and drama program?

11. To what professional organizations do you belong? What offices have you held in them?

12. Who are some other teachers you consider to be outstanding in the speech and drama field in Dallas? In your opinion, what qualities made them outstanding?

13. Who are some students you consider outstanding in speech and drama from Dallas? Why were they outstanding?
APPENDIX B

INTERVIEW QUESTIONS WITH ADMINISTRATORS

In order to discover the attitudes, feelings, and contributions of administrators toward speech and drama, the following outline will be used to interview the principals of the secondary schools. These interviews will be formally arranged, and the basis of my inquiry will be within the realm of the personal knowledge of these principals.

1. How important do you feel that speech and drama is to the curriculum of a school system? What are the most important and beneficial speech and drama activities in your school?

2. How important is speech and drama in your particular school? Why does it hold the place it does?

3. What changes would you like to make in the speech and drama curriculum in your school?

4. What do you consider to be outstanding qualities in a speech and drama teacher? Name some speech and drama teachers whom you know who have these qualities.

5. In what activities have you personally been involved pertaining to the field of speech and drama? How did you participate?

6. Who are some other administrators who would be helpful in research such as this?
APPENDIX C

QUESTIONNAIRE FOR SPEECH ARTS TEACHERS

The following questionnaire will be sent to the selected speech arts teachers of the elementary schools:

1. What goals and purposes do you have set up for your speech arts classes?

2. What specific activities do you plan during the year to fulfill the goals and purposes?

3. Describe activities which are planned for presentation outside of the classroom.

4. Where do you get the material that you use? Describe any of the programs which you have written yourself.

5. Does the administration in your school support your work? How?

6. How do you include the parents in your program?
APPENDIX D

QUESTIONNAIRE FOR ELEMENTARY PRINCIPALS

The following questionnaire will be sent to the selected principals of the elementary schools:

1. Why do you see a definite need for speech arts in the elementary school curriculum?

2. How is the teacher of speech arts in your school reaching the purposes and goals of the speech arts class?

3. What particular speech arts presentation do you recall as being particularly outstanding? Why did you consider it so?

4. How would you say the speech arts program was unique in your school?

5. What qualities should a good speech arts teacher possess?
APPENDIX E

INTERSCHOLASTIC LEAGUE DEBATE QUESTIONS
1910--1971

1910: Resolved, that Texas should have state-wide prohibition.

1911: Resolved, that the initiative and referendum should be written into our organic law.

1912: Resolved, that Texas should have equal rights of suffrage for women.

1913: Resolved, that at the next regular session of the Texas Legislature there should be enacted a compulsory-education law requiring all children between the ages of seven and fourteen, not mentally or physically incompetent, to attend either a public or private school not less than six months during each scholastic year.

1914: Resolved, that all immigrants to the United States who are sixteen years of age should be able to read in some language, dependents upon qualified immigrants--such as children and aged parents--being excepted.

1915: Resolved, that a constitutional tax of one mill should be levied for the support of the state institutions of higher education in Texas and that supplementary appropriations by the legislature should be prohibited.

1916: Resolved, that all revenues for the support of government--local, state, and national--should be derived from a single tax on land values.

1917: Resolved, that Rule 1 in the debating rules of the University Interscholastic League should be amended by omitting the word "male," so that girls may participate in the League debates upon equal terms with boys.
1918: Resolved, that universal military training similar to the Swiss system should be adopted in the United States—constitutionality granted. Provided, that debaters shall be prohibited from using arguments that are in any way in conflict with the provisions of our selective draft or espionage laws, or that might be in any way interpreted as disloyal with reference to the war in which we are now engaged.

1919: Resolved, that the federal government should own and operate the railroads.

1920: Resolved, that the movement for an open shop in Texas subserves the best interests of the state and should be supported by public opinion.

1921: Resolved, that all immigration to the United States should be prohibited for a period of two years.

1922: Resolved, that an amendment to the Texas state constitution should be adopted providing for a three-mill tax for the support of the state's higher educational institutions, and that supplementary appropriations by the legislature should be prohibited.

1923: Resolved, that the United States should join the League of Nations.

1924: Resolved, that the United States should grant the Philippine Islands their independence at the end of a period of five years.

1925: Resolved, that the child-labor amendment to the federal Constitution should be adopted.

1926: Resolved, that a United States Department of Education should be established, with a secretary in the President's Cabinet.

1927: Resolved, that Congress should enact farm-relief legislation embodying the principles of the McNary-Haugen Bill.

1928: Resolved, that the English cabinet method of legislation is more efficient in England than the committee system in the United States.

1929: Resolved, that the Sterling Plan of financing a state system of highways should be adopted in Texas.
1930: Resolved, that a substitute for trial by jury should be adopted.

1931: Resolved, that lobbying as practiced in this country is detrimental to the best interests of the people.

1932: Resolved, that at least one-half of all state and local revenues in Texas should be derived from sources other than taxes on tangible property.

1933: Resolved, that the United States should adopt the essential features of the British system of radio control and operation.

1934: Resolved, that the government should own and operate all electric light and power utilities.

1935: Resolved, that the federal government should control the production of cotton.

1936: Resolved, that the manufacture of munitions of war should be a government monopoly.

1937: Resolved, that Texas should adopt a one-house legislature.

1938: Resolved, that Texas should adopt a uniform retail sales tax.

1939: Resolved, that Texas should adopt a system of complete medical service available to all citizens at public expense.

1940: Resolved, that Texas should increase the tax on natural resources.

1941: Resolved, that the federal government should adopt a policy of equalizing educational opportunity throughout the nation by means of annual grants to the several states for public elementary and secondary education.

1942: Resolved, that a federal world government should be established.

1943: Resolved, that the United States should join in reconstituting the League of Nations.

1944: Resolved, that the legal voting age should be reduced to eighteen years.
1945: Resolved, that every able-bodied male citizen of the United States should have one year of full-time military training before attaining the age of twenty-four.

1946: Resolved, that the federal government should provide a system of complete medical care available to all citizens at public expense.

1947: Resolved, that the federal government should require arbitration of labor disputes in all basic American industries.

1948: Resolved, that the state of Texas should increase the severance tax on its natural resources.

1949: Resolved, that the President of the United States should be elected by direct vote of the people.

1950: Resolved, that social-welfare benefits to the people should be extended by the federal government.

1951: Resolved, that all American citizens should be subject to conscription for essential service in time of war.

1952: Resolved, that the Atlantic Pact nations should form a federal union.

1953: Resolved, that the President of the United States should be elected by direct vote of the people.

1954: Resolved, that the federal government should institute a policy of free trade among nations friendly to the United States.

1955: Resolved, that the federal government should guarantee higher education to all qualified high-school graduates through grants to colleges and universities.

1956: Resolved, that the Federal government should sustain the prices of major agriculture products at not less than ninety percent of parity.

1957: Resolved, that the direct United States economic aid to individual countries should be limited to technical assistance and disaster relief.

1958: Resolved, that the United States should adopt the essential features of the British system of education.
1959: Resolved, that the federal government should substantially increase its regulation of labor unions.

1960: Resolved, that the United Nations should be significantly strengthened.

1961: Resolved, that the Federal government should equalize educational opportunity by means of grants to the states for public elementary and secondary education.

1962: Resolved, that the United States should promote a common market for the Western Hemisphere.

1963: Resolved, that Social Security benefits should be extended to include complete medical care.

1964: Resolved, that nuclear weapons should be controlled by an international organization.

1965: Resolved, that the Federal government should prohibit the requirement of union membership as a condition of employment.

1966: Resolved, that the foreign aid program of the United States should be limited to non-military assistance.

1967: Resolved, that Congress should establish uniform regulations to control criminal investigation procedures.

1968: Resolved, that the United States should establish a system of compulsory service for all citizens.

1969: Resolved, that Congress should prohibit unilateral United States military intervention in foreign countries.

1970: Resolved, that the Federal government should establish, finance, and administer programs to control air and water pollution in the United States.
APPENDIX F

HIGH SCHOOL SALUTATORY
by Miss Edna Rowe, 1894

Salvete, parentes et armice!

I salute you. Yes, salute you in the name of my classmates and teachers, in their name extend you hearty welcome.

Our kind trustees; the fruits of whose wisdom we enjoy in the priceless gift of a fundamental education, "To say you are welcome would be superfluous."

The Romans in the days of old had "salve" engraved above their portals and upon their lintels that their cheering word might greet the eyes of the coming guest. Our welcome is not engraved upon wood or stone but upon earnest hearts: with outstretched hands therefore, we give you our sincere, hearty welcome.

Now is the time when buoyed upon the wings of hope we look upon life in all its sunny radiance and little wonder that all appear so bright to our young eyes; for are not the blue skies of rare June smiling over us, the sunshine of a perfect day folding us in its golden flood?

The June birds and blossomings are ladening the air with fragrance, filling the earth with loveliness and perfume. The birds are adding their melodies to the beauty
and the sunshine—all—all are in unison with the hopes and
the aspirations of the young minds and joyous fearless
hearts you see before you.

Then in all the enthusiasm and happiness of opening
womenhood and dawning manhood we welcome you.

We ask you to listen to our efforts in the same spirit
in which we make them.

You ought and we feel you do take great pride and in-
terest in the public schools of our city. It is but meet
and right that you should know what we have done although
in the brief space allotted us in which "to play our parts"
but little can be shown of the many hours we have spent
over our text books, of the laborious researches, and the
weary plodding before the object was gained—the object
not the end. For of little use would those hours of study
prove if we felt that this was the end to be attained—nay
that merely the key to the many mysteries has been placed
in our grasp. So standing on the threshold trembling with
eagerness to enter upon its paths, yet pausing "to cast our
longing look behind upon the happy past all too soon to
appear only as brightest pictures hanging on memory's wall.

As we welcome you to our commencement, we also welcome,
perhaps less heartily certainly with more misgivings another
commencement,—the new life.

Therefore remember that as we pass on, each upon our
pilgrimage, your cordial approval and your kindly presence
will do much to cheer us on our way. Though we welcome you to the closing scenes of school life, yours it is to welcome us to the new duties to come. Yours to extend the helping hand, to utter the timely word or perchance only to bestow the cheering smile which shall make life purer and nobler in the knowledge of sweet sympathy with our fellow men. (Dallas Morning News, June 4, 1894)
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