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## Oral Interpretation Specialists in Utah Schools: A Proposal

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ORAL INTERPRETATION SPECIALISTS

IN UTAH SCHOOLS: A PROPOSAL

by

Barbara A. Vincze

A thesis submitted in partial fulfillment  
of the requirements for the degree

of

MASTER OF SCIENCE

in

Speech

Approved:

UTAH STATE UNIVERSITY  
Logan, Utah

1970

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ABSTRACT

Oral Interpretation Specialists  
in Utah Schools: a Proposal

by

Barbara A. Vincze, Master of Science

Utah State University, 1970

Major Professor: Farrell J. Elack  
Department: Speech

This study investigated different methods of teaching literature to identify those techniques that result in either apathy or motivation. It was found that traditional literature teaching methods do not result in student motivation for increased reading. Instances were cited in which an oral approach to literature teaching was effectively used to achieve the desired results of student motivation, interest, and comprehension. Oral interpretation as a tool for motivation was discussed. Both empirical studies in that field and reading authorities' opinions were examined to discover the unique contributions oral interpretation could offer to literature teaching.

A specific recommendation for a way of using oral interpretation in schools was made. Oral interpretation specialists could be hired on a district or multi-district basis to perform in the literature classroom by appointment from the teacher. This solution would unburden the teacher from the performance responsibility to a great degree.

Reactions of Utah district superintendents and multi-center directors to this recommendation were surveyed and analyzed in percentages. A positive reception to the recommendation was shown by the questionnaires.

(53 pages)



## CHAPTER I

### NATURE AND BACKGROUND OF THE STUDY

Since the late 1950's the English profession has been undergoing a particularly thorough reappraisal of its programs. Observations from both within and outside the profession have contributed to the critical examination of the entire field of English.

A look at the present state of English programs, kindergarten through graduate school, presents an unsatisfactory picture. The English profession is, as indicated by a 28-author report on The Basic Issues in the Teaching of English, expressing real concern about the quality of the work in English and is seeking possible solutions of far-reaching importance. The underlying assumption is that English teaching can be radically improved given adequate approaches to the problem (Berthurum et al., 1958).

Some of the existing problem areas that have been identified in the research are presented here.

Educators are concerned by the grim fact that large numbers of students fail to become avid readers (Beloof, 1969). According to Fader and Shaevitz (1966), the result of present-day education is too often the creation of unwilling readers. Librarians and booksellers report, "The average modern adult avoids bookstores and libraries as though they were leprosaria." (Fader and Shaevitz, 1966, p. 14) Public opinion surveys of the adult population show that Americans look at the printed page primarily for amusement, but many don't have a kinesthetic appreciation of books. Dr. George Gallup says,

"Despite the fact that we have the highest level of formal education in the world, fewer people buy and read books in this nation than in any other modern democracy." (Auer, 1955, p. 154)

The valuable communality of the experience of shared oral literature is lacking. Marshall McLuhan points out that print destroyed the communal sharing and understanding of literature by "first removing the incentive for its oral learning and sharing, and finally, thereby, brought about a generation whose ears are, in a literary sense, deaf." (Beloof, 1969, p. 10)

There is much communication today in the form of someone telling us something, but rarely is literature exchanged orally at the moment of its being experienced. Sharing a literary experience is a process in which the literature is an event, a felt act, which creates audience participation (Bacon, 1969). This sharing process encourages empathy among listener, interpreter, and literature. This is a sharing process which requires active use of the imagination. Both empathy and imagination are aspects of vital importance to individual growth and successful living. Empathy has been the focal point of study from many areas of research. Its implementation is not automatic. H. A. Overstreet points out that empathy is one of our human potentials and can go far toward "saving man from psychic isolation," but, as yet, "The empathetic potential remains chiefly a potential, testified by the fact of our everyday experiences and the desperate plight of our world." (Brooks, Bahn, and Okey, 1967, p. 44) The tendency is for students today, as audiences of most communication media, to just sit and allow themselves to be entertained. "The arrested development of the imagination," says Overstreet, "is, perhaps, the most common tragedy of our human existence." (Brooks, Bahn, and Okey, 1967, p. 44)

The existing problems as delineated can be traced to factors both within and outside the school. First, let us examine some outside influences. Today's era of mass media and instant entertainment may make it increasingly difficult to make literature relevant and satisfying. Already the child's environment outside of school seems unfavorable to the development of a love of reading. Television, movies, folkrock, protest marches, happenings, and picture magazines are today proven sources of general comfort and delight and seem to be influencing our total national life far more than the words of literary men. It is conceivable they could constitute the humanistic materials of the future curricula (Rosenheim, 1967).

Inside factors contributing to the existing problems can be divided into two general areas, teaching methods and curricula. Concerning methods, evidence indicates that with the average pupil the traditional methods are not achieving the objectives of understanding, appreciation, reading facility, and desire to read (Hargis and Hargis, 1953). Hach (1969, p. 39) states that traditional courses taught traditionally do more to turn pupils away from good reading than to it and that "many English teachers, despite their best intentions, have done more to develop nonreaders than they have to develop compulsive readers." The traditional teaching methods encourage rapid scanning to comprehend the bare essentials for a class discussion or test, but do not lead to a thorough grasp of meaning nor an aroused desire to do more reading (Hargis and Hargis, 1953).

In part, present teaching methods are an outgrowth of the larger problem of curriculum fragmentation. Special conferences in the late 1950's concluded that the discipline of English had "long been drifting toward chaos," that it is "fragmented and without focus," and that "it

has come to be made up of bits and pieces." (Piche, 1968, p. 124) The issue of curriculum fragmentation is partly concerned with the division between speech and English which appears to result in a largely unproductive kind of "versus thinking" to some educators. In 1966, the Anglo-American Conference on the Teaching of English sparked a thorough re-examination of English programs and the authors of a 1966 national study of high school English programs called for "leaders in curriculum development to concern themselves more deeply with the interrelationships of speech, language, literature, and composition in schools." (Piche, 1968, p. 127)

Considering the problem of relevance, motivation, and stimulation, a 1969 Study in the Teaching of English under the auspices of the National Council of Teachers of English squarely challenged teachers to awaken to the fact that literature has oral, aural, and physical dimensions that must be dealt with to reverse the tendency toward a false and nonfunctional isolation of literature read from literature heard (Hoetker, 1969).

Of significant implication for the consideration of motivation is the discovery by Fader and Shaevitz (1966, p. 12) that "almost no work at all has been done in the vast area of testing attitudes toward reading and writing." Although various suggestions for integrating drama, English, and speech have been offered, no specific curriculum guides have been universally adopted.

Concerning the research existing on possible solutions or recommendations, Hoetker (1969, p. 59) reports that there is not much to be said about it except that it is occasionally notable for some warmth of real concern for both students and literature. "Aside from

this, it is relatively sparse, subjective, not generally impressive, and scattered across the years without evidence of progress or of any cumulative effects."

#### Statement of the Problem

The problem, then, is the lack of a comprehensive program to motivate and stimulate students in the pursuit of literature.

#### Need for the Study

Failure to "hook students on reading," to paraphrase a title of Daniel Fader (Fader and Shaevitz, 1966), may be due to many factors, both cultural and educational. There is a need for creative approaches to teaching literature which will capture the attention, interest, and imagination of the student. Traditional methods have helped only few pupils become compulsive readers, young people who must read to survive. As Hach (1969) points out, the goal of our literature courses should be helping pupils to become compulsive readers. What students need is someone who can demonstrate the value of literature, someone who can make literature a living thing to them. As an aid to this, oral interpretation is almost indispensable (Reynolds, 1950). The study also will be of value to both university English and speech departments, which could utilize the information in formulating adequate courses of integrated study such as the recommendation proposed in this study.

#### Objectives of the Study

1. To define the problem of reaching students with literature.

2. To suggest as one possible solution oral interpretation specialists to perform works of literary merit in the classroom.
3. To determine the reaction of administrators in Utah public schools to oral interpretation specialists by a questionnaire survey.

## CHAPTER II

### REVIEW OF LITERATURE

#### Reasons for Studying Literature

English is so important that it alone is considered indispensable for every one of the first 12 or 13 years of a child's formal education. It is of practical value, for the skills acquired in reading and writing are basic to most other subjects (Berthurum et al., 1958). English is more than a technical knack, for it also has a subject matter of its own--literature. The following are some of the more important reasons for studying literature as reported by Rosenheim (1967) and Hook (1967).

1. Through literature the individual extends his capabilities for experience beyond those of his own observation. Literature seems to involve the power to imagine and calls into play our faculties of compassion, sympathy, and empathy.

2. Through literature the individual can acquire a "state of mind" or wisdom about intangible, elusive aspects of the human condition. This is a wisdom capable of being felt and known but different from the hard-core information of literal formulation.

3. Through literature the individual can experience unique satisfactions which are different from the pleasure provided by other arts. Individual appreciation is increased as one becomes trained in active (participatory) enjoyment.

4. Through literature the individual can become acquainted with the cultural heritage of mankind. Man's dreams and deeds of both past

and present are recorded. It has a civilizing value, for it can involve deep and permanent feelings.

5. Through literature the individual develops a sense of values. The aesthetic experience of literature moves students to embrace admirable values. This is more effective than "learning about" values.

6. Through literature the individual can extend the bounds of his education through self-development beyond the classroom. The role of literature may be even more vital in the world of tomorrow, where man will be challenged to use his 70 hours of leisure a week richly and productively.

#### Oral Interpretation: A Definition and Rationale

"Interpretation is the art of communicating to an audience a work of literary art in its intellectual, emotional, and aesthetic entirety." This definition by Charlotte Lee (1965, p. 3) has been accepted for many years as the classic definition of oral interpretation.

A recent and perhaps more comprehensive definition has been offered by Brooks, Bahn, and Okey (1967, p. 37), in which oral interpretation has been defined as "the process of stimulating a listener response which is favorable to the intent of the literature in terms of the reader's judgments, as communicated from the manuscript through vocal and physical suggestions."

Oral interpretation encompasses a variety of literary forms such as short stories, poems, plays, biographies, diaries, and letters and includes the skills of book reviewing and storytelling.

Opinions of literary critics offer a way of gaining insight into the interpretative reading process and evaluating its unique contributions.



R. P. Blackmur asserts that literature may be made "afresh" and explains that "it can be fresh only in performance--that is in reading, seeing, and hearing what is actually in it at this place and this time." (McCurdy, 1969, p. 9)

John Crowe Ransom comments that "some of the best work now being done in English departments is by men who do little more than read aloud well, enforcing a private act of appreciation upon the students;" and David Deiches concludes that "there are some who can be brought to enter the rich vitality of a work more effectively by having it read aloud slowly, with proper phrasing and emphasis, than by the most careful analysis of its structure." (Fernandez, 1968, p. 30)

The efficacy of oral interpretation in teaching literature is described by various reading authorities in contemporary textbooks and journal articles (see Literature Cited).

Various writers in the field believe that more complete comprehension can be secured as moods, attitudes, and characteristics come alive through oral interpretation techniques. Brooks, Bahn, and Okey (1967) say the goal of interpretation--to give more meaning to students--is accomplished when the listener can see more significant relationships in the oral performance than through silent reading. Further clarification is gained if the reader-performer communicates the contrasts and nuances among the ideas and emotions. Rodigan (1938) observes that people get more in terms of understanding and joy from hearing readers of greater experience--not merely of skill--read literature than they can get for themselves silently.

Hoetker (1969) describes the advantages of a dramatic approach to literature in classrooms; oral interpretation in practical application would offer the same advantages. All students can benefit from both

methods. To advanced students they offer added fun, excitement, and interest in literature classes. To average students they give meaning and purpose in the critical processes which might otherwise be overlooked. To slower students, or students whose principal learning channel is aural, the oral interpretive or dramatic approach offers an opportunity of approaching an aesthetic experience of literature perhaps for the first time.

According to Reynolds (1950), secondary school students often do not have a clear idea of the aims of literature and have to be shown that it is worthwhile and deserves serious attention. In this task motivation is of prime importance.

Motivation may be regarded as student interest which results in self-compelled reading. In considering a tool for motivation, or stimulation, we have arrived at the most significant contribution of oral interpretation to literature study. When a motivational aid is present, more interest in literature can occur. Beloolf (1969, p. 11) says that by using oral interpretation as an aid we are offered "a way out of arid practices in literary education." Cogger and White (1967, p. 16) say it is the goal of the oral interpreter to create for the audience the opportunity to experience "living" literature--"a literature that is emotionally and intellectually invigorating, that can probe man's interrelationships and interdependencies in new and revealing ways and that can revitalize the human spirit."

The terms "motivation," "stimulation," "engagement," and "involve-ment" are often used synonymously, though some authors designate nuances of meaning with the different terms.

Concerning engagement, Rosenheim (1967, p. 107) says that if we are to teach literature, the student must encounter literature. A literary work must in some way be capable of engaging the student, "Making some initial breakthrough against apathy, bewilderment, or downright hostility."

Oral interpretation is an excellent device for making the initial encounter with literature dynamic. The "aliveness" of the performance experience is in itself stimulating because the student can sense the sounds and rhythms as well as apprehend the message. Curiosity is another essential ingredient of engagement and can be stimulated through oral interpretation.

The goal of oral interpretation is total audience involvement, both mental and emotional (Coger and White (1967)). Through oral interpretation, involvement is achieved because the audience is encouraged and even obligated to participate in the oral sharing process (Brooks, Bahn, and Okey, 1967). The audience shares in the interpretation process and responds to the ideas and feelings of the literature as they are projected through the suggestions of the interpreter. The responsibilities of interpreter and listener are more fully described:

The oral interpreter has the function of leading the listener in the desired direction to the extent that the listener is then capable of completing the literary journey for himself. The oral interpreter works with the listener rather than for the listener. The oral interpreter suggests, and as his suggestions are vivid and accurate, the listener will be able to fulfill those suggestions in his own mind. (Brooks, Bahn, and Okey, 1967, p. 35)

A significant reason for studying literature, which is primarily an appeal to the emotions through imagination, is that it expands the reader's experience (Brooks, Bahn, and Okey, 1967). Veilleux (1967) suggests that since art is meant to be experienced, perhaps the best

way to experience the literary art is through performance, for the oral approach will bring pupils into more direct, intimate, human contact with literature than through print alone. Oral interpretation is a tool to vivify the emotional content and thus stimulate the imagination of the listener. In fact, oral interpretation may be a key, as Coger and White (1967, p. 12) say, "to that too long locked room where students have put away their own ability to imagine--to see, to do, to share." A student's empathetic potential is activated as he responds to the emotions of reader and author, if not in degree, in kind. The student must exercise his imagination to see the pictures that the author, via the reader, makes. Hence, by fulfilling the potential of the literary experience in one's own mind and by being "forced to participate with active imaginations in the interpretative process," (Veilleux, 1967, p. 131) the arrested development of the imagination mentioned by Overstreet (Brooks, Bahn, and Okey, 1967) may be averted (see page 2).

The reader stimulates effective, imaginative listening to experience the emotional and intellectual impact of the literature. As a result, appreciation for literature should be stimulated as appreciation is a development from a succession of personally meaningful encounters with literature (Hoetker, 1969). Aesthetic ends are thereby achieved.

With psychology and mental hygiene, oral interpretation shares therapeutic ends--emotional growth and satisfaction (Rodigan, 1938). Veilleux (1967) says that audience response is primarily to their own feelings rather than to the interpreter or to the literature. Individuals respond subjectively to the universal and affirmative feelings which the skill of the interpreter and author have aroused once again in their own hearts. Of psychological value is the fact that at least in part they are applauding themselves. Further value of oral interpretation

lies in its permanence. Reynolds (1950) observes that students, looking back over their school experiences, will mention gratefully the oral reading of some work without any apparent recollection of lectures or discussions. Reynolds attributes this to the fact that experiencing literature leaves a more permanent effect than simply talking about it.

It would seem that oral interpretation can be a significant aid in meeting the four-fold objectives of a literature program, as noted by Hargis and Hargis (1953), pupil understanding, appreciation, stimulated reading desire, and, hence, increased reading facility. Literature can reach the student through oral interpretation and thus increase the benefits to be derived from literary study.

#### Empirical Studies in Oral Interpretation

Although a defense for oral interpretation is best supported by examining results of scientifically conducted and controlled research, this type of research is limited in the field, and more must yet be carried out. There are several investigations, however, in which responses to oral interpretation and silent reading have been compared. The results are mixed, but differences in favor of oral interpretation would tend to give support to this approach.

A doctoral study conducted by Belgum in 1967, The Effect of Silent Reading and Two Modes of Listening on Children's Comprehension Achievement at Grades Two, Four, and Six, investigated the relative effectiveness of presenting information through silent reading and through two oral modes which require listening (informal telling and oral reading). Based on the findings and within the limitations of the study, it was concluded:

1. As a method of gaining factual information, the two oral modes of presentation were significantly more effective than the silent

reading mode at the second and sixth grade levels. At the fourth grade level the differences in the facts tests mean scores also favored the oral modes. Although these latter differences were not statistically significant, a trend seems to have been established.

2. Oral reading as a mode of presentation was significantly more effective than telling at the sixth grade level.

3. Differences in mode of presentation did not affect the ability of students to draw inferences from informational material, with one exception: at grade four the significant difference between informal telling and silent reading favored the informal telling mode (Belgum, 1967).

A doctoral study in 1959 by Collins, An Experimental Investigation of the Comprehension of Prose Materials When Read Silently and When Read Aloud, investigated possible differences in amount of comprehension for a given period of time between the oral reading and silent reading of prose materials. The materials consisted of seven short stories which were rated according to seven levels of difficulty ranging from "very easy" to "very difficult." Each story was followed by a test which consisted of 15 questions on information in the story. The subjects were freshman students at San Jose Junior College.

The conclusions revealed that when the scores on all seven comprehension tests were combined, and the two methods of reading (orally and silently) were compared, the total score by oral readers was very significantly higher than that by silent readers (Collins, 1959).

Contradictory results were obtained for poetry in a similar investigation. A doctoral study in 1959 by Campbell, An Experimental Study of the Retention and Comprehension of Poetry Resulting from Silent Reading and from Oral Interpretation, investigated the difference, if

any, in audiences' retention and comprehension of poetry resulting from silent reading and from oral interpretation. Conclusions were that oral interpretation is superior to silent reading in neither retention nor comprehension and is, in fact, significantly inferior in terms of retention (Campbell, 1959).

An experimental study by Beardsley in 1949, Listening Versus Listening and Reading: A Study in the Appreciation of Poetry, showed there is a gain in appreciation of word choice and rhythm in listening and reading over listening alone. There was no gain in appreciation of beauty (Reynolds, 1969).

A doctoral study in 1952 by Goldstein, The Comprehension of Poetry from Recordings, agreed with Beardsley that comprehension improves when students look at the text of the poetry while hearing it read and concluded that there was no difference in comprehension of poetry when read by its author or another reader (Reynolds, 1969).

A doctoral study in 1964 by Donald Salper, A Study of an Oral Approach to the Appreciation of Poetry, although not experimental in design, concluded that in an analytic, pragmatic, technical age such as ours, oral interpretation of literature which employs synthesis may be serving a larger purpose, both educational and humane (Salper, 1964).

Studies seeking to measure other various aspects have been conducted and have valuable implications for the area of oral interpretation.

Reynolds in 1966 analyzed the extent of persuasion which took place within the listeners who were reacting to a program of poetic literature related to a current social problem, the integration of the Negro. The implications of this study are that the field of oral interpretation has some place in the study of attitude formation and

change and that poetic literature has a persuasive listener impact (Reynolds, 1969).

A doctoral dissertation by Witt compared audience's responses to two types of drama presented through acting, readers theater, and silent reading. His findings included that audiences rated readers theater presentations (a form of oral interpretation) more "valuable" and "serious" than the same literature read silently (Hoetker, 1969).

A doctoral study by Kellogg in 1967, A Study of the Effect of a First-Grade Listening Instructional Program Upon Achievement in Listening and Reading, investigated the effect of a first-grade instruction program upon achievement in listening and reading. A structured and an unstructured literature listening program were tested within each language arts methodology--the traditional method and the experience approach. The unstructured listening program became the control, and the structured listening program was the experimental program based upon a conceptual model. This model included three levels of listening: auditory acuity, discrimination, and comprehension. Next, the relationship of listening as a foundation to speaking, reading, and writing was investigated. Presentation of a list of listening skills completed the conceptual model. Attention was given to the seven determiners of curriculum in these developments--students, content, materials of instruction, methodology, teachers, facilities, and time.

The results showed sex differences; but in looking at the findings for boys and girls combined, those in the experience approach structured literature listening program made significantly greater achievement in listening skills, listening total, and reading vocabulary over comparable groups in the experience approach unstructured literature listening



program. All significant differences in achievement in all treatment groups were in favor of the structured literature listening program (Kellogg, 1967).

Taylor, Ghiselin, and Yagi (1967, p. 200) conducted studies to test the Reading Aloud Hypothesis, which stated:

Ability to read aloud depends on articulation, enunciation, pronunciation, and voice quality, all of which are intrinsic in verbal communication. It is therefore hypothesized that persons with high ability to read aloud will be better all-round communicators than persons deficient in this ability.

They used the Oral Reading Criterion score. This was the most predictable of the 27 criterion scores used. The hypothesis had very strong support from the study.

Studies seem to favor face-to-face communication over the more impersonal audio-visual equipment. A 1964 study by Brooks and Wulftange (1964) shows the preferability of face-to-face oral interpretation over audio-visual tapes or records in arousing a relatively full aesthetic response to the literature. Additional support is offered by an institute of the National Defense Education Act which observed children to respond more spontaneously when the story was read than with recorded stories and filmstrips (Seaberg, 1968).

#### Description of Traditional Programs

According to Pooley (1966), much of the literature experience of younger children is oral. It includes listening to stories and poems, choral speaking, and dramatizing. In contrast, other writers refer to the weak status of speech education in the elementary school; and Seaberg (1968) tells us that, although storytelling is the oldest and perhaps most universally appealing art form, it now plays a minor role and as an art is all but obsolete. We see little real storytelling

in classrooms today (see studies cited in *Empirical Studies in Oral Interpretation*).

Hargis and Hargis (1953, p. 205) report that "in the average junior and senior high school practically all pupils take a minimum of three years of English and that usually at least 50 per cent of the class time is used for the study of literature." The typical approach to the subject is by the silent reading method with assigned readings. There is class discussion of the selections with the teacher commenting upon the content and form. Occasionally the pupil is asked to react by writing an essay, and the class is tested on the subject matter of the literature. Aside from this, pupils are encouraged to do unassigned outside reading in books from the library and to hand in reports on it.

Berthurum et al. (1958) observed that many English teachers, at levels other than elementary, use the same approach: a loose combination of the biographical, analytical, and didactic.

There is a recurring belief that only silent reading is essential (Rodigan, 1938). The American educational program for the last 50 years has increasingly emphasized rapid, silent reading from the grades up (Reynolds, 1950).

Some authorities question the effectiveness of silent reading in meeting the objectives of understanding. Brooks, Bahn, and Okey (1967) point out that readers can look at a thought and yet not recognize its penetrating power; and, further, the rare student, like the rare reader of music, can experience silently what most people can only get by hearing. Bacon (1969) writes that the failure of silent reading is due to the fact that silent readers are not taught to embody literature and, therefore, ultimately do not experience it.

As traditional programs emphasize the written word and silent reading, they may unwittingly contribute to the problem of student apathy. McLuhan describes how print has produced a sense of detachment from the real all-at-once-ness of interpersonal communication and actual events through its linear step-by-step nature. He says that the spoken word creates audience participation while the written word does not. The spoken word involves all of the senses dramatically while the written word is dispassionate (Sloan, 1968).

Many experts have made calls for an oral approach to language. Evans (1968) says that young people should have an opportunity to experience a variety of theatrical activities designed to broaden their understanding and appreciation of the art form. The British, who are well-embarked on an education reform in which drama has assumed a vital role, are influencing the teaching of English in America. Their influence was particularly apparent in the Dartmouth Seminar Proposals of 1967 (Hoetker, 1969). In some classrooms drama has substituted the teacher-directed talk about literature. Performances or readings of plays by either students or imported professionals are not uncommon in classroom situations. This approach is viewed positively by some, for "when teachers and administrators began to talk and think of participation in dramatic experiences as co-curricular rather than extra-curricular, education had advanced a solid step." (Soloman, 1965, p. 232)

An earlier observation by Rodigan (1938) reveals that interest in dramatization at elementary and high school levels, concomitant with emphasis upon speech correction programs, serves to crowd out oral reading and more firmly entrench silent reading. Rodigan further observes there are not sufficient members and types of occasions demanding oral reading. Brooks, Bahn, and Okey (1967) accordingly

observe that the student has seen the role of public speaker and actor played more frequently than the oral interpreter.

There are, however, some interesting and productive uses of oral interpretation in the classroom. Post (1968) describes a junior-senior high school program which teaches reading through the oral approach and discusses how this approach stresses perceptivity and sensitivity and leads to intricate insights into the literature. It stands in contrast to silent reading which overlooks the long, oral tradition in the sharing and enjoyment of literature and fails to reveal the whole piece. This is especially true in poetry and drama, which were written to be spoken and heard.

In the program as described by Post (1968), as in other classrooms, the teacher or invited guest may serve as a model of good oral interpretation. Used also are recordings by professional readers. Houghton Mifflin; Scott-Foresman Company; and Harcourt, Brace and World are three publishers who have related recordings available with their texts. Team teaching is another method that has been tried to insure that both the oral and the literary components of a work are stressed.

Some schools are trying to preserve the art of storytelling in the classroom. They have taken advantage of senior citizens by inviting them to classrooms to talk to children about their experiences in various fields of work. A retired professional storyteller in Chicago has found satisfaction in going into public schools and holding audiences of children spellbound with stories from Winnie the Pooh (Seaberg, 1968).

#### Teacher Preparation

In the last analysis, the curriculum is what the teacher knows and can teach. What the teacher knows is dependent upon the education he

received, especially in the area of teacher preparation. So the curriculum is ultimately in the hands of the colleges and universities.

Concerning the teacher's responsibility to the student's ability to express well, Professor Maxwell Parrish states:

Especially should the teacher of English literature be a good reader, for upon her interpretations will depend the taste for poetry of her pupils. Her example, in voice, in pronunciation, in melody, in feeling appreciation, will make or mar their taste for fine speech and fine literature. (Herrik, 1955, p. 113)

Consideration of teacher training programs reveals that they are lacking in preparing teachers to meet the above responsibility.

Reynolds (1950) reports that graduate training in English pays no attention to oral interpretation; the subject is not mentioned in Dr. Karl Holzknech's detailed summary of the regulations governing advanced degrees in English at 26 leading American universities. Also, Welleck and Warren make no mention of it in their comprehensive discussion of graduate study in literature, Theory of Literature.

Veilleux (1967, p. 124) reports that "some states now include one course in their teacher certification requirements for both English and speech teachers," although oral interpretation is now primarily used as a tool in remedial work with troubled or disadvantaged children. With respect to secondary teachers, Fernandez (1968, p. 32) says that "while formal course work in oral interpretation is not unusual, it is far from being a universal experience" in their preparation. Concerning the elementary teacher, Berthurum et al. (1958) report that they often have had no course in English other than Freshman Composition and possibly a survey course.

Matthews (1969) says that although proficiency in the art of storytelling is valuable in working with adolescents, a 1969 survey

shows that almost all storytelling instruction occurs in courses required of elementary teachers only.

"Even a cursory examination of curricula for the preparation of English teachers reveals the inadequacy of these programs in the area of oral communication theory and skills." (Work, 1967, p. 45)

There is a hopeful sign that future teacher preparation will include training in oral interpretation. Significant among studies for curriculum improvement is the Illinois State-wide Curriculum Study Center in the Preparation of Secondary School English Teachers (ISCPET), which emphasizes that competent teachers of English should have good basic speech habits and the ability to read aloud effectively. The study defines the good teacher as having "an ability to read aloud well enough to convey most aspects of the interpretative art--meaning, mood, dominant emotions . . . and variety." The superior teacher is expected to manifest "touches of expertise and showmanship of the professional oral interpreter or actor." (Fernandez, 1968, p. 30)

Reynolds (1950, p. 208) reports that "some very intelligent teachers are either so shy or so lacking in force or so uncommunicative and totally unresponsive to audience reaction that though they understand admirably, they communicate not at all."

Because there is evidence that the present generation of teachers does not or cannot read aloud (Herrik, 1955), and in some schools English teachers who have had no speech training are assigned to teach courses in speaking and listening (Berthurum et al., 1958), teacher preparation programs will benefit by considering the silent reading hypothesis as tested by Taylor (Taylor, Ghiselin, and Yagi, 1967, p. 195): "Ability to read silently may differ significantly from ability to read aloud to

others." Evidence from Taylor's research indicates that although silent and oral reading abilities overlap somewhat, they differ to a greater degree than overlap. This finding has implications for teacher training programs, which can no longer assume that oral reading skills will develop incidentally as silent reading skills are developed.

### CHAPTER III

#### METHODS OF PROCEDURE

The preceding portion of this thesis investigated some widely adopted literature teaching methods and identified those approaches that result in either apathy or motivation. The Review of Literature focuses on a recognition that oral interpretation has positive applications in literature teaching.

Chapter IV examines existing uses of oral interpretation in the classroom and discusses weak features of these practices. One resulting solution of using oral interpretation specialists for Utah Public Schools was recommended to increase possible benefits derived from oral interpretation.

As a first step in evaluating reactions to and estimating support for the recommendation of oral interpretation specialists for Utah school districts, a descriptive cover letter and questionnaire were sent to all 40 Utah public school district superintendents and to all three multi-district center directors. The latter were included because of the possibility of funding such a staff member through them. In hypothesizing about likely reactions to be obtained, financial support appeared as a likely concern. For this reason, also, two questions concerning the financial aspect of acceptance or rejections were included in the questionnaire.

As the study was officially endorsed by Dr. Jewell Bindrup, English Education Specialist of the Utah State Department of Education, a statement of this endorsement was included in the letter. Questionnaires



were mailed March 20, 1970, and recipients were asked to return questionnaires by April 1, 1970, so results could be tabulated for a Master's thesis. Each letter contained a stamped, self-addressed return envelope (see Appendix).

#### CHAPTER IV

#### RECOMMENDATIONS

Schools in the future, according to Beloof (1969, p. 12), will be a significant place for the interpretation of literature where it can "contribute to the humanization of our education and of our cultural life."

Although oral interpretation is not a commonly found discipline or tool in classrooms yet (Rodigan, 1938; and Brooks, Bahn, and Okey, 1967), some writers and educators are making strong calls for it. A recent notable study, 1965, recommending interpretative skills for classroom English teachers was conducted by the Illinois State-wide Curriculum Study Center in the Preparation of Secondary School English Teachers.

Some classrooms have introduced oral interpretation to students by inviting in librarians, guest readers, or retired storytellers; by presenting student readers theaters; and primarily by the use of audio-visual aids. Attempts to unite speech-English curricula have been made by team teaching programs, various oral English programs, and teaching literature with an emphasis upon the dramatic elements.

Other ways of utilizing the skills like oral interpretation have been noted. Seaberg (1968) suggests that specialized training in storytelling become an essential part of the preparation of new para-professionals now being utilized in elementary classrooms. Post (1968) describes and recommends literature teaching in junior and senior high schools through oral student performance.

Many existing school English programs fail to utilize two very stimulating and personally involving forms of oral interpretation--

storytelling and oral book reviewing. Skillful presentations of either are seldom found in schools.

"The well-told story is one of the most potent forces for reaching the inmost spirit of the child," and offers an opportunity for the personal, human touch less available in many other teaching procedures and communication media (Seaberg, 1968, p. 247).

That this form of communication is appropriate for adolescents is exemplified in the Cleveland area where teens react enthusiastically to storytelling; regular programs based on hero cycles have attracted wide audiences of teenagers (Matthews, 1969).

Observers find that the read story is received with more spontaneity than recorded stories and filmstrips. They further note that the story when told is more enthralling to children than the story when read; perhaps some of the individual child's psychological needs are satisfied through his own inclusion in the story. Although findings highly recommend this form of communication, storytelling as an art is practically obsolete (Seaberg, 1968).

Two vital objectives of literature programs, motivation and understanding, are the key points of the good book review.

A successful book review, according to Oppenheimer (1962, p. 9), must elicit either of two responses from the audience: "Now I want to read that book," or "Now I understand the book better than when I read it." Each of these reactions would do credit to any teaching method, and both are based on the thesis that "something educational never fails to be enhanced by being presented entertainingly." It is puzzling that the delight and stimulation of book reviews are today reserved for radio programs, promotion schemes for book shops and department stores, and women's club entertainment (Robb, 1956).

In addition to the benefits derived from an engaging, stimulating contact with literature, the student can receive further motivational supports as the good interpreter-reviewer calls attention to the significant aspects of the work in a way that relates them to the present time, place, and generation. Book reviewing, as does oral interpretation in general, increases appreciation and stimulates a desire to read.

Book reviews are readily adaptable to the teacher's purpose and the student's needs. From the more complete evaluative book review, comparative or attitude book reviews can branch off to fulfill specific functions. Book talks or previews may also be valuable at certain times (Matthews, 1969).

The lack of storytelling, book reviewing, and other forms of skilled oral interpretative performances in classrooms may be traced to a dearth of professional guest performers which consequently places the performance responsibility upon the classroom teacher. Inadequate training and minimal preparation time result in teacher reliance upon audio-visual aids.

A doctoral dissertation by Lietwiler, in 1967, A Descriptive Study of Reading Programs and Practices in Public High Schools in the United States, reported no applications of oral interpretation as a tool to enhance reading programs and increase motivation. The study did recommend that administrators become more knowledgeable concerning the role of the trained reading specialist (Lietwiler, 1967). This is a profitable recommendation with respect to the findings of the study. Reading programs could, however, be greatly benefited by taking into consideration a broader vision of reading to include the significance of oral interpretation as a tool to improve reading and, as Belooof

(1969, p. 12) points out, to share "a learning process with an audience and reveal the insights of criticism and scholarship."

As a partial solution to existing problems of student motivation and speech-English curriculum integration, the writer proposes the utilization of oral interpretation specialists. These specialists would be available as resource personnel or members of a "differentiated staffing" program. The position of an itinerant oral interpretation specialist could be established for one or several combined school districts. The visiting reader would be a skilled professional interpreter who could perform by appointment from the classroom teacher. This specialist would work in close coordination and cooperation with the teacher to supplement, preview, illustrate, and enrich literature being studied. The specialist would be skilled in all aspects of interpretation. This approach to literature is not intended to replace individual reading (silent or oral), but to stimulate, augment, and enhance it. The case for the oral approach rests on the assumption that students can learn the subject of literature better through this approach than through traditional methods because "interpretation is to be preferred because it has motivational and personal benefits which, if they cannot be quantified, may be observed, both in the classroom and outside." (Hoetker, 1969, p. 44)

The case for using oral interpretation specialists as a supplemental aid to the classroom teacher is based on the following points.

1. Personal qualifications. The complete mastery of the art of oral interpretation demands special aptitudes and native ability. The specialist would be equipped to perform masterfully all aspects of oral interpretation. This degree of competency will unlikely be met by the

majority of classroom teachers, nor should it be demanded, for these teachers may possess other highly valuable abilities for teaching.

2. Training and preparation. The necessary skills of book reviewer, storyteller, and oral interpreter are the same. Given adequate aptitude, the skills may be developed through training and experience. The preparation which the proposed specialists would need to undergo would be very comprehensive in order to give the scholar-performers the necessary literary, critical background and the desired technical knowledge and performance experience. It would be difficult for students to meet the combined requirements of speech-English departments in addition to required professional education courses.

3. Time element. Preparation leading to an oral performance of literature must be thorough and thoughtful. Seaberg (1968, p. 249) says, "Storytelling does take careful and even painstaking preparation if the story is to come alive," and suggests the greatest deterrent to storytelling is the fact that teachers feel they do not have time to properly prepare.

It is a full-time job for book reviewers to evaluate thoughtfully and critically the works of outstanding past authors and maintain an up-to-date repertoire of current works. Teachers cope with many pressures today and will continue to do so as they are busied by committee meetings, professional meetings, and increasing numbers of people with whom to confer and discuss. Secondary English teachers, particularly, find heavy work loads curtailing their time to thoughtfully examine and critique student compositions; and heavy teaching loads and supervisory duties now prevent teachers from finding time for study and reading. Equally serious difficulties could be found readily in elementary grades and graduate schools (Berthurum et al., 1958).

Because oral interpretation takes much time, expediency has influenced overwhelming reliance on audio-visual aids. These mechanical media allow for no circular stimulation between performer and listener nor for on-the-spot adjustments (feedback) by the reader, which is recognized "as an important adjustment factor in the behavior of all communication." (Brooks, Eahn, and Okey, 1967, p. 39) Many authorities regard audio-visual aids as possible substitutes but of only secondary value to the aesthetic benefits of face-to-face communication (see Review of Literature, p. 17).

The visiting oral interpretation specialist could both unburden the teacher and provide the preferable direct confrontation of "alive" communication. Through this proposal, teachers should insure a more complete realization of the objectives of literature study and students should reap the benefits.

#### Results of Study

Responses for the questionnaire:

Sent out	43
Returned	38
Per cent	90

All comments included on the questionnaires have been recorded.

#### Responses to Question 1

Do you think an oral interpretation specialist as described in the letter would be of value in stimulating and motivating students in the appreciation and understanding of literature?

	<u>Responses</u>	<u>Per cent</u>
Yes	27	71
No	3	8
Unsure	8	21

<u>Comments</u>	<u>Response marked</u>
"Depending on the person"	Yes

Responses to Question 2

Would you actively support the initiation of such a program in the state or your school district?

	<u>Responses</u>	<u>Per cent</u>
Yes	14	37
No	3	8
Unsure	21	55

<u>Comments</u>	<u>Response marked</u>
"If money were available"	Yes
"If funds are available"	Yes
"Because of shortage of funds"	Unsure
"At the cost of what?"	Unsure
"There are higher priorities"	Unsure

Responses to Question 3

Would you like to receive more information about oral interpretation in schools?

	<u>Responses</u>	<u>Per cent</u>
Yes	29	76
No	5	13
Unsure	4	11



CommentsResponse marked

"Too many priorities ahead  
of this"

No

Responses to Question 4

Do you believe a specialist could be best utilized in only a few grades?

	<u>Responses</u>	<u>Per cent</u>
Yes	5	13
No	19	50
Unsure	14	37

CommentsResponse marked

"Elementary fully as effectively  
as secondary"

No

Responses to Question 5

Do you feel the proposal would warrant consideration as an item in your staffing budget?

	<u>Responses</u>	<u>Per cent</u>
Yes	9	24
No	12	31
Unsure	17	45

CommentsResponse marked

"If it is reallocation of funds.  
Additional funds--no."

Yes

"But probably would depend on  
finance"

Yes

"Not at the present time"

No

"Not this year"

No

<u>Comments</u>	<u>Response marked</u>
"We are too small"	No
"We would need more information before this could be determined"	No

#### Responses to Question 6

If your budget would not permit hiring such a specialist, would you be interested in cooperating with other districts or a multi-district center to obtain the services?

	<u>Responses</u>	<u>Per cent</u>
Yes	20	53
No	8	21
Unsure	10	26

<u>Comments</u>	<u>Response marked</u>
"1. Finding the specialists (if many districts were seeking) would be an early, but significant problem.	
2. Speech-Debate-Forensic teachers would likely be the source.	
3. To date, _____ County Schools have no curriculum area specialists; perhaps a good area in which to begin."	Yes
"Not at the present time"	No
"Need more information"	Unsure

#### Responses to comments

##### Financing.

"Financing is the problem."

"Providing necessary funds would be the problem."

"Financing, of course, is the problem."

"As funds are available we would desire to emphasize this in our district. However certain conditions presently indicate that we must consider very carefully before employing additional personnel."

Other general comments.

"I would need more information than has been presently provided in order to make a sound judgment on most of these questions."

"To commit oneself on something like this would take more study than is presented here."

"Aren't literature teachers supposed to perform their duties?"

"I would need to know more about this program. Could present teachers benefit from in-service training in this area?"

"The 'yes' answers are such that I have not seen such a program in action and I would like to see such a program before taking any action."

"I would like to see teacher education spend much more time preparing teachers to do extensive work with oral language activities."

"I am not so sure that we need a specialist in this area, but the present English program probably needs to be changed where those teachers who are now teaching would receive training in this area to better stimulate students to learn and understand literature."

"Your letter stated that the underlying thesis of the project is that something educational never fails to be enhanced by being presented entertainingly. I say in all sincerity that too many so-called specialists are entertainers--we need well-trained, dedicated people, not educational clowns. Keep your standards high--give us well-trained specialists, qualified to do a job."

Representatives from the following school districts requested more information about oral interpretation specialists in public schools:

Cache	Washington
Duchesne	Rich
Grand	Provo
North Sanpete	North Summit
South Sanpete	South Summit
Millard	Daggett
Sevier	Iron
San Juan	Park City
Wasatch	Uintah
Garfield	Carbon
Alpine	Juab
Tooele	Box Elder
Granite	Piute
Salt Lake City	Regional Child Study Services

## CHAPTER V

### CONCLUSIONS

The design of the questionnaire was such that it would give only an indication of attitudes. The results cannot be regarded as meaningful until follow-up studies, of an interview or a more in-depth type, substantiate them.

The information included was, by necessity, brief. Past experience with other return-by-mail studies seems to reveal a negative correlation between length of reading material and rate of returned data. To insure a large return from the districts surveyed, informative material sent was brief.

The total number of respondents, 38 returned out of 43 sent (90 per cent), indicate that the design was simple and effective and that endorsement of the study was an important factor.

Question 1. "Do you think an oral interpretation specialist as described in the letter would be of value in stimulating and motivating students in the appreciation and understanding of literature?"

The 27 positive responses (73 per cent) to Question 1 indicate a positive orientation with the nature of oral interpretation and show a receptivity to the idea of motivation through oral interpretation specialists. Eight respondents (21 per cent) were unsure, and three respondents (8 per cent) responded negatively.

Question 2. "Would you actively support the initiation of such a program in the state or your school district?"

Concerning personal commitment or active support in Question 2, hesitation was shown. Twenty-one respondents (55 per cent) were unsure

whether they would actively support such a proposal, while 14 respondents (37 per cent), approximately half responding "Yes" in Question 1, felt convinced enough to mark "Yes" for Question 2. Three respondents (8 per cent) answered negatively. Identification of those districts which would be active supporters of the proposal will be important information for people concerned with actually instigating the proposal in the future.

Question 3. "Would you like to receive more information about oral interpretation in schools?"

Twenty-nine respondents (76 per cent) indicated a desire to receive more information. More detailed information concerning the possibility of oral interpretation in schools should get a hearing in those districts which specified their desire to receive information.

Question 4. "Do you believe a specialist could be best utilized in only a few grades?"

The ambiguous wording of Question 4 makes accurate interpretation of the responses impossible. The largest number of respondents, 17 (45 per cent), marked "Unsure."

Question 5. "Do you feel the proposal would warrant consideration as an item in your staffing budget?"

According to the responses in Question 5, 17 respondents (45 per cent) were unsure if the proposal would warrant consideration in their staffing budgets, while 12 (31 per cent) marked negatively and 9 (24 per cent) marked positively. Slightly over three-fourths (76 per cent) of the respondents were not able to positively consider the proposal as an item in their staffing budgets.

Question 6. "If your budget would not permit hiring such a specialist, would you be interested in cooperating with other districts or a multi-district center to obtain the services?"

In Question 6, a positive reception to the idea of financing the specialist through multi-district cooperation was shown by 20 respondents (53 per cent). Ten respondents (26 per cent) were unsure, and 8 (21 per cent) were opposed.

Some other means of financing the proposal would have to be devised for those respondents answering negatively to both Questions 5 and 6 if they were among the 27 respondents (71 per cent) indicating an interest in Question 1.

There was a total of 36 comments including those listed by each question and those listed at the bottom of the questionnaire in the space provided. Comments recorded seemed to group themselves into some general categories and are useful indicators of the type and nature of information which should be sent to interested districts and which should be the focus of future studies.

Nine comments (25 per cent) referred to the financial aspect. This reaction was predicted, and overcoming financial obstacles was recognized as a realistic consideration in the instigation of the proposed specialists.

Four comments (11 per cent) pointed to an insufficient body of information upon which to make the necessary judgments asked for. This reaction supports the need for further information dissemination and for a more in-depth study of attitudes toward such a proposal.

Four comments (11 per cent) were concerned with classroom teacher responsibility.

This suggests that follow-up information sent should include descriptions of existing teacher training programs, professional and certification requirements, in-service training programs, and suggested solutions of guaranteeing skillful interpretative reading performances. In addition, pro and con arguments regarding the teacher as the sole responsible agent for oral reading should be presented.

Three comments (8 per cent) inquired about the training and availability of specialists. This indicates that information sent out should include descriptions of possible training programs designed for specialists and educational plans for implementing the training.

Three comments (8 per cent) referred to the proposal in terms of priority. As others with financial limitations may also likely share this concern, the future information sent should seek to present the importance of the proposal in terms of its effect upon pupils and evaluate its success and contribution in terms of an accurate perspective.

Considering the fact that the proposal has never been tried, that pilot programs cannot be observed, and that results cannot be guaranteed, the positive support for the proposal was remarkable. Resistance to a new idea does not seem to be significant in this study. To the general idea of the proposal, most Utah administrators revealed a receptive, innovative response.

The positive trend of the initial reactions to the proposal suggests that this study can be considered a first step in laying the ground work for possible future implementation. In addition to requiring further substantiation, the results of the study invite information dissemination and further study of the proposal. Through such efforts consultation and cooperation of curriculum, speech, and English personnel should emerge.



An important consequence of this study, perhaps, is the ultimate identification of an educational need.

By recognizing a need, university procedures can respond. The need can be satisfied by providing the necessary professional scholar-performers required to fill the opening positions. The training program designed must be comprehensive. Speech and English departments would both be responsible in contributing to an integrated curriculum. In addition to preparing the student with an extensive literary and critical background and developing the technical skills necessary to a masterful performance, linguistics, psychology, history, sociology, and semantics would be useful supporting areas of study. Marcoux (1964, p. 3744), in a doctoral dissertation concerning the implications oral interpretation has for speech education, observed that the increasing emphasis on the text in oral interpretation calls for close cooperation between English departments and speech departments in colleges and universities. This scheme of study is not now usually offered; however, it may be that the practical use for trained specialists may encourage this integration. The unique contributions from each department (speech and English) will enhance those of the other department.

#### Suggestions for Future Study

Studies relating to both the specific proposal as described in this thesis and others suggesting alternative solutions to the problem of motivating students in literature through oral interpretation would be of value. Two studies of the latter type especially useful because they could be initiated without hiring more personnel are in-service training possibilities for present English staff members and shortened training programs for classroom para-professionals.

Relating specifically to the present thesis proposal, certain follow-up studies would be most desirable.

Studies in the area of information dissemination are necessary. First, more extensive information and follow-up information on this program should be sent. Although the writer will send a thesis summary to interested districts, further information about the results of future studies will be needed by the districts. Secondly, information about other possible oral approaches to the teaching of literature should be sent.

A study investigating possible financial arrangements for extended hiring of oral interpretation specialists would be useful for interested districts.

Curriculum studies for a new combined speech-English training program for interpretation specialists would be a necessary adjunct to the present proposal.

In Utah, studies similar to the present one could survey state department personnel in education, individual district or school curriculum specialists, English and speech teachers, etc. A study of more in-depth procedure should investigate the Utah administrator's considered response after receiving additional information, perhaps prior to university curriculum renovations.

Many more empirical studies of the effects of oral interpretation upon student learning and attitude are needed to lend support to any program of oral interpretation utilization in schools. From this empirical area of study, information necessary for establishing oral interpretation as a higher priority would emerge.

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## APPENDIX

Department of Speech  
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Your cooperation is requested in a state-wide study concerning the feasibility of utilizing specialists in oral interpretation to enrich English programs in Utah Public Schools. The information in the enclosed questionnaire will be used as a guidepost for possible future implementation of such a program and will serve as the basis of my thesis for my Master of Science Degree in speech from Utah State University. The data requested in this brief questionnaire is vital for the completion of the study which is under the direction of Mr. Farrell Black.

In a language arts "scope and sequence" we are primarily concerned with effective communication and expression. Many people may be unaware that recent research demonstrates clearly that oral interpretation enhances all of the language functions. This factor may explain why it is a very difficult area to identify in the curricula of many schools.

Research directed by the National Council of Teachers of English shows that oral interpretation is an area that should be given more attention. A job description of the work to be done will make clear ways of using a specialist in oral interpretation. The following is a suggested guide, but may be adjusted to local situations:

The position of oral interpretation specialist could be established in one or several schools, available to grades K-12. This specialist would work in close cooperation with the classroom teacher to supplement, preview, illustrate, and enrich literature being studied. The person would be skilled in all aspects of interpretation. This approach would not replace individual reading, but would stimulate, augment, and enhance it. This oral approach would strengthen motivation for reading and stimulate appreciation of literature by allowing students to sense the message, sounds rhythms, and respond to them. This is an approach toward literature that will bring the pupils into more direct contact with the author and his works in an intimate, humanizing manner. The underlying thesis is that something educational never fails to be enhanced by being presented entertainingly. The specialist could perform by appointment from the classroom teacher, on a regular basis as a language arts team member, or coordinate with an Instructional Television program.

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Will you please aid in this investigation by completing the questionnaire? A postage paid return envelope is enclosed for your convenience. Since I must tabulate responses immediately after April 1, I would appreciate having your reply before that date. Thank you for your cooperation.

Sincerely yours,

Barbara A. Vincze

Enclosures



## QUESTIONNAIRE

Superintendent\_\_\_\_\_

Center Staff\_\_\_\_\_

Please respond to those questions when applicable.

1. Do you think an oral interpretation specialist as described in the letter would be of value in stimulating and motivating students in the appreciation and understanding of literature?

Yes\_\_\_\_\_

No\_\_\_\_\_

Unsure\_\_\_\_\_

2. Would you actively support the initiation of such a program in the state or your school district?

Yes\_\_\_\_\_

No\_\_\_\_\_

Unsure\_\_\_\_\_

3. Would you like to receive more information about oral interpretation in schools?

Yes\_\_\_\_\_

No\_\_\_\_\_

If Yes, Name\_\_\_\_\_

4. Do you believe a specialist could be best utilized in only a few grades?

Yes\_\_\_\_\_

No\_\_\_\_\_

Unsure\_\_\_\_\_

5. Do you feel the proposal would warrant consideration as an item in your staffing budget?

Yes\_\_\_\_\_

No\_\_\_\_\_

Unsure\_\_\_\_\_

6. If your budget would not permit hiring such a specialist, would you be interested in cooperating with other districts or a multi-district center to obtain the services?

Yes\_\_\_\_\_

No\_\_\_\_\_

Unsure\_\_\_\_\_

Comments:

## ENCLOSURE

This study will significantly implement a current curriculum study now being conducted under the direction of Dr. Jewel Bindrup, the English Education Specialist in the State Department of Education. She has endorsed the study and urges your cooperation.

## VITA

Barbara A. Vincze

Candidate for the Degree of  
Master of Science

Thesis: Oral Interpretation Specialists in Utah Schools: a Proposal

Major Field: Speech

Biographical Information:

Personal Data: Born at Denver, Colorado, November 10, 1942,  
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Education: Attended elementary school in Denver, Colorado;  
graduated from East Denver High School in 1960; received  
the Bachelor of Arts degree from the University of  
Colorado, with a major in speech pathology and audiology,  
in 1965; completed requirements for the Master of Science  
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Professional Experience: 1966-68, speech pathologist; 1968-69,  
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