APPENDIX A

A SUGGESTION FOR CERTAIN ESSENTIALS
OF A TRAINING COLLEGE COURSE

I SHOULD like to see the following experiment made by
an adequately staffed training college with those of their
students who are at the stage of practising in school and
attending lectures on the theory of education.

The college should naturally continue their school
practice, but lectures on theory should only occupy such
time as is available after the students have been through a
course of what I might call practical English.

This should begin with one or two lectures on phonetics
to the whole body of students; to explain the phonetic
alphabet. The real purpose of such lectures would be to
impress the fact that the mouth, tongue and jaw do together
in certain positions produce definite sounds, that in this
process about a dozen muscles take part, and on the flexi-
bility of their movements depends the accuracy of single
and combined sounds, and on that accuracy depends the
tone value,—the carrying power and the musical quality
of speech—the utility and the aesthetic values of the voice.
In brief, the aim of such lectures would be to make the
students face-conscious; or rather to begin that operation.
For some men seem content to have been born once with
flexible facial muscles. Unlike women, they do not feel
the need of any facial art. They allow time and indolent
habits to fix their muscles in an awkward mask, and then
regard this as a sacred emblem of virility. However, the hour for personalities, however tactful, is not a lecture, but a small class, the atmosphere of which can be such that tactful and yet uncompromising frankness, if it is strictly relevant, is met with understanding and without resentment by most men.

Divided then into classes of six to eight, students should receive certain rudiments of speech training: (1) whispering, with the most extensive use of mouth and jaw possible, until exact sounds are heard with ease twenty yards away: (2) reading a line, taking each sound by itself quite mechanically and trying to feel the lips take the required position, before any sound is uttered, or taking all the vowel-sounds first and then, as it were, slipping the consonant sounds on to them: then stressing one particular consonant sound throughout the line,—the m, n, ng are worth particular attention; in fact, by exact production of all the voiced consonant sounds—though their full value is not appropriate to everyday speech—the tone of a voice is enriched, and with it comes an effortless carrying power. The throaty roughness of a voice can often be removed, if the speaker will practise humming a note, intoning and trying to alternate intonation with intervals of his usual speech.

All these exercises should be taken slowly, and interspersed with long pauses here and there between sounds: slowly, because at the normal rate of speaking the beginner cannot form the sounds exactly enough and has not time to make the full muscular movement; and with pauses, so that he can become accustomed to his own silence. At first he often finds great difficulty, in speaking, to make a pause which has time to become a pause in a listener's ear, and as on these intervals of silence the whole of variation in pace or rhythm is based, it is important that they should exist.
APPENDIX A

In exercises of this kind a pocket mirror is useful, if only to notice the activities of the tip of the tongue.

This practice in slow articulation should be varied with its opposite. Beginning with a sequence of numbers, for example, one to ten, pronounced with care for every component sound, the students should gradually repeat them at increasing pace to the limit at which they are articulate. The same may be done with combinations of difficult sounds, the students suggesting their own difficulties. Hot towels and facial massage might have something of the same effect. Flexibility is the aim. It is not that one usually speaks with as open a mouth as in these exercises, or that one cannot produce a clear carrying sound with a small aperture;—a larger mouth gives fuller volume, if it is needed—but one needs a speaking voice of as wide a range of variability as possible, so that all shades of expression may come within it effectively. Fortunately the practice needed for the intricacies of articulation also affects the quality of tone by changing the shape of the muscular walls of the mouth. Of all the muscles concerned, I should say none is more important than that which pivots the lower jaw forward, as for the -ing sound; as this action makes a change in the shape of the interior mouth, where changes are important but difficult to effect.

Students should also in their visits to cinemas try to abstract themselves at times from the glamour of the scene and study as coolly as a dentist how many teeth are visible when some well-known stars are speaking. The play of lip and cheek can be quite instructive; and given a good recording, the expressive tone of voices can be compared with the extent to which the whole mouth is used for its production.

When progress has been made in slow speech, reading for variation of emphasis and pace may be begun. Again
this should be at first artificial to a certain extent: even to the extent, if necessary, of reading a passage quite arbitrarily; for example, four words fast, pause, four slow, pause, and so on, and then the same with a rise of pitch on every third word, and a fall of pitch on every seventh and so on: I am inclined to think that lines of meaningless sounds provide the best material for this. Gradual crescendo and diminuendo, sustained staccato words, in fact there is endless variation to such exercises, according as ingenuity can provide. Nearer to the next step is various interpretations of well-known passages.

After this, some dramatic reading in larger groups, two classes in one. It serves as an excellent solvent of self-consciousness; it reveals defects in speech, which may be concealed, so long as there is nothing to take the mind off the actual production of sounds; it should be made to include a simple art of movement, control of feet and hands, a reposeful restraint, if nothing more expressive, a certain poise and ease of movement,—Greek particles and atomic weights are not the whole of education—and of course there is a value in attempting to interpret an atmosphere in words, without the aid of more inspiring accessories than the average class-room supplies. The man who cannot let himself go in such attempts is not, as a general rule, going to be very successful with a class, other than a class of blotting-pads.

After this, these groups should have practice in narrative and story-telling. However much one’s methods may be heuristic, with a class of more than one the ability to give a short piece of clear, vivid and resourceful narrative is of great value; the boy who spends his life in single assignments suffers from being starved of it. Students might begin by giving a five-minute synopsis of the plot of any play in which they each are interested: a plain narrative
of the course of action, without any critical estimate except what is apparent in their choice of descriptive words. Many can make a tolerable criticism of a play through selections from written opinions: few can keep a narrative moving with clear and economic directness, arresting and with well-grouped points of emphasis: appropriate to ages from ten onwards. When this type of narrative has been practised, and some mastery of its technique gained, then one can turn to the practice of other types.

And while each man is narrator, the rest should be forming a judgment on what they consider merits and defects in the narrative, preparatory to its criticism. This will be directly concerned with the technique of narration; but indirectly points will be raised of literary and aesthetic reference, and for a fuller discussion of these the classes may ultimately become groups for the study of problems in English thought and language; and the fact that these emerge from practical requirements of expression should prevent their becoming the preserves of specialist cliques—an important thing, if it is possible in a university atmosphere—for some approach to a common course of cultural study is a responsibility to education which the training college cannot defer until it is realised as a university responsibility.
APPENDIX B

In selecting books as a guide to a prospective teacher, who wishes for such aid, I have tried to follow the principle of presenting him with contrasted points of view or differences of attitude or approach. In doing this I have both included and excluded books whose quality may merit a different fate. As it stands, the list by its size is threatened by promiscuity; and yet it obviously omits works of great interest and relevance. But a student who finds his way into the thick of the list will find plenty of references pointing him well beyond it.

Suggestions for the teaching of English in Secondary Schools.
Memorandum on the Teaching of English, by the Incorporated Association of Assistant Masters.

Greening Lamborn, E. A. Expression in Speech and Writing.
Tomkinson, W. S. Teaching of English.
Hartog, P. T. Writing of English.
Brackenbury, L. Teaching of Grammar.

Caldwell Cook, H. Play Way.
Sampson, G. English for the English.

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BALLARD, P. B.  Thought and Language.
LEE, VERNON.  The Handling of Words.
OGDEN, C. K., AND RICHARDS, I. A.  The Meaning of Meaning.
OGDEN, C. K.  Basic English.
GARDINER, A. H.  The Theory of Speech and Language.
JESPERSEN, O.  The Philosophy of Grammar.
KERR, W.  The English Apprentice.
HOTHERSALL, H.  English Composition.
DENT, T. C.  Thought in English Prose (Senior).
COLES, A. J.  Thought in English Prose (Junior).
THOMPSON, D.  Reading and Discrimination.
JEPSON, R. W.  The Writer's Craft.
ELIOT, T. S.  The Sacred Wood.
RICHARDS, I. A.  Science and Poetry.
—— Principles of Literary Criticism.
LEAVIS, F. R.  How to teach Reading.
EMPSON, W.  Seven Types of Ambiguity.
POUND, EZRA.  How to Read.
LUCAS, F. L.  The Criticism of Poetry.
SPARROW, J.  Sense and Poetry.
MURRY, J. MIDDLETON.  The Problem of Style.
WILLIAMS, C.  Reason and Beauty in the Poetic Mind.
QUILLER COUCH, A.  The Art of Reading.
ABERCROMBIE, L.  The Theory of Poetry.
KNIGHT, G. W.  The Wheel of Fire.
STOLL, E. E.  Art and Artifice in Shakespeare.
FORSTER, E. M.  Aspects of the Novel.
LEAVIS, Q. M.  The Novel and the Reading Public.
LUBBOCK, P.  The Craft of Fiction.
SPENDER, S.  The Destructive Element.