The role of the classroom teacher in a speech improvement program.

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Thesis

THE ROLE OF THE CLASSROOM TEACHER IN A
SPEECH IMPROVEMENT PROGRAM

Submitted by

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The writer wishes to express her indebtedness and grateful thanks to Dr. Albert Murphy for his patient assistance.
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CHAPTER I

THE PROBLEM

Introduction.-- The importance of a speech program in elementary education is becoming more apparent. Many states are giving speech training to elementary teachers. She can set up objectives to aid the child through the whole elementary program.

The writer, a classroom teacher in a situation where no speech program of any kind exists, found very little material to aid in a program of speech improvement and correction. Yet the children and their speech needs -- severe and slight -- were very much in evidence. It is with an idea of helping the children to better speech through speech improvement that this study is undertaken.

Statement of the problem.-- The purpose of this study was to survey the present state of speech education in classroom settings and to define the role of the classroom teacher in the achievement of maximum speech adjustment in such settings.

More specifically, the problem may be stated in the form of the following questions:

1. Is there a need for a speech improvement program in the elementary school?
2. What are other successful school systems doing?
3. How can the elementary teacher incorporate a speech
program in an already crowded curriculum?

4. What materials are available in books, articles, theses, etc. to help the elementary teacher?

Justification.-- Children are not born with an innate ability to speak. It is necessary for them to learn every step of the complicated process involved. If parents knew how to teach the child correctly, there would be few cases requiring help in later years. Approximately 4 per cent of the elementary school pupils have speech defects and need special help. These children usually get it through the speech correctionist in the school system, or if none exists, the parents usually get someone trained in that particular field to work with the child. The remaining 96 per cent get no retraining. These people are compelled in later years to work at a job which makes no demands upon speech. Natural ability and talent are unimportant if a person cannot speak normally or well.

Speech is communication! Since over 90 per cent of the average person's communication is carried on through speech, his social adaptation will depend largely on how well his speech is developed.

It is important to get at the crux of the situation early. Speech is an intrinsic part of the personality, and speech patterns tend to become habitual and are often difficult to change. The entire personality of the individual may sometimes need reconstruction.¹ Research studies indicate that children with

speech defects tend to have reading difficulties. Usually, early speech training aids significantly in the improvement of reading disabilities.

Schools are aware of the need of a speech program but few are equipped to handle the situation that exists. Some schools have a visiting speech consultant but she can handle only the most severe cases. Minor cases, and normal speech cases receive no speech improvement or speech correction at all. Many school systems have no speech teacher what-so-ever. Thus 90 percent of the children will never get help.

More than any other place, the classroom influences the development of speech. The logical place to start a program of speech improvement would be the primary grades. Preventing the establishment of poor speech habits is more beneficial than a remedial program where so much must be "unlearned." The child at this age has no inhibitions and is eager to perform in front of an audience. Games and riddles are fun, and the successful teacher can accomplish her goal without the child's being aware he is being corrected. No child need feel he is being singled out as different.

The elementary teacher, whether she accepts it or not, is also a speech teacher.\textsuperscript{2}\textsuperscript{/} Speech and voice improvement can be easily taken as part of the regular program without setting aside a definite speech period in the already crowded curriculum. Speech should be taught all day, integrated with every

subject. It is probably the only subject that can be so corre-
lated. Anderson says:

... the child's intellectual and social development should be accompanied by a growing ability to communicate the fruits of that development, to assimilate new mater­
ial, and to profit from new experiences. This involves a carefully integrated program of language training, includ­
ing speech, that will parallel and reflect his general develop­ment through his formative years. This should be a part of, not separate from, his schoolwork and his other daily activities. Language and speech training should be involved in every aspect of his educational.

Scope.-- This study will summarize the books, articles, and Boston University Master's Theses which will be most help­ful to the classroom teacher providing a speech improvement program for all children in her classroom.

CHAPTER II
A REVIEW OF THE LITERATURE ON SPEECH IMPROVEMENT

The need for a speech program.-- All things considered, speech is one of the most important tools we possess, yet it is probably the one that receives the least attention. It is only in the last 25 years that speech has become a part of the curriculum, and only in the past 10 has attention been focused on it. This is surprising when one considers that speech is man's way of getting along with others. What he says, and how he says it affects his whole social life. The ability to communicate intelligently and understandably is basic to living useful, happy lives. It is through speech that children and adults make their adjustment to society. Rasmussen defines speech as "Man's way of understanding and living with other men; it is the medium through which practically everything is taught." Pronovost says, "Speech may be defined as the oral communication of thought." 

People talk better or worse for as long as they live, but they do not necessarily talk better because of the length of time speech is in their possession. Proper guidance in the


development of good speech is of the utmost importance. An individual is judged by his ability to express himself. The personality of an individual is judged by his speech.\(^3\)

Few schools have an ideal speech program. Indeed, it is hard to say just what an ideal program is for a variety of methods have been used in many school systems.\(^4\) Until fairly recently, speech was not even considered as a subject for the elementary school. Some high schools had courses in elocution and expression, but few carried speech as a regular subject. It was considered a subject for college, and people believed that children eventually outgrew speech disorders. However, educators have gradually realized that college was too late to introduce a speech course, since less than 25 per cent of the high school graduates go to college.\(^5\) The writer could find no evidence to support the theory that disorders are outgrown, and the very fact that so many pupils in college need speech correction proves this is not so. Van Riper defines a speech defect as follows: "Speech is defective when it deviates so far from the speech of other people that it calls attention to itself, interferes with communication or causes its possessor


to be maladjusted.\(^6\)

The elementary school, therefore, is the logical place to start a program of speech improvement. Children have learned word meanings and how to make sounds from their parents, but unfortunately parents are not good teachers. Too often they encourage baby talk. Little do they realize because of the affection they are making it more difficult for the child to break the habit.\(^7\)

Good speech is not inherited but is a learned activity. Children depend upon those they come in contact with for models of voice, articulation, and manner of speaking. Often, a child, realizing he is the center of attention because of what others consider "unique", prefers to react negatively and retains the speech impediment. Children are not the only offenders. Many an adult consciously lapses into a period of lisping to attract attention.

Another reason for delegating the elementary school as the logical place to begin speech training is the element of time. The earlier speech defects are discovered, the easier it is to correct them.\(^8\) It is necessary to eliminate them before they affect the child's personality. A third reason is that there appears to be a significant relationship between good speech


\(^7\) Backus, *op. cit.*, p. 96.

\(^8\) Ibid., p. 5.
and good reading. The whole readiness program presupposes the child has the ability to talk in sentences. It is a skill basic to the child's educational development. Hence the reason for starting with the youngest group is obvious, since the high percentage of pupils requiring speech correction in high schools and colleges attests to the fact that few children outgrow their speech inadequacies. As Johnson says:

Speech problems should be remedied at the earliest age possible. Rarely do students beyond the primary grades "grow out of" their acquired speech habits; rather they tend to habituate speech deviations through continued practice of them.

Teachers should strive to do something for handicapped pupils through speech correction and speech improvement. But even cases like the above draw some comment from authorities. Fessenden says:

Do not make the mistake of assuming that the job of speech improvement can be passed on to a specialized speech teacher. For the great majority of pupils good speech habits must be developed through participation in normal speech activities in all classrooms under the guidance of nonspecialized teachers who recognize the importance of speech in the child's growth and learning. Even when you refer a pupil to a specialist for clinical help, the specialist must depend heavily upon you to supplement the clinical treatment with supervised classroom experiences that will provide opportunities for practice and improvement.


Approximately 15-25 per cent of the elementary school children have speech disabilities \(^{12}\) and of these the more serious cases will be handled by the specialist. The drawback in this instance is that the correctionist sees the child in an unnatural environment. The two may be in an isolated room and the child may make wonderful progress while there. Once the child is back in his room, or at home, there is a tendency to revert back to his old speech practices. However, even in systems that have a speech correctionist, the latter cannot take care of the whole load. In Minnesota, for example, laws prohibit her taking more than 75 pupils.\(^{13}\) Other systems \(^{14}\) feel 70-90 is enough if improvement is to be noted, while still other systems assign one teacher to take over the correction of minor difficulties and she spends a portion of each day teaching this type of work. Van Riper feels 100 cases are more than enough.\(^{15}\) Los Angeles and Pittsburgh also provide teachers of corrective speech.\(^{16}\)

Since teachers owe it to their children to promote positive habits of good speech they must know what good speech is in terms of the child's development. It is the duty and responsi-

\(^{12}\)Backus, op. cit., p. 21.

\(^{13}\)Minneapolis Public Schools, Minneapolis, Minnesota, 1948. Speech Correction in Practice, p. 5.

\(^{14}\)Eisenson & Ogilvie, op. cit., p. 275.

\(^{15}\)Van Riper, op. cit., p. 531.

bility of the school system to aid every pupil to grow from the
day he enters school to the day he graduates.

Teaching speech in the classroom.-- Good speech requires
tcontrol of the speech mechanism. A monotonous voice fails to
compel attention. The voice is more important than the words
used. The half-million or more words in the English language
are made meaningful by combining less than 50 individual sounds.

The four basic factors which affect the voice and which
are the same media as contained in music are voice quality or
timbre, pitch, time or rate of speaking, and loudness. The
teacher should realize that the voice changes during anger,
fear, and excitement. Emotional excitement produces a rise of
pitch and those who suffer from nervous excitability usually
possess high, shrill voices.

Pronovost states:

In the average classroom, approximately 16 per cent
of the children will have mild voice difficulties and
about 5 per cent will have severe voice disorders. Teach-
ers can help these children by adapting classroom proced-
ures to meet individual needs and by securing supplementary
assistance from other school and community resources.17/

Severe disorders are best left to the correctionist, since
as Van Riper says:

Many voice disorders are medical problems, and the
speech correctionist must always keep this in mind. Much
harm can be done by administering vocal training to a case
whose disorder is due to active pathology or organic ab-
normalities.18/

17/Wilbert L. Pronovost, "Methods of Developing the Speaking
University, Boston, Mass., 1956, p. 33.

18/Van Riper, op. cit., p. 323.
Many feel that classroom teachers should not be responsible for correction of voice problems, problems of rhythm and major articulation problems. They feel much damage can result in an inexperienced teacher undertaking to correct the above. However, in her program, the teacher can try to improve the general speech pattern of her pupils. Standards of good speech should be set up with the pupils. They could strive to pronounce their words more clearly, to be heard in the back of the room as well as by those in the immediate vicinity, and to speak with expression. All this can be worked into the primary grades as well as the upper.

The element of hearing cannot be ruled out. According to Adams, speaking and listening cannot be separated. It is the teachers who assume listening will be acquired and thus focus attention upon speech. 19/ Often imperfect hearing results in poor speech, therefore ear training should form an important part of each speech lesson. 20/ The child must be trained to hear the sounds correctly if he is to pronounce them correctly. Much of what we know comes to us through our ears.

During the first six years this is the child's only means of learning and it is during this period he learns more than at any other comparable period. Students should be trained to discriminate between good and bad speech in their environment.

Effective listening should be encouraged. Children should be asked to listen for various sounds about them. A good listening game is to sit quietly for a short period and then recall all the noises heard. Many other games may be devised. For example, children may be asked to listen for a certain sound and clap hands when they don't hear it. Someone may be chosen to tap an object and others asked to name the object. Musical bells may be played and the children asked to decide if the tune is going up or down the scale. Many effective listening games can be discovered by the teacher. The opportunity is there -- while getting the clothes for recess, during the change from one subject to another, or when the children seem restless. The ear is the stepping stone to voice improvement. Of the four ways we use language, speaking and listening are within the power of the child entering school. Reading and writing come later.

The best person to help, then, is the classroom teacher. It is she who is with the child most of the day.21/ She controls and supervises the many activities in which speech is employed. The teacher should listen to the children's pattern of speech and try to determine the needs. She must have some method of measuring the speech difficulty. It is up to the teacher to see that the classroom environment is a happy one. She should develop a speech consciousness by listening to radio records, etc., and evaluating the speech of others together with

21/Eisenson & Ogilvie, op. cit., p. 272.
the children. She should listen to her own speech with a critical attitude to decide where she can improve. She should be a good model in her own speech. The child learns easiest by imitation and more than one impediment can be traced back to a first or second grade teacher who had the same defect.22

The teacher should recognize and evaluate speech disorders when she encounters them. Those she cannot handle should be given to the therapist, if one exists. The others she handles in the classroom. She must understand speech as a form of social activity, and enrich opportunities for speech activities. She should encourage pupil planning. Berry and Eisenson feel:

To understand persons with defective speech one must have a knowledge of their mental capacities, their motor abilities, their educational and social achievements. In short, one must know what resources the individual possesses for making his adjustment to society. Speech, whether normal or defective, is both an aspect and manifestation of this adjustment.23

Speech can be integrated with every other subject in the curriculum. A speech improvement program should include a daily training period but it need not be taken as a separate subject. With good resource material the teacher can interweave it with any subject. Good interweaving results in benefits in language arts, reading, and spelling. The teacher must integrate speech so that it does not stand out in the child's mind as a tedious task.


Rich experiences increase the child's power to speak. A child lacking experiences may get them vicariously. It is up to the teacher to provide the opportunity. Children are anxious to talk if given the chance. A "sharing period" is an effective method to inculcate the above.

Since speech is a complex act, to educate only in part of the total process is little better than no education at all. Whether we utter a sound or not, our body is able to communicate. There seems to be more than a casual relation between the spoken word and gestures. People often obey the gesture, disregarding the oral command. Eisenson says, "The visible word is the gesture, an element that has always played an important part in speech."

Deaf-mutes have used the gesture effectively and it most probably preceded speech in the history of the human race. Pantomime is an effective method with the very shy. Young children should not be made self-conscious and it would be a good idea if they were not make speech conscious, in the negative sense. A child must be free if he is to be responsive. Pantomime relieves the speech conscious child. The teacher should begin with the relaxation of the body, and proceed to pantomime skits. In the very young, slight defects go unnoticed. It is during adolescence that speech defects become important problems, hence another reason why the primary grades are the logical place to start.

It has been noted that the child hampered by a speech handicap does poorer work in school although his intelligence is not lower than the student with good speech. The personality of the two children may be the same and yet one may seem different because we do not understand the child with the speech handicap and his problems.

The tongue is probably responsible for most of the poorly articulated speech. Exercises to keep the tongue nimble are good. Children should be equipped with small hand mirrors so they can see what they are doing. Children should sit so that the light enters the mouth. The teacher should practice all exercises in front of a mirror at home before she presents them to the children. Many excellent exercises are to be found in the speech books listed in the bibliography. Tongue twisters are also effective and children enjoy them as well.

Relaxation plays its part in speech improvement. When one is tense, his whole personality is affected. The teacher should provide time for the children to participate in relaxation games.\(^{25/}\) They can be told they are snowmen out in the yard. As the sun comes out and it gets warmer, they begin to melt. The children follow with the appropriate actions, and as they get smaller, they gradually allow themselves to become limp and sink to the floor as they melt completely. Or they may be mechanical soldiers who have been wound up by one of their mem-

bers. As their captain inspects them they stand tall, but as their mechanical apparatus unwinds, they gradually become limp. One or two of the very shy may be asked to be the ones to wind them up.

Various methods may be employed to encourage relaxation, depending upon the ingenuity of the teacher. The children are willing subjects. Scarecrows in the rain, or limp Raggedy Anne, Raggedy Andy dolls is another adaptation of the above method.

An easy approach to speech improvement is through games. During roll call children can answer with a special sound, or with a word beginning or ending with the specific sound the teacher wants to improve. While waiting to be dismissed, or when dressing for recess, the teacher may begin, "I am found in the home. I go tick, tock. What am I?" The child who answers correctly thinks of something else and the game goes on.

Oral interpretation offers a fertile field for developing the imagination. Today, most learning takes place through oral communication. Anderson states:

Since oral communication is involved as a basic tool in the child's progress in his other school subjects and since speech education must be an integral part of the child's daily classroom experiences if it is to have any lasting benefit, it can be appreciated why the public school cannot easily escape its fundamental responsibility for the speech welfare of its charges. It is the logical and practical instrumentality through which this important aspect of the child's training should be accomplished.

The trend toward silent reading has by-passed oral reading in which expression aided the child's speech. Oral reading is one of the best tests of a person's ability to make his voice convey the intended meaning. The voice influences meaning. Speed and phrasing are important. After an oral reading period, the quality of the reading should be evaluated. Did the reader speak like the characters? Did he make the audience see pictures as he read? Oral reading for the sake of reading, without constructive evaluation is not much better than no reading.

The classroom whose teacher guides the children in oral expression reaps rewards. Children who are accustomed to speaking show little or no tension. Hawk tells us:

All psychologists are agreed that clear, incisive speech, unhampered by self-consciousness, embarrassment, feelings of inadequacy or inferiority, is a paramount necessity for the child's best development. Therefore, a good program will develop power in oral presentation. To get results, the teacher will not limit oral work to those with fluent speech. To do so would defeat the purpose.

Van Riper and Butler maintain:

Children need more than the opportunity to develop speech skills. They need to experiment with actual speech experiences. It is up to the teacher to integrate these experiences into her daily program. It is her job to help


28/Ogilvie, op. cit., p. 86.

29/Sara S. Hawk, op. cit., p. 8.
the children make the fullest possible use of these experiences. The teacher's most effective teaching often comes through talking. Much of her children's learning comes through increased skill in oral communication.30/

Conversation should be encouraged. Children should consider conversation as an exchange of ideas so they should listen creatively. If the teacher is conscious of the possibility of improving conversation, she will find ample opportunity to do so during the day. During a sharing period 31/children should feel free to ask questions. This is not the time for hand-raising. If possible, children should sit in a circle facing each other. If this is not possible, the speaker may come to the front of the room and share with others, events which he thinks the others would enjoy hearing. To make this period meaningful and not just an excuse for taking over the class, as some children are prone to do, certain standards should be set up early in the year for these periods. For example, the subject should be one that most of the class will be interested in; the speaker should keep to the subject; he should be ready to answer any questions the others may ask. Those who are listening should not interrupt until the speaker has finished. Only one person should ask a question at a time, the others should listen to all questions asked, for their own may be answered in the ensuing conversation.

31/Ibid., p. 13.
The use of the telephone is another effective means to encourage conversation. Use of the directory is an excellent means of providing practice in alphabetizing. Telephone courtesies should be brought out. Children could call the "store" to order groceries. The person receiving the call could take the orders down. This could involve an arithmetic situation as well as a speaking one.

Storytelling is another skill that may be developed. Children may be encouraged to tell a story -- a fairytale, a fable, or they may retell one they have heard from their parents. After a round of stories, some evaluation by the class should follow. Children can pick the best one and then discuss how they chose it as the best. Was it the way it was told? Was it some point in the story? This stimulates them to think before answering. The use of the flannelgraph heightens pupil interest. Those who wish to demonstrate while telling their story should be encouraged to do so.

Choral speaking and dramatization are excellent media in speech improvement. Choral speaking is an excellent outlet for the very shy. Educators are recognizing it as a means for alleviating emotional problems as well as for improving and correcting speech. Children's voices blend in with the others and so

32/Fessenden, et al., op. cit., p. 134.
34/Scott & Thompson, op. cit., p. 12.
they speak with assurance. The choral arrangements should be varied so as to avoid monotony. The selection may be recited in unison; verses may be recited by a soloist and the refrain repeated by the chorus; the group may be divided into parts, dark and light voices; or each child may read one line; two groups may be balanced against each other so that one group asks the questions and the other answers. Before undertaking any of these methods, the teacher should make sure each child understands the meaning of the selection. It should be discussed before any rehearsal takes place.

Creative dramatics is coming into its own as a skill. Here participation is stressed, regardless of ability. The actor does not have to be an expert. This is a good medium for learning to express oneself easily and naturally. Stories from Mother Goose lend themselves to the primary level. Trips to various places can be dramatized upon the children's return. Puppet shows draw out the very shy who can perform behind the stage. An effective method of grouping for creative dramatics is the sociogram. A sociogram is a diagram showing how many times one child chooses another for a particular event. Later another sociogram may be drawn up to see if the isolates are being accepted more readily by the other members.

Costumes are not important, and scenery should be kept simple. Mulgrave feels that dramatics may be an important instrument in group planning and purposeful, propulsive activity.

35/Van Riper and Butler, op. cit., p. 32.
She further states:

...dramatizing should serve as a motivation for students whose speech is poor or whose voices are inadequate. They may develop a real desire to communicate the lines because they themselves wrote the dramatization. There is usually a greater feeling of achievement and pride associated with such creative endeavor than in the memorizing of lines written by someone else.36

Roleplaying may be utilized. However, the teacher must be careful not to cast the child in a role too close to himself. Roleplaying should be spontaneous, and without too much discussion. There should be no rehearsals. In higher grades, panels, group discussions, and debates are all instruments for acquiring effective speech.

Recordings can and are being used in speech improvement. Recordings can supplement the songs being learned.37 They can also be used to motivate effective listening.

Not to be overlooked is the tape recorder. Many schools take advantage of the opportunities offered by this medium to stimulate interest in speech by allowing the children to make announcements over the public address system. Tape recording a child's speech and playing it back allows him to hear his mistakes and thus provides better motivation for improvement. The tape recorder can also be used to record classroom events. During open house or at a P.T.A. meeting, this tape could be played to the parents.

36/Mulgrave, op. cit., p. 331.
37/Van Riper and Butler, op. cit., p. 21.
Primary children can illustrate a dictionary of sounds. Pictures may be cut from magazines and pasted on a sheet provided for a particular sound. Later these sheets can be put together to make their dictionary.

The school day lends ample opportunities for the improvement of speech. It is up to the teacher to grasp each opportunity as it arises. Dr. Pronovost says:

There is no one place for speech in the curriculum. Experience has shown that the teacher with a knowledge of speech can integrate speech training so closely with the teaching of other subjects that very little additional time is necessary. The maximum time required for speech skills is 10 minutes per day. Most of the material used for the development of speech skills exists in the subject matter and activities of reading, literature, language arts, music, social studies, and health and physical education. The teacher needs to recognize the usefulness of this material in teaching speech.

A review of Boston University Master's Theses.—Although most of the related theses were consulted, it was found that all areas of speech instruction were attempted, but nothing was done as to what the classroom teacher can accomplish. Martelle Winant attacked the problem from the principal's position. A closer relationship should be achieved between principal and teachers, and principal and students. The principal must be the leader by setting an example of knowing the children better, providing the teachers with needed materials, and trying to


achieve a oneness of pupils, school personnel, family, and community.

Edith Cornelius compiled material to give practice in feeling kinesthetically and in hearing correct sound patterns through poetry, drama, puppetry, and stories. She correlated speech improvement with reading, and her teaching aids were designed primarily for the slow-learning child. She could find little information regarding the teaching of speech to slow-learners. Her "aids" helped motivate, stimulate, and expedite slow-learners.

Kagan and Kaufman attempted a study to investigate the relationship of various psychological factors revealed in the analysis of the Children's Apperception Test to the functional articulation disorders of childhood. Eighty children were studied - 40 with normal speech and 40 with functional articulation disorders. The statistical analysis revealed that a relationship exists between verbal output and functional articulation disorders.

Gryszowka and Hajian wished to provide variety in the reading program through dramatic presentations. Seven plays


were written with adjusted materials for heterogeneous grouping. Directions for producing and staging the plays as well as an evaluation were included.

Joseph Pearson discovered a wealth of records that can be used successfully as a teaching device by both the speech teacher and the special therapist.

Mary Kelley constructed an instrument to be used by either the classroom teacher or the speech therapist. Her articulation test was primarily for use in the middle grades. As only 70 children were tested she didn't feel any standards could be set up.

Sheila Joyce constructed a word list for use in speech correction which would be classified by American speech sounds and arranged by reading grade levels. Words were obtained from three basic reading series and presented in grades one through six. The author found its value limited in the primary grades as there were considerably less words found at this level for the majority of the sounds.


44/Mary J. Kelley, The Construction of a Paragraph Type Voice and Articulation Test, Service Paper, Boston University, 1952.

The purpose of Charles Dumbleton's thesis was to analyze possible relationships between certain aspects of speech and reading ability. The results indicated that speaking and reading abilities are not closely related.

Lois Averell attempted with kindergarten children what Dumbleton had tried with first graders. Since first graders had some training in auditory discrimination it was felt that the kindergarten level, where no formal training in auditory discrimination had been attempted, might be a better place to try. She too discovered that no relationship between articulation of words and auditory discrimination of speech sounds exists.

Marianne Lukaweski discovered that there is no consistent relationship between poor speech sound discrimination ability and articulatory speech defects. Children with speech defects did not have poorer auditory discrimination than those without speech defects.

Ilda DiMascio also found that speech education had a meager supply of teaching materials. It was her purpose to

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48/Marianne B. Lukaweski, The Effect of an Integrated Speech and Reading Program on Speech and Reading Skills, Unpublished Master's Thesis, Boston University, 1954.

49/Ilda DiMascio, Original Stories Integrating the Teaching of Teaching of Articulation with Social Studies and Reading in the Second Grade, Unpublished Master's Thesis, Boston University, 1955.
teach speech in a systematic way and at the same time, integrate it with the social studies program. Her stories were written with the prime purpose of teaching articulation of consonant sounds to a second grade. She states, the heart of the speech correction program is the teacher. She quotes Pronovost in emphasizing that the teacher should have a knowledge of sounds and method of production in order to teach acceptable articulation. Each original story stressed two speech sounds. The stories were received enthusiastically by the children. An improvement in articulation was noted although the teachers were hampered by a lack of time.

Althea Howard attempted a study for improving voice and articulation for fourth-grade children in Malden, Mass. Malden too, was in need of some sort of speech program, and she attempted to correlate speech with the regular academic course of study. She stressed the importance of a well-equipped reference library for teachers.

Shirley Goldman compiled a course of study for children in the fifth grade of Everett, Massachusetts. Books used in the language arts program in her town made no provision in

50/Althea E. Howard, A Course of Study for Improving Voice and Articulation of Fourth Grade Children in the City of Malden, Massachusetts, Unpublished Master's Thesis, Boston University, 1954.

speech skills of voice and articulation. Integration of speech improvement with the regular school curriculum made it meaningful to the child and without additional time. She found that oral activities were important in the early years because patterns of speech are established by the age of eight. The intermediate grades could develop poise and posture as well as a well-modulated conversational tone.

Robert Clemence compiled methods and materials for a sixth grade. He, too, stressed the need for a speech improvement program. As he was unable to locate materials for teaching oral expression, his aim was to assist teachers in presenting a worthwhile program with meaningful activities. He gave examples of how to develop poise and self-confidence in a shy child by choosing him to be leader of the devotional exercises or by using him on a radio broadcast in the classroom. Methods to stress duration of tone and use of voice effectively were given.

Helen Corbett and others compiled material for teaching sounds in the kindergarten and primary grades. Stories, poems, games, and work sheets were included for both vowels and consonants. Grace Tikosen planned a program for voice instruc-

52/Robert Clemence, A Compilation of Methods and Instructional Materials for Teaching Oral Expression in a Sixth Grade, Unpublished Master's Thesis, Boston University, 1953.


tion based on Elizabeth Nestor's work, and used it as an experimental study. Tikosen found that the group receiving voice training showed decided improvement in all voice skills while those in the regular class remained at the same level of achievement.

Joanne Berarducci presented ten original stories based on five vocal skills for children within two levels of primary and elementary areas. The five skills involved were pitch, volume, quality, phrasing, and oral interpretation. The questions asked were planned to test the listening ability which is a requisite for satisfactory comprehension.

Sara Caldwell wanted to improve auditory discrimination in the field of reading, through speech correction exercises. It was her belief that training in auditory discrimination can improve speech and reading. However, her work was not put out for experimentation. Her exercises were designed to take 15 minutes teaching time. Thirty-five word elements were covered.

Helen Frances Kyle attempted an experiment to find what


the child does with his vocal pitch when he speaks, reads, and recalls what he's read. She hoped her findings would contribute to a functional concept of vocal pitch which could become a basis for improving instruction, performance, and evaluation in oral reading. She brought out the fact that it was difficult to analyze speech and oral reading objectively and, because it is difficult to analyze voice, any study which adds to the basic information is a valuable contribution.

Robin Balch 59/ analyzed children's fictional literature for material suitable for use in speech correction and improvement. It was her aim to design a teaching tool. She too, found a paucity of materials.

Ruth Fitzsimons 60/ wanted to make the community aware of the significance of a speech therapy program. As this field was new in the East, this necessitated convincing everyone from educators to laymen that a program of this type is of utmost primacy. When presenting her program, she employed 51 colored slide films to strengthen her demonstration.

All the above studies brought out the fact that speech improvement is a necessity in the curriculum if the child is to attain a level of speech competence.


CHAPTER III

SUMMARY

In summing up the findings of this work, it would appear that the best place to start a program of speech and voice improvement would be the elementary school, and more specifically, the primary grades. Speech is best taught by the classroom teacher as part of the curriculum and not as a separate subject.

The ideal situation is the one where the system provides a speech therapist who is in charge of the overall program, which the classroom teacher executes. Teachers having a background in speech are an asset to the program; however, the important part is not the training, but the willingness of the classroom teacher to see the program through. She can best tell which materials will benefit her particular group and the level at which the assignments should be maintained.

Speech improvement time should be a happy time. The youngsters should not be forced to participate individually until they are emotionally ready. Early in the year, lessons for improving the voice should be inaugurated, the class working as a whole. Once the children get the idea of volume, pitch, and quality, the teacher may then proceed to articulation, enunciation, and the finer skills.

A "sharing period" at the beginning of the day is an effective means of getting the children on their feet and in
front of an audience. However, this is no time to correct grammatical or other speaking errors. A teacher who habitually interrupts because of demands on fluent speech soon finds some children stop volunteering. An evaluation period after the talks is an effective means of correction without making any child feel he is being the object of criticism.

Children must be made to feel that listening is as important as talking. They should listen courteously and for a purpose. For example, in a talk children should be made to listen for the main point. Auditory games are also good. The demand for effective listening soon becomes a worthy habit.

Periods of relaxation can precede a difficult lesson or follow a particularly active period. These periods are excellent for removing nervous tension. Many effective techniques can be adapted by the teacher, depending upon the season. Children can be rag dolls, or snow men, or soldiers and they are to relax every part of the body, gradually. Children love this for they feel they are playing a game. Frequent periods of relaxation are more effective than one or two long ones during the day.

Speech problems exist in every room. It is up to the classroom teacher to seek them out. She is with the child more than any other person and if she is to do her duty well, she must make each child a happy, well-adjusted individual. She should strive for better speech for all children through a classroom speech improvement program. Ten minutes a day is all that is needed and the curriculum holds a wealth of material.
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BIBLIOGRAPHY

A. BOOKS


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C. BULLETINS


D. UNPUBLISHED THESSES


APPENDICES
APPENDIX A

TEACHING MATERIALS OF HELP TO THE TEACHER


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Barrows, S., and Hall, K., Games and Jingles for Speech Development, Magnolia, Mass., Expression Company, 1940.


Stoddard, C., Sounds for Little Folks, Magnolia, Mass., Expression Company, 1940.


APPENDIX B

A SAMPLE LESSON PLAN FOR DEVELOPING PITCH THROUGH DRAMATIZATION AND MUSIC

Grade III

Objectives:

General: To enrich the reading program through music and dramatization.

Speaking and Listening:

Teacher's: 1. To create enjoyment in reading and singing.
         2. To develop the ability to listen for changes in pitch.

Children's: 1. To enjoy reading and singing.
             2. To listen for high and low notes in voices.
             3. To change the pitch of voices in certain situations.

Materials:


Procedure:

One reading group had just finished reading "The Traveling Musicians." The story involved a donkey, a dog, a cat, and a rooster. The donkey had grown old and could do nothing but eat, so his master decided to do away with him. Realizing his days were numbered, the donkey decided to go to the big city to become a musician.
On his way he met a dog who was in similar circumstances. After their greeting, they decided to go on together. Their next encounter was with a cat who also had no place to go because she was too old to catch mice. She too, decided to join them. A bit farther they met a rooster who was about to be made into stew. It took very little persuasion for the rooster to go along with them on their venture.

On their way to the city, night overtook them. They decided to sleep in the forest. From his perch at the top of the tree, the rooster spied a light. The four hurried to the house where they peered in the window. A band of thieves was sitting around a table loaded with food. The animals decided to rout the thieves and take over the house. They made such loud noises the thieves promptly fled. A banquet followed for the four friends.

Later, when they were asleep, one of the thieves returned. The eyes of the cat, shining in the dark, frightened him and as he turned to run away, the dog bit him. In the yard the donkey kicked him, and the rooster, who was now wide awake, crowed with all his might. The frightened thief returned to his comrades. He told them a bad woman clawed him, a man with an ax cut him in the leg, a giant in the yard hit him with a big stick, and a goblin with wings sat on the roof and shouted, "Cook him in the stew."

The thieves were afraid to return and the animals settled in the little house. They forgot about going to the big city and to this very day, they live in the house in the woods.

Relaxation:
Teacher: Let's listen while I read a poem about a cat.

CAT
BY
Mary Britton Miller

The black cat yawns,
Opens her jaws,
Stretches her legs,
And shows her claws.

Then she gets up
and stands on four
Long stiff legs
And yawns some more.
She shows her sharp teeth,
She stretches her lip,
Her slice of a tongue
Turns up at the tip.

Lifting herself
On her delicate toes,
She arches her back
As high as it goes.

She lets herself down
With particular care,
And pads away
With her tail in the air.

Now let's go through the motions as I reread the poem. (This is after they have discussed the poem and gone through the motions. Then as the teacher rereads the poem, the children pantomime.)

Teacher: We have just finished the story of "The Traveling Musicians." What are the important characters that we would need to put on a show of our own?

Children: A dog and cat, a donkey and a rooster.

Teacher: That's right. What kind of animal was the donkey?

Children: He was old and tired. He couldn't work.

Teacher: How do you think he sounded when he greeted the dog?

Children: (In a tired voice) I'm leaving home because my master is going to put an end to me. I'm too old to work. (Various children may be allowed to give their version.)

Teacher: How do you think the dog sounded?

Children: My master's going to knock me on the head with a stick because I'm too old to work.

Teacher: Who can imitate the cat? (Children do.) Which animal did they meet last?

Children: The rooster.

Teacher: How did he sound?

Children: He said, "Cock-a-doodle doo."
Teacher: I'm going to play a few notes on the piano. Listen closely. See if you can guess what animal this is. (She plays a few notes. If a piano is not available, musical bells will do.)

"The various notes for the animals are played although not in the order in which they appeared. The children will associate the sounds with the correct animal. Singing and Rhyming, p. 170.

Teacher: Which voice changes most?
Children: The donkey's because sometimes it is high, and sometimes low.

Teacher: Which two voices are about the same?
Children: The cat and the rooster.

Teacher: Let's try to sing like the donkey. (Children then imitate all the animals.)

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Proceed to learn the songs in a regular music period taken daily. This musical story could be put on for the rest of the school or even as part of a music festival.

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Listening:

Teacher: I'm going to read a poem about our friend, the donkey. Close your eyes and see if you can picture him.

Donkey, donkey, old and gray,
Open your mouth and gently bray;
Lift your ears and blow your horn,
To wake the world this sleepy morn.

Teacher: What lines tell you what the donkey does when he brays? (Children answer.)
What kind of a picture did you see? (Various impressions are related by the children.)
How did I use my voice to help you see the picture? (Here again various children answer.)

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**Posture:**

Teacher: Have you ever seen a rooster when he crows? How does he look? What kind of animal is the rooster? Listen to this poem. See if your rooster looks like Mr. Chanticleer.

**Chanticleer**

by

John Farrar

High and proud on the barnyard fence
Walks rooster in the morning.
He shakes his comb, he shakes his tail
And gives his daily warning.

"Get up, you lazy boys and girls,
It's time you should be dressing!"
I wonder if he keeps a clock,
Or if he's only guessing.

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Children can imitate the posture of the rooster. Others may take turns interpreting the rooster's call. A discussion of pitch variations should be included.

**Evaluation:**

An evaluation with the children should take place after each session. If the musical is put on for a special occasion, another evaluation period should take place at that time.
APPENDIX C

A SAMPLE LESSON PLAN FOR DEVELOPING LOUDNESS THROUGH CHORAL SPEAKING

Grade III

Objectives:

General: To serve as an approach to adequate volume through choral speaking.

Speaking and Listening:

Teacher's: 1. To stimulate the enjoyment of poetry.
   2. To develop the ability to adjust the volume of the voice in certain situations.

Children's: 1. To enjoy listening to poetry.
   2. To be able to recite as a member of a group.
   3. To adjust the volume of the voice in certain situations.

Materials:

-Sleep, Baby, Sleep." Let's Read Together Poems.

Rachael Field, "Summer Afternoon." Friends Far and Near.

Mother Goose, "Star-light, Star-bright."

Thomas Hood, "Good Night."

  Evanston: Row Peterson & Company, 1950. p. 34.

Jack Sutton, "I Yawn So." Singing and Rhyming.

Procedure:

Relaxation:

Teacher: We have been playing hard all day. Now it is time to go to bed and we are very tired. As we sit, we try to relax. Let's pretend we are limp rag dolls and let our head roll. Now slowly relax the shoulders --- arms --- body --- legs. Can you hear Mother calling?
Mother: Children, time for bed! (Different ones will take
turns being Mother. There will be various methods of calling the
children, depending upon the participant.)

Teacher: Now let's install a yawn in our voice as we sing
our yawn song with motions. As you sing, notice the position of
your mouth and the feel of your throat as you yawn the first
time. Then watch for the change as you yawn more and more. Not-
tice how relaxed your throat feels after the last yawn. (Children
sing, "I Yawn So," p. 67, Singing and Rhyming.)
We're in bed and Mother is tucking us in. Close your eyes
and sleep.

Sleep, Baby, Sleep

Solo 1: Sleep, baby, sleep!
Boys: Thy father watches the sheep.
Girls: Thy mother is shaking the dreamland tree,
All: And down falls a little dream on thee,
Solo 2: Sleep, baby, sleep!
All: Sleep, baby, sleep!
Boys: The large stars are the sheep;
Girls: The little stars are the lambs, I guess,
All: The big round moon is the shepherdess.
Solo 3: Sleep, baby, sleep!

Teacher: We're all sound asleep and we'll dream until morn-
ing.

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When executing the above exercise, one group will read the
poem while the other two groups go through the motions and simu-
late sleep.

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Child: It's the crack of dawn! The sun is just beginning
to color the horizon. We stretch lazily as the sunbeams poke
through the blinds and touch us. (Another child goes around the
room touching each child to awaken him.)

Sunbeams
by
Emilie Poulsson

Solo 1: "Now what shall I send to the Earth today?"
Boys: Said the great round golden Sun.
Girls: "Oh! let us go down there to work and play,"
Boys: Said the Sunbeams every one.
All: So down to the Earth in a shining crowd,
Went the merry busy crew.
Solo 2: They painted with splendor each floating cloud,
All: And the sky while passing through.
Girls: "Shine on, little Star, if you like," they cried
"We will weave a golden screen
That soon all your twinkling and light shall hide,
Solo 3: Though the Moon may peep between."
Boys: The Sunbeams then through the window crept
To the children in their beds --
Girls: They poked at the eyelids of those who slept,
All: Gilded all the little heads.
Girls: "Wake up, little children!" they cried in glee
And from Dreamland come away!
Boys: We've brought you a present, wake up and see!
All: We have brought you a sunny day!"

The children will adjust the volume of their voices as re­quired. Changes in pitch and rate will also be incorporated in
the above poem. This will be done during an evaluation period
when they will discuss what kind of voice they think the sun
would have in contrast to the sunbeams. The children will be
leaders in a discussion of the pictures they see in the poem --
sunbeams creeping up to the sleeping children; painting each
cloud; weaving a golden screen, etc.

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Teacher: What present did the sunbeams bring us?

Children: A beautiful sunny day.

Teacher: What are some of the things you like to do on
summer afternoons?

Children: Go on picnics, go swimming, play around the
house, and go on hikes.

Teacher: The children in the poem I'm going to read to you
also liked to do things in summer. Listen to the poem. See if
you can decide which child had the most fun.

Summer Afternoon

by

Rachel Field

Boys: "Little Ann! Little Ann!
Where are you going,
With your sunbonnet on and your basket new?"
1st Solo: Girl
"Up where the berries hang round and blue,
That's the place I'm going to!"

Girls: "Little Ned! Little Ned!
Where are you going?
Where are you going so fast away?"

2nd Solo: Boy
"Off to the fields where they're making hay,
That's where I'm going so fast away!"

Boys: "Little Joan! Little Joan!
Where are you going?
On your two brown feet, where will you go?"

3rd Solo: Girl
"How can I tell what I don't know?
I let my feet say where I'll go!"

The children will discuss the voices of the various characters in the poem, in addition to the discussion as to which one had the most fun.

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Teacher: We've had more than our share of fun today. We helped Ann pick blueberries, we spent some time with Ned at the hay fields, and we ran all over the neighborhood with Joan. The day is almost over. Soon it will be time to go into the house. Let's sit down on the grass and rest a minute. Oh look, do you see the evening star shining in the sky? Let's all recite the next poem together. Do you know this one?

All: Star-light, star-bright
First star I've seen tonight;
I wish I may, I wish I might
Get the wish I wish tonight.

(Mother Goose)

Teacher: Well, didn't we have a wonderful day! Are you ready for bed? Let's go:

(Good Night by Thomas Hood)

Row 1: Here's a body -- there's a bed!
Row 2: There's a pillow -- here's a head!
Row 3: There's a curtain -- here's a light!
All: There's a puff -- and so good night!