A course of study for developing voice and articulation on a second grade level.

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A COURSE OF STUDY FOR DEVELOPING VOICE AND
ARTICULATION ON A SECOND GRADE LEVEL

Submitted by
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First Reader: Wilbert Pronovost, Associate Professor of Speech Education

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CHAPTER I

THE PROBLEM

Introduction. The aims of the public school system include both educating the child mentally and developing him socially. In order for the child to develop into a well-adjusted, successful individual, he must be able to communicate his feelings and desires to those about him. To do this a child must be able to speak clearly and expressively.

Purpose. It is the purpose of this thesis to present a course of study for voice and articulation based on a second grade level.

Justification. At the present time, no integrated course of study for voice and articulation exists for the second grade level. There is a definite need for speech education, beginning with the first grade. "The child's speech is undergoing development, refinement, and change during the years he is in school, and the processes can be importantly affected by his teachers and the other people with whom the school brings him in contact."

Ideally, each child with a speech or hearing problem should be cared for by a trained speech therapist. However, this is

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impossible. Many systems do not employ therapists, and in other cases, the therapist does not have the time to handle all the problems. Therefore, the classroom teacher becomes the one who can and must do something for these children. It is to be expected that with the proper training she could handle all of the speech education and re-education and still have it effectively integrated with the activities that form the present curriculum at the elementary level.\(^1\)

Young children often come into the classroom with poor speech habits acquired by imitating those around them. These habits can best be broken while the child is still young and unhampered by embarrassment. "Correct speech must be taught and it must be taught during the early years when speech habits and patterns are formulated.\(^2\) Since the child spends so much of his time in school, it is imperative that a program be provided for him which will insure the development of proper speaking and hearing habits. This program can be blended with the other subjects so that a well-integrated curriculum will be the result.

**Scope.** This study will present a series of lessons integrating voice and articulation training with the other curricular subjects at the second grade level.

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2 Catherine Zimmer and K. Pratt, "Introducing a Primary Speech Program to Classroom Teachers - Shorewood, Wisconsin Public Schools," *Quarterly Journal of Speech*, 27: 266, April, 1941.
CHAPTER II

REVIEW OF RELATED LITERATURE

During the past few years there has been increased interest in the necessity of providing speech training for children. At present, much of it is still in the theory stage. However, the literature related to the field is doing much to bring about an increased awareness of the need for integrating speech with the other subject matter. "It is difficult and, to a degree, futile to attempt to teach a skill or an ability in a situation apart from that in which the skill is eventually to be used."\(^1\) Therefore, it is advisable for the classroom teacher to be able to help the child to develop his speaking and listening skills since she has such close contact with him. Also, oral communication is a basic tool in the child's progress in other subjects and, therefore, should be an integral part of the child's daily classroom experiences if it is to have lasting benefits.\(^2\) Children do not learn good speaking and listening skills merely by imitating the teacher or by chance practice. The teacher should use speech as a method of teaching other subjects.\(^3\) It should

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\(^1\) Anderson, op. cit., p. 19.

\(^2\) Ibid., p. 13.

be integrated with all the daily work. This program should be inaugurated at the first grade level. Young children often come into the classroom with poor speech habits acquired by imitating those around them. These habits can best be broken while the child is still young and unhampered by embarrassment.

For various reasons it is impossible for each child with a speech handicap to be individually cared for by a trained therapist. Therefore, the classroom teacher becomes the one who can and must do something for these children. Reports show that there are four million school children between the ages of five and eighteen, so defective in speech as to require treatment and training.\(^1\) Obviously it is the duty of the school to provide some sort of training which will alleviate the problems. Many states now require teachers to take a speech course so that they may recognize and aid the speech and hearing problems. A survey conducted by Boston University to discover the speech and hearing services in New England elementary schools revealed the following information from one hundred sixty-eight school replies:

Connecticut had the largest program with seventy-three and Massachusetts reported thirty-nine. Speech improvement is largely carried on by the classroom teacher. More programs are carried

on by the speech teacher alone, than by the classroom teacher with the aid of a speech teacher. Data also revealed that most schools devote one or two periods a week to speech improvement.¹

The process of listening is equally important as speaking. There are several steps which the young child goes through in listening.

1. The young child tends to listen passively with little reaction.

2. They begin to react to what they hear, and ask questions.

3. They begin to have a genuine intellectual understanding and to participate emotionally.²

The teacher can do much to aid the child through these developmental stages. The ability to listen attentively is necessary not only to the learning process, but is important also in developing socially. A good listener is an asset to any group. Listening is comparable to seeing in that we use our thought processes and our experiences to form concepts, images, and ideas from the sounds we hear, and assimilate them into our being.³

The teacher who is cognizant of these facts can arrange the program so that the child is motivated to listen and learns to arrange and discard the facts he assimilates in the listening process.


In order for the child to correct any articulatory defect which he might have, it is necessary for him to have proper ear training. This training is also beneficial for the child in the regular classroom as it improves his auditory discrimination. "It may be said with the utmost emphasis that no teacher should attempt to get a child to try to make a new speech sound without first giving him systematic ear training."¹ This ear training should be geared to the age and interest level of the child. If it is not, it will become dull and lack meaning. Ear training and the development of taste are closely connected with voice improvement and it is important that the children develop the habit of listening not only to sounds, but to each others' voices.² This develops their sense of tone quality. This may in turn be further improved by emphasizing good tone quality in singing.³

In the textbook, Let’s Talk,⁴ the phases of oral communication such as the ability to participate effectively in speaking situations such as talks, descriptions, telephone conversations are adequately provided for. However, there is no definite provision for speech training. The skills are mentioned, but no definite method of teaching them is provided.

³ Ibid., p. 96.
Studies have shown the important bearing good speech has on reading. Since children learn so many of their reading skills in the primary grades, it is important that precautions be taken at this time to prevent reading problems. A study was conducted by Morris Val Jones to discover what effect speech training had on silent reading achievement. In the course of the study, the experimental group was given a series of thirty-six speech improvement lessons outside the regular classroom period. The control group remained in the classroom during this time. However, both groups received the same instruction in reading and speech, within the classroom. Analysis of the data indicated that:

1. Speech training does have a positive effect upon the silent reading achievement of third grade pupils.

2. The increase was somewhat greater in paragraph comprehension than in word recognition.

3. The study would seem to substantiate the reading authorities who say that reading proficiency is based upon oral-aural language abilities.

Dr. Emmett Betts has advanced the theory that since the child's language maturation proceeds through the stages of first understanding speech, then speaking, and finally reading, and that

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any disability in one of these skills will impede progress in succeeding ones.¹

Realizing the need for integrating voice and articulation with the curriculum, several studies have been done showing how this may be accomplished. Althea Howard's thesis was composed of a series of lesson plans demonstrating how voice and articulation integration can be taught on a fourth grade level.² A similar study, but on a fifth grade level was done by Shirley Goldman.³ Both of these provide demonstration lessons for teaching certain sounds and material which can be used for future lessons. A service paper done by Elizabeth Nestor provided a series of lesson plans on articulation to be used on a first grade level, an Indian unit correlating voice and articulation with second grade work, and a series of voice improvement lessons on a third grade level.⁴

In order to substantiate the fact that a voice improvement program integrated with the regular classroom work can be effective, Grace Tikosen did a study based on the thesis of Elizabeth


Nestor.¹ Two third grade classes of similar background were chosen and recordings made of each child's voice. Eleven graduate speech students judged these recordings. For eight weeks, the experimental group was given instruction in effective vocal use based on Elizabeth Nestor's study. At the end of that period, results showed that the experimental group had improved decidedly. This evidence would tend to substantiate the belief that a voice improvement program can be integrated with the regular school program and favorable results obtained.

Anderson states that oral communication is involved as a basic tool in the child's progress. Children with speech defects are more likely to exhibit reading disabilities than normal speakers. When both are deficient, training in the one activity must in many cases be accompanied by improvement in the other.²

Many children with speech handicaps, no matter how slight, often suffer emotionally. They withdraw from situations in which they must recite or express their own feelings. The teacher can aid the child in these situations. If she understands the problem she can, through guidance and training, help the child gain confidence in himself. This course of study is designed to help the child, with or without a speech handicap, to


improve his voice and articulation and to gain confidence in his ability to express himself orally.

Although there is a growing realization of the necessity of providing speech and hearing training, as yet there are few places which integrate the program with regular classroom subjects. "No program of instruction in speech skills was found in other language arts courses of study consulted: Winchester, Massachusetts; Schenectady, New York; Albany, California; South Dakota; Long Beach, California; Houston Texas; and the Massachusetts State Curriculum Guide."¹

¹ Shirley Goldman, op. cit., p. 8.
CHAPTER III

COURSE OF STUDY

It has been shown that speech can be integrated so closely with the teaching of other subjects, that very little time, ten minutes at the most, is required for the teaching of the speech skills. The majority of the materials necessary for the development of speech skills exist in the subject matter and activities of reading, literature, language, music, social studies, health and physical education. The speech skills to be developed in the elementary school, and the procedure for teaching the sounds have been listed in the "Skills Instruction in Speech Work."  

Below are listed the skills essential for good speaking.

Speech Skills:

1. The ability to speak with poise and self-confidence.

2. The ability to use voice and articulation so that speech will be heard easily, understood easily, and be acceptable to the listener.

   a. Have a developmental program for all children.

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2 Ibid., pp. 1-5.
b. Have a remedial program for all speech
   handicapped.

3. The ability to select and organize ideas effectively in speaking situations:
   a. Talks and oral reports
   b. Story telling
   c. Giving directions and announcements

4. The ability to select and use words which express ideas clearly and accurately.

5. The ability to participate effectively in group discussion.

6. The ability to communicate thought and/or mood in
   a. Oral reading
   b. Choral reading or speaking
   c. Dramatizations

Effective voice usage involves:

1. Ability to use adequate volume

2. Ability to use an appropriate pitch level for the child's age and size

3. A pleasing voice quality

4. Ability to use correct rate, phrasing, and to have the duration of tone easily understood.

5. Ability to express meaning through variations of pitch, volume, and durations of tone
Procedures for developing articulation skills include:

1. Articulation, which is the production of vowel and consonant sounds, is acceptable when there are no omissions, distortions, or substitutions.

2. The sequence of teaching consonant sounds is approached by the introducing of them through auditory analysis.

3. Teach auditory discrimination between a sound and a similar sound.

4. Produce the sound by itself in stories or jingles.

5. Develop awareness of the physiological aspect of the use of the lips and tongue.

6. Teach the sound in the initial position first. Then go on to the middle and final positions. Avoid the use of blends when first learning the sound.

7. Use the sound in prepared situations such as sentences, poems, and stories.

8. Use the sound in conversational speech.

At the beginning of each lesson is listed the procedure for teaching specific consonant sounds.
LESSON PLAN FOR UNVOICED PLOSIVE P

Teaching Procedure:

1. Begin with p and develop an awareness of the plosive nature of the sound.
2. Develop b through auditory discrimination between p and voiced b.
3. Develop t and d through auditory discrimination of p and b. Develop ability to make explosion with tongue pressed against gums.
4. Teach k and g in contrast to t and d.\(^1\)

Objective:

To enable each child to produce the consonant sound p and to be able to use it in all three positions.

Materials to be used:


Procedure:

I. Introduction and Motivation
   A. "Let's open our spelling books to page 42. What is

\(^1\) Ibid., p. 10.
the boy doing in each of the pictures? Let's read what it says together."
"How say your new words after me?"
hop - up - down - jump - three - stop - one - two
"What letter is the same in hop, up, jump, and stop?
What sound does it make?"
B. "Listen carefully to see if you can hear the sound in this poem."

The Pied Piper
Pied Piper, Pied Piper
You piped us a tune.
Pied Piper, Pied Piper
Rats ran away soon.
Pied Piper, Pied Piper
When you were not paid,
Pied Piper, you piped
And our children obeyed.

List on the board the words with the p sound.

Pied Piper piped paid

Have the children say the words together. Tell them to make their lips come together when making this sound. Have them feel their lips together as they begin to say each word. Next have them say the poem together.
II. Auditory Discrimination

A. "I'm going to read a poem about a person that we should obey just as the children obeyed the Pied Piper. Listen carefully for all the words with the p sound."

P's the proud Policeman
With buttons polished neat.
He's pleased to put his hand up
When you want to cross the street.
By daylight he protects you;
He protects you through the dark,
And he paints the way politely
To the playground or the park.

"Now I'll read it again and you clap your hands each time you hear the p sound.

B. Have the children think of other words containing this sound and list them on the board. Practice saying these words.

C. Teacher then tells the children to close their eyes and listen for the p sound. They are to clap their hands when they hear a word without the sound.

  1. Initial Position

<table>
<thead>
<tr>
<th>pig</th>
<th>pill</th>
<th>pail</th>
</tr>
</thead>
<tbody>
<tr>
<td>pond</td>
<td>pot</td>
<td>got</td>
</tr>
<tr>
<td>Paul</td>
<td>tiger</td>
<td>pump</td>
</tr>
<tr>
<td>boat</td>
<td>pat</td>
<td>nest</td>
</tr>
</tbody>
</table>
2. Medial Position

dumped          habit          flapped
ripped           dropped       goblin
pumpkin          robin          stupid

3. Final Position

drop             chirp           drip
pop               tip             rib
Bob               bride          robe

D. Teachers say the words and the children repeat them after her.

III. Articulation

Have the poem about the policeman written on the board. Let the class say it together.

IV. Correlation with other subjects

A. Phonics - have the children cut out words and pictures with the p sound in all three positions. They paste these in their individual phonics books. A class phonics chart is also kept. A child may be sent to this chart to review the p sound by finding, for example, something daddy uses to smoke with. The child would point to a picture of a "pipe."

B. Language - have the children compose simple jingles such as:

I must not walk, I must not hop.

I know that a red light means to_____.
C. Arithmetic - the children dramatize "The popcorn man."¹ That will entail selling bags of popcorn and making change for the customer.

I. Music


1. "Peace Pipe Song" p. 40
4. "Spring Song" p. 163

II. Poetry


1. "Tug Boat" p. 187
2. "Pump, Pump, Pump" p. 188
3. "The Popcorn Man" p. 189


1. "The Woodpecker" p. 84
2. "Mother Goose Rhyme" p. 224
3. "The Bagpipe Man" p. 294
4. "The Umbrella Brigade" p. 320

III. Stories


1. "Over I Go" p. 16
2. "Mrs. Hill's Birthday" p. 37
3. "John Uses His Head" p. 65

1. "Patty Helps Herself" p. 11
2. "Tom's Wish" p. 51
3. "How Skip Found Joe" p. 92

MATERIALS TO BE USED IN TEACHING THE UNVOICED PLOSIVE h

I. Music

Mabelle Glenn and others, Tuning Up, Boston: Ginn and Co., 1936.

1. "The Boy with a Rabbit" p. 18
2. "Bouncing Ball" p. 589
3. "Sing a Lullaby" p. 155


1. "The Rabbit Came" p. 72
2. "Who Are You?" p. 73
3. "Bouncing Ball" pp. 102-3
4. "The Parade" p. 125
5. "The Bee and the Ant" p. 182

II. Poetry


1. "Brown Birdie" p. 190
2. "Baa, Baa Black Sheep" p. 190
3. "White Bunny" p. 191

1. "The Balloon Man" p. 28
3. "Mother Goose Rhyme" p. 224

III. Stories


1. "Little Bear and the Honey" p. 138
2. "I Won't Forget" p. 219
3. "The Boy and His Goats" p. 232


1. "A Horse for Bobby" p. 6
2. "Mrs. Goose Forgets" p. 109
3. "The Easter Rabbit" p. 138

MATERIALS TO BE USED IN TEACHING THE UNVOICES PLOSIVE *t*

I. Music


1. "Tick Tock" p. 72
2. "A Telephone Call" p. 134
3. "The Little Bird" p. 166


1. "The Rabbit Came" p. 72
2. "Tiny Snowflakes" p. 113
3. "Little Johnny" p. 114
4. "The Carrier Pigeon" p. 179

II. Poetry

Louise B. Scott and J. J. Thompson, Talking Time, St.


1. "Little Mice" p. 158
2. "Tick Tock" p. 158
3. "Orchestra" p. 159


1. "Tiger Cat Tim" p. 74
2. "What Is It?" p. 94
3. "Hoppity" p. 171
4. "The Big Clock" p. 332

III. Stories


1. "A Funny Telephone" p. 60
2. "Zeke Makes Gardens" p. 209
3. "I Won't Forget" p. 219

1. "Bobby's New Shoes" p. 30
2. "Friends for a Farmer" p. 64
3. "Mr. Hurry Changes Things" p. 152

**MATERIALS FOR TEACHING THE VOICED PLOSIVE **

**I. Music**


1. "The Unlucky Farmer" p. 31
2. "The Fox" pp. 62-3
3. "My Fiddle" p. 121


1. "The Raindrop" p. 139
2. "The Farm" pp. 152-3
3. "Surprise" p. 161
4. "The Elephant" p. 171

**II. Poetry**


1. "Diddle-Diddle-Dee" p. 162
2. "Four Little Dogs" p. 163

1. "Little Brother's Secret" p. 12
2. "The Dentist" p. 29
3. "Dark Danny" p. 34

III. Stories


1. "Billy Calf Runs Away" p. 92
2. "The Candy Tree" p. 149
3. "City Mouse and Country Mouse" p. 258


1. "Which Circus" p. 36
2. "Mr. Hurry Changes Things" p. 152
3. "The Birthday Present" p. 183

MATERIALS TO BE USED IN TEACHING UNVOICED PLOSIVE k

I. Music


1. "The Kind Kangaroo" p. 16
2. "Little Halka" p. 42
3. "Chickadee" p. 100
4. "Tricks" p. 125

1. "Careless Jackie" pp. 26-7
2. "At the Bakery" p. 48
3. "Walking" p. 55
4. "My Kite" p. 133

II. Poetry


1. "The Cough Sound" p. 168
2. "Piggy Wiggy" p. 169
3. "Black Crow" p. 169


1. "Alas, Alack" p. 230
2. "So Many Monkeys" p. 234
3. "The Big Clock" p. 332

III. Stories


1. "The Funny Animal" p. 6
2. "I Think I Will" p. 26
3. "Johnny Cake" p. 248

1. "The Kitten That Worked" p. 81
2. "Jay's Pumpkin" p. 194
3. "Why the Bear Has a Short Tail" p. 206

MATERIALS TO BE USED IN TEACHING THE VOICED PLOSIVE /g/

I. Music


1. "The Frog's Concert" p. 21
2. "Morning Gladness" p. 105


1. "Trees in Autumn" p. 8
2. "The Farm" p. 52
3. "Skating Song" pp. 100-101
4. "The Scarecrow" p. 146
5. "The Milk Wagon" p. 181

II. Poetry


1. "Go! Go! Go!" p. 176
2. "Water Bottle" p. 177

1. "Moons" p. 30
2. "Tom's Little Dog" p. 69
3. "Windy Nights" p. 313

III. Stories


1. "A Wonderful Name" p. 131
2. "Zeke Makes Gardens" p. 209
3. "The Big Shovel" p. 225


1. "A Trick on Sandy" p. 58
2. "The Errand Girl" p. 176
LESSON PLAN: FOR VOICED NASALS  \( m \ - n \ - ng \)

Teaching Procedure:

1. Begin with  \( m \). Listen to the nasal quality of the sound. Feel the vibration in the nose.
2. Use auditory discrimination to contrast  \( m \),  \( n \), and  \( ng \).
3. For  \( n \) notice similarity of tongue position to  \( t \) and \( d \).
4. For  \( ng \), notice similarity to  \( k \) and  \( g \).\(^1\)

Objective:
To familiarize children with the nasal quality of  \( m \),  \( n \), and  \( ng \). To enable them to produce these sounds correctly and to be able to use them in all three positions.

Materials:

Procedure:

1. Introduction and Motivation
   A. "Today we're going to learn about a helper who tells us if our room is too hot or too cold. Can anyone guess who it is?"

\(^1\) Wilbert Ironovost, *op. cit.*, p. 10.
Children look around the room and most likely someone will suggest the thermometer.

"Let's open our books to page 47. Listen carefully while we read the story. See if you can tell how the thermometer helps us."

Individual children read the story. At the end the teacher asks the following questions.

1. Why does the red tongue get long?
2. What happens when the room gets cold?
3. What is the best temperature for our room?
4. What can we do to keep the air in our room fresh?

B. "Listen to these two words. "room - "thermometer"
Which sound did you hear that was the same in both words?"

Children answer the "m" sound.

"What other letter looks almost like "m" but makes a different sound? Let's go back to the beginning of our story and find all the words with the m, n, or ng letters in them.

C. The following words are taken from the story. List them on the board.

room      my      long      not      in
want      tongue    when      warm      Sam
second    sometimes  mouth    upon      from
thermometer  down    window    can

Call the children's attention to the position of their lips when making the sounds. Have them say the word "room"
and then "fell" to notice the difference in lip positions. Tell them that for the m, n, and ng sounds the breath comes out through the nose. Practice saying these words with their fingers placed on the sides of the nose bridge to feel the vibration.

II. Auditory Discrimination

A. Have the children listen to the following pairs of words.

1. Which one, the first or second, begins like "my?"
- meat - neat
- noon - moon
- man - Nan
- mine - nine

2. Which one begins like "not?"
- nap - map
- met - net
- mail - nail
- night - might

3. Which one ends like "room?"
- one - come
- gum - gun
- hem - hen
- dream - Drere

4. Which one ends like "can?"
- seen - seem
- am - an
- them - then
- boon - boom
5. Which one ends like "long?"

- sun - sung
- bang - ban
- ran - rang
- bing - bin

B. Have the children think of words containing this sound. Write them on the board and then have the children use each one in a sentence. Have them prolong the nasal sounds.

III. Articulation

Have the following poem written on the board. Have the children read it in unison.

What's That Ringing?

Who's that ringing at the front door bell?

Miau! Miau! Miau!

I'm a little black cat and I'm not very well!

Miau! Miau! Miau!

Then put your nose in this bowl of mutton fat,

Miau! Miau! Miau!

For that's the way to cure a little pussy cat!

Miau! Miau! Miau!

IV. Correlation with other subjects

A. Language and Art - have the children make stick puppets. Use these puppets to dramatize the story, "How Millie Mosquito Learned to Hum." ¹

B. Spelling - the following words can be used.

sing - non - nan - kitten - thing - bang

C. Music - The song "Sing of Summer"\(^1\) contains such words as now, time, singing, and summer. The children should also hum the song. This helps to develop nasal resonance.

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I. Music


1. "Our Family" pp. 32-3
2. "Marching Soldiers" p. 143
3. "The Chimes" p. 57
4. "One, Two Three" p. 81

II. Poetry


2. "Three Little Kittens" p. 211
3. "Helinda Likes to Moo" p. 212
4. "How Millie Mosquito Learned to Hum" p. 217-220


1. "Neighborly" p. 2
2. "The Cupboard" p. 15
3. "Mother Goose Rhyme" p. 170

III. Stories


1. "Long-Tail" p. 78
2. "Little Bear and the Honey" p. 138
3. "City Mouse and Country House" p. 258

1. "Mags" p. 41
2. "The Kitten That Worked" p. 81
3. "Jay's Pumpkin" p. 194

MATERIALS TO BE USED IN TEACHING NASAL m

I. Music


1. "Fairy Songs" p. 10
2. "Autumn Leaves" p. 12
3. "Song of Greeting" p. 41
4. "Lincoln" p. 118


1. "Sunrise Dance" p. 39
2. "No, No, Mr. Bear" p. 75
3. "Tiny Snowflakes" p. 113
4. "The Streamliner" p. 141

II. Poetry


1. "Sewing Machine" p. 213
2. "Little Mosquito's Song" p. 214

1. "Bingo Has an Enemy" p. 67
2. "Mother Goose Rhyme" p. 170

III. Stories


1. "Finding a Pet" p. 103
2. "The Biggest Apple" p. 192
3. "A Wonderful Name" p. 131


1. "Stop and Go" p. 75
2. "Home Wanted" p. 86
3. "A Home in the Wild Woods" p. 228

MATERIALS TO BE USED IN TEACHING NASAL /ŋ/

I. **Music**


1. "When Things Go Wrong" p. 79
2. "The Street Organ" p. 95
3. "Swinging Along" p. 135
4. "Fairy Voices" pp. 140-141


1. "Grandfather's Clock" p. 24
2. "Tommy Stout" pp. 62-63
3. "America" p. 184

II. Poetry


1. "Christmas Game" p. 216
2. "Adventure" p. 216


2. "The Monkeys" p. 129

III. Stories


1. "Long-Tail" p. 78
2. "Tommy's Spring Work" p. 214


1. "Patty Helps Herself" p. 11
2. "The First Woodpecker" p. 223
LESSON PLAN FOR SEMI-VOWEL 1

Teaching Procedure:

1. Begin with ͜ and then introduce ͇. For ͜ develop awareness of the lip procedure.
2. Develop auditory discrimination for all four semi-vowel sounds. Emphasize ability to discriminate ͅ and ͇ from ͜.

Objective:
To enable each child to produce the semi-vowel ͅ correctly and to be able to use it in all three positions.¹

Materials to be Used:

Procedure:
1. Introduction and Motivation
When the children start the social studies unit on the postman, ask them what he brings to their house. They will reply "letters." Tell them they are going to study the sound ͅ makes.

II. Auditory Discrimination
Develop discrimination between ͅ and the other three semi-vowels; ͜, ͇, and ͇.

¹ Wilbert Pronovost, op. cit., pp. 10-11.
A. Teacher reads lists of words and tells the children to raise their hands when they hear a word which doesn't begin with the l sound.

- little
- kiss
- yes
- yet
- lamb
- race
- lady
- lump
- let
- lamp
- lick
- red

B. Repeat the words and have the children say them after you, but put a finger on their lips when they hear one which doesn't begin with the l sound.

C. Have the children tell which one ends like bell.

- war - wall
- bar - ball
- bowl - bold

D. Have the children tell which word has l in the middle, as in "calling."

- trailer - traitor
- wooden - woolen
- dolls - dogs

E. Have the children give words containing this sound.

III. Articulation

A. Place in envelopes pictures of objects containing the l sound. The child then says: "Mr. Postman, please look in your bag and see if you have a letter, a letter for me." When the child opens his envelope, if he says the word correctly he may keep the picture.
B. Have the children watch each other while they are making the sound. They should observe that the lips are parted and the front edge of the tongue touches on the roof of the mouth just behind the upper front tooth.

C. If the child makes the sound correctly, a "postman" rings a bell. Have different children take turns being the "postman."

D. Have the children play the "Jungle Game." One child says, "I saw a lion in the jungle." The next child adds an animal, insect, bird, or any living thing to what the first child said. The third child must then repeat what has already been mentioned and add another one. This stimulates the child to listen and remember the words already mentioned.

IV. Carry-over to other subjects

A. Arithmetic - When playing the envelope game have a child sell stamps. The children will take turns buying different numbers of stamps. This will involve counting and making change.

B. Phonics - Have the children cut out words and pictures containing this sound and paste them in their phonics book.

C. Music - "The Postman" contains the words, letters, leaving, spelling, will, and postal.
MATERIALS FOR FUTURE LESSONS SEMI-VOWEL I

I. Music


1. "Clouds" p. 15
2. "Animal Friends" p. 64
3. "Indian Mother's Song" p. 104
4. "Lacy Clouds" p. 109

II. Poetry

Louise B. Scott and J. J. Thompson, Talking Time, St. Louis:

Webster Publishing Co., 1951.

1. "Doggie's Tongue" p. 105
2. "Clowns" p. 107
3. "Listening" p. 110


1. "The Balloon Man" p. 28
2. "Moon Song" p. 346
3. "O Dear Me" p. 353

III. Stories


1. "Here Comes Father" p. 21
2. "I Think I Will" p. 26
3. "Catching Tails" p. 121
William S. Gray and others, More Friends and Neighbors.


1. "A Big Surprise" p. 25
2. "The Squirrel's Policeman" p. 97
3. "A Home in the Wild Woods" p. 228

MATERIALS TO BE USED IN TEACHING SEMI-VOWEL w

I. Music

Mabelle Glenn and others, Tuning Up, Boston: Ginn and Co.
1936.

1. "Tick Tock" p. 72
2. "Chickadee" p. 100
3. "Sleepy Time" p. 104
4. "Willy, Willy, Will" p. 132


1. "Walking" p. 55
2. "Telling Time" p. 78
3. "A Candle" p. 92
4. "Curious Things" p. 118

II. Poetry

Louise B. Scott and J. J. Thompson, Talking Time, St. Louis:
Webster Publishing Co., 1951.


1. "Chanticleer" p. 114
2. "W's for Windows" p. 337
3. "Motor Cars" p. 150

II. Stories


1. "I Won't Forget" p. 219
2. "How Man Made a Friend" p. 242
3. "The Wonderful Porridge Pot" p. 253


1. "Bobby's New Shoes" p. 30
2. "Mrs. Goose Forgets" p. 109
3. "The Christmas Sled" p. 199

MATERIALS TO BE USED IN TEACHING SEMI-VOWEL Y

I. Music


1. "When Things Go Wrong" p. 79
2. "Tricks" p. 125
3. "Fairy Voices" p. 140
4. "My Birthday Party" p. 144

1. "The Cowboy" p. 110
2. "My Kitty" p. 156
3. "The Little Bird's Ball" p. 168-9
4. "The Grocery Man" p. 175

II. Poetry


1. "My Puppy" p. 181
2. "New Year" p. 182
3. "Is the Sky Yellow?" p. 183


1. "This Happy Day" p. 337
2. "Mother Goose Rhyme" p. 353
3. "Meeting the Easter Bunny" p. 383

III. Stories


1. "New Friends" p. 55
2. "Billy Calf Runs Away" p. 92
3. "The Silly Little Rabbit" p. 262

1. "A Trick on Candy" p. 58
2. "Sleepy Sam" p. 70

**MATERIALS TO BE USED IN TEACHING SEMI-VOWEL r**

I. **Music**


1. "The Tea Party" p. 47
2. "The Parade" p. 70
3. "Long or Short" p. 75
4. "My Ship" p. 158


1. "The Merry-go-round" p. 97
2. "Rocking Chair" p. 105
3. "Roving" p. 127
4. "Our Rosebush" p. 180

II. **Poetry**


1. "Rooster" p. 87
2. "Rappety Rap" p. 89
3. "Mousie Town" p. 90

1. "Trot Along, Pony" p. 125
2. "Trains" p. 138
3. "Ferry Boats" p. 145

III. Stories


1. "Bunny Rabbit's Home" p. 153
2. "The Big Surprise" p. 187
3. "Johnny Cake" p. 248


1. "A Trick For Wags" p. 47
2. "Tom's Wish" p. 51
LESSON PLAN FOR UNVOICED FRICATIVE s

Teaching Procedure:

1. With the exception of s and z the standard procedure for all consonants may be used. Discrimination between s and f, and th and sh should be developed.
2. Following the auditory approach for s and z the sound should be used in all positions.¹

Objective:

1. To teach the unvoiced fricative s.
2. To enable the child to produce this sound correctly and use it in all three positions.

Materials to be used:


Procedure:

I. Introduction and motivation
   A. "Today we're going to read about a man named Zeke. Look at your books and tell me what he has in his hand. Yes, a saw. What do you suppose he is going to do? Let's read the story and see if you are right."
   B. Children read the story "Zeke and His Saw." It is about a handyman named Zeke who is going to build a

fence. He teaches a young boy, Tommy, how to saw wood correctly. Together they build the fence.

C. Next check the children's reading ability by asking the following questions:

1. What was Zeke going to make?
2. What did he need?
3. Why did he need sawhorses?
4. How did Tommy help Zeke?
5. What sound did Zeke make when he was sawing?
6. How long did it take to build the fence?

D. "Now let's go back and list on the board all the words in the story that have the same sound as the first letter in the word "saw."

- saw
- see
- across
- so
- just
- said
- soon
- fast
- horses
- sawhorses
- let's

II. Auditory Discrimination

A. Children listen while teacher says words beginning with the s sound. They are to close their eyes and raise their hands if they hear one which doesn't start with that sound.

- Sue
- at
- Santa
- said
- on
- with
- shell
- Zeke
- seed
- supper
- sat
- shake
B. Repeat the same directions, but raise hands if the word doesn't end with **s**.

- miss
- pass
- class
- bus
- moth
- gas
- buzz
- leaf
- six

C. Repeat the words again. Children say them after the teacher, but put their finger on their lips for those which don't contain the sound.

D. The teacher should observe carefully how the children are producing the **s**. The most common way is with the tongue on the gums with a slight opening between the tip of the tongue and the gums, the lips drawn back slightly, and the upper and lower front teeth touching lightly. Abnormalities of teeth or mouth structure may require changes in this procedure. The **ts** technique is recommended by Dr. Pronovost for correction.\(^1\) The tongue position for **t** helps in establishing the correct position for **s**. Practice words ending in **ts**.

Examples:
- hats
- sits
- bats
- hits
- cats
- boats
- goats
- puts

III. Articulation

A. "Now we're going to play some games and practice using the sound we've learned. Let's play the "I See Game." One child will say "I see a sweater" or anything

\(^1\) Wilbert Pronovost, *op. cit.*, p. 10-11.
else in the classroom with the s sound. We'll have two teams and let's see which team sees the most things.

B. Make ice-cream cones from cardboard. Attach different colored construction paper to indicate the kind it is. A child is the storeman. The other children take turns saying:

"May I have an ice-cream cone please?"

Storeman: "What flavor would you like?"

Child: "I would like some .... ice cream."

IV. Correlation with other subjects.

A. Art - Have the children draw and color pictures of persons, objects, or places containing the s sound.

B. Language - Have the children tell stories using the words:

Sally - sister - sails - visits

D. Music - Have the children sing the song, "Eeney, Weeney, Spider\(^1\) and dramatize the words. The s words in this are:

eency - weency - spider - spout - sun

\(^1\) Louise J. Scott and J. J. Thompson, op. cit., p. 54.
MATERIALS FOR FUTURE LESSONS - UNVOICED FRICATIVE s

I. Music


1. "A Valentine" p. 116
2. "Noisy March" p. 120
4. "The Village Square" p. 131

II. Poetry


1. "This Is the Gate the Steam Comes Through" p. 49
2. "My Family" p. 51


1. "The Hippopotamus" p. 130
2. "The Seals" p. 131
3. "Windy Wash Day" p. 311
4. "This Is Halloween" p. 360

III. Stories


1. "John Uses His Head" p. 65
2. "The Little Rooster and the Sun" p. 126
3. "Fooling the Cats" p. 237

1. "How Skip Found Joe" p. 92
2. "Holly Plays a Joke" p. 165
3. "The Errand Girl" p. 178

MATERIALS FOR TEACHING THE UNVOICED FRICATIVE $ AND THE VOICED FRICATIVE $.

I. MUSIC

Hannelle Glenn and others, Tuning Up, Boston: Ginn and Co., 1936.

1. "Fairy Fiddles" p. 15
2. "Clocks" p. 109
3. "A Valentine" p. 115
4. "My Fiddle" p. 121
5. "Fairy Voices" p. 140
6. "A Bird's Song" p. 162
7. "Morning Hymn" p. 170


1. "Night Time" p. 108
2. "Our Flag" p. 147
3. "Robinson Crusoe" p. 149
4. "The River" p. 183
II. Poetry


1. "Little Jack Pumpkin Face"  
   p. 118
2. "Green Fly"  
   p. 123
3. "Did You Ever"  
   p. 124


1. "My Donkey"  
   p. 227
2. "Very Lovely"  
   p. 319

III. Stories


1. "Over I Go"  
   p. 16
2. "A Fanny Telephone"  
   p. 60
3. "City House and Country House"  
   p. 258


1. "Fun on the Ice"  
   p. 16
2. "A Big Surprise"  
   p. 25
3. "The Man Who Kept House"  
   p. 210
MATERIALS FOR TEACHING UNVOICED FRICATIVE th
AND VOICED FRICATIVE th

I. Music


1. "Playmates" p. 17
2. "Bright Carpets" p. 37
3. "Weather" p. 46
4. "Thanksgiving" p. 51
5. "Long or Short" p. 75


1. "Thanksgiving Day" p. 52
2. "Thanking God" p. 53

II. Poetry


1. "Gray Goose" p. 70
2. "The Song of the Cricket" p. 71
3. "Thickery, Thackery, Thumb" p. 74
4. "Fire Engine" p. 84


1. "Mice" p. 89
2. "The Elephant" p. 128
3. "Some Fishy Nonsense" p. 230
III. Stories


1. "A Funky Telephone" p. 60
2. "Long-Tail" p. 78
3. "A Duck and His Quack" p. 82


1. "Sleepy Sam" p. 70
2. "The Little Engine" p. 133
3. "The Christmas Sled" p. 199

**MATERIALS FOR TEACHING UNVOICED FRICATIVE sh**

I. Music


1. "Mary Contrary" p. 22
2. "Singing" p. 49
3. "Sh!!" p. 77


1. "George Washington" p. 119
2. "Schoolroom Helpers" p. 128
3. "The Raindrops" p. 139
II. Poetry


1. "Fishing" p. 130
2. "My Men" p. 131


1. "SH" p. 3
2. "Bedtime" p. 209
3. "Goloshes" p. 318

III. Stories


1. "A Pie for Billy Goat" p. 142
2. "Little Bear's Wish" p. 158
3. "The Big Shovel" p. 225


1. "Dobby's New Shoes" p. 30
2. "Home Wanted" p. 86
3. "Why the Bear Has a Short Tail" p. 206
I. Music

- Labelle Glenn and others, Tuning Up, Boston: Ginn and Co.
  1936.
  1. "We'll Get Up and Bake Some Pies" p. 86
  2. "Animal Crackers" p. 92
  3. "The Spinning Mice" p. 98
  4. "Coasting" p. 114

  2. "Lazy Clouds" p. 109
  3. "Waltz Song" p. 133

II. Poetry

  1. "Honey Bee" p. 63
  2. "Buzzy" p. 65

  1. "Up in the Air" p. 140
  2. "My Zipper Suit" p. 166

III. Stories

1. "The Good-by Party" p. 72
2. "A Duck and His Quack" p. 82
3. "Tommy's Spring Work" p. 214

William S. Gray and others, More Friends and Neighbors.
1. "Everything There Is" p. 115
2. "The Easter Rabbit" p. 139

MATERIALS FOR TEACHING UNVOICED FRICATIVE CH

I. Music
Mabelle Glenn and others, Tuning Up, Boston: Ginn and Co., 1936.
1. "One, Two, Three" p. 25
2. "Bouncing Ball" p. 58-9
3. "Chickadee" p. 100
4. "Loving Care" p. 119

1. "My Dog and I" p. 58
2. "Chicken Talk" p. 126
3. "Stretching" p. 127

II. Poetry
1. "The Surprise" p. 143

III. Stories


1. "Pet Can Do It Better" p. 87
2. "Who Is Calling" p. 116
3. "Catching Tails" p. 121


1. "The Squirrel's Policeman" p. 97
2. "The Birthday Present" p. 183

MATERIALS FOR TEACHING THE VOICED FRICATIVE /j/

I. Music


2. "Jack and Jill" p. 76
3. "My Birthday Party" p. 114


1. "Jump Jim Crow" p. 9
2. "Jack and Jill" p. 49
II. Poetry


1. "Two Blackbirds"  p. 151
2. "Jee Jee"  p. 149
3. "Jiggety Jig"  p. 149


1. "The Ordinary Dog"  p. 65
2. "Jack Be Nimble"  p. 173
3. "Jump, Jump, Jump"  p. 174

III. Stories


1. "A Funny Telephone"  p. 60
2. "Bobby's New Friends"  p. 183


1. "A trick on Sandy"  p. 58
2. "Stop and Go"  p. 75
MATERIALS TO BE USED IN TEACHING UNVOICED FRICATIVE h

I. Music

Havelle Glenn and others, Tuning Up, Boston: Ginn and Co. 1936.

1. "The Echo" p. 11
2. "Take Care" p. 103
3. "Sing High, Sing Low" p. 113
4. "Lincoln" p. 118
5. "Hoo-oo!" p. 122


1. "Sing a Song" p. 7
2. "Telling Time" p. 78
3. "O Come Little Children" p. 86-9

II. Poetry


1. "Huff! Puff!" p. 197
2. "Laugh With Me" p. 198


1. "The Snow-Bird" p. 85
2. "The House of the Mouse" p. 90
III. Stories


1. "Mrs. Hill's Birthday"  p. 37
2. "A New Game"  p. 43
3. "How Joe Helped"  p. 49


1. "Fun in the Snow"  p. 20
2. "Tom's Wish"  p. 51
3. "The Three Billy Goats Gruff"  p. 218

MATERIALS FOR TEACHING UNVOICED FRICATIVE \( \text{wh} \)

I. Music


1. "Across the Ocean"  p. 23
2. "Blow Wind Blow"  p. 95
3. "Pussy Willow"  p. 131


1. "A Riddle"  p. 31
2. "Questions"  p. 176
II. Poetry


1. "The Pin Wheel Sound" p. 200
2. "Ten Little Candles" p. 201


1. "The Chickens" p. 112
2. "The Little Whistler" p. 200
3. "The Little Kittens" p. 216

III. Stories


1. "The Candy Tree" p. 149
2. "Zeke and His Saw" p. 178
3. "The Big Shovel" p. 225


1. "Aunt Susan's Clock" p. 172
3. "The First Woodpecker" p. 223
Objectives:

1. To both teach and review the days of the week for children who are unsure of them.
2. To help the children develop poise and self-confidence.
3. To help the children enjoy and appreciate poetry.
4. To make the poem more meaningful by varying the duration and volume of the words.

Materials to Be Used:

Poem - "This Is the Way We Wash Our Clothes,"

Procedure:

A. This poem was used because it provides well-motivated material for teaching the days of the week. In addition to this, since it is said in unison, it helps the children to overcome any self-consciousness.

B. Have the poem written on the board.

C. Teacher says the poem to the class while they look at the board.

"This Is the Way We Wash Our Clothes"
This is the way we wash our clothes,
Wash our clothes, wash our clothes,
This is the way we wash our clothes
So early Monday morning.
This is the way we iron our clothes,
Iron our clothes, iron our clothes.
This is the way we iron our clothes
So early Tuesday morning.

This is the way we mend our shoes,
Mend our shoes, mend our shoes.
This is the way we mend our shoes
So early Wednesday morning.

This is the way we sweep the house,
Sweep the house, sweep the house,
This is the way we sweep the house
So early Thursday morning.

This is the way we stir a cake,
Stir a cake, stir a cake.
This is the way we stir a cake
So early Saturday morning.

D. Teacher asks:
"Who can tell me what were the names of the days of
the week I said? Who can tell me which ones I left out?

E. Have the children read the poem through in unison.
Ask them what words tell what they did on each of the
days. Have them tell what they can do with their
hands to show what they did on each day."
F. Discuss with the children how they can change their voices to show how they feel when they're doing the different things mentioned in the poem. For example, on the word "stir" explain to the children that it is difficult to mix a cake. Therefore, they would prolong that word. Tell them to make their voices and hands do exactly what the words say to do.

G. Practice saying in unison and pantomining just the phrases:

"mend our shoes"
"sweep the house"
"stir a cake"
"iron our clothes"
"wash our clothes"

H. Have the entire class say the poem in unison, especially emphasizing the days of the week. This activity should motivate the children to learn the days of the week as well as increasing their pose and self-confidence at the same time through choral speaking.
MATERIALS TO BE USED FOR FUTURE CHORAL SPEAKING LESSONS

   1. "The Naughty Boy" p. 135

II. Hilda Adams and Anne Croasdell, A Poetry Speaking Anthology
    1. "I Saw A Ship A-Sailing" p. 28
    2. "Three Mice" p. 32
    4. "Five Sisters" p. 41
    5. "Robinson Crusoe" p. 43

    1. "Three Little Kittens" p. 211
    2. "Easter Rabbits" p. 230
    4. "Here's a Little Wash Bench" p. 232

    1. "The Scissor Man" p. 23
    2. "Whooppee Ti Yi Ya, Git Along Little Dogies" p. 40
    3. "The Extraordinary Dog" p. 64
    4. "Cat" p. 78
    5. "Good Morning" p. 107
SAMPLE LESSON PLAN FOR DEVELOPING VOCAL BASE

Objective:

To develop in the children an awareness of producing voice while the throat is relaxed.

Materials:


Procedure:

1. A. To help develop bodily relaxation the children will play the following game. "Policeman"
   1. At a given signal (whistle) all run to report at headquarters.
   2. Go to posts of duty. Traffic squad, patrolmen, pedestrians.

5. Mounted police - Catch horse running away.

6. March back to headquarters.

7. Salute police captain as you pass him on street.

One child is elected to represent the captain.

D. Teacher then asks what are some of the things the policeman says when directing traffic. Possible answers are:

"Go"

"Stop"

"Be Careful"

"Look Out"

C. Individual children take turns being the traffic officer and giving directions. Have them use their arms in giving directions. Discuss with them how their throats and the rest of their body should feel relaxed. This exercise is also an opportunity to observe how well the other children listen and follow the directions given.

D. Call attention to the fact that there is a difference in the feeling in the throat when saying two different phrases such as "Look Out" and "Go Slowly." "Look Out" indicates fright or tenseness and there will be a feeling of tightness in the throat. "Go slowly" is said more slowly and there is a more relaxed feeling in the throat. Practice saying different phrases so that
the children can become more aware of the difference in feeling. Some phrases to be used are:

"Look out"          "Go slowly"
"Stop"             "Go"
"Come here"        "Be careful"

II. Children sing the following songs:
A. "Careless Jackie"
B. "The Traffic Officer"

III. Read "Dobby's New Shoes." Discuss with the children what the policeman did to help Bobby. Remind the children to keep the relaxed feeling in their throats while they're speaking.

Pick out different phrases in the story such as, "I'll be late for school," "if I don't hurry," or "right after lunch." Have children say them and tell whether or not they had a tight feeling in their throat.

IV. Have a class discussion about how they can help to avoid accidents. Remind the children to keep their throats relaxed when speaking. Let the children give safety slogans. Teacher lists these on the board and the children are given an opportunity to say them.

V. Have the children draw either a poster with a safety slogan on it or a poster showing some sort of an accident. Have the children come to the front of the room and tell about their drawing. This will increase
their confidence in speaking before a group.

VI. Let the children compose a simple safety play which can be put on for the other grades. If the children are hesitant about performing before others, allow them to use puppets but remind them that they must keep their throats relaxed even though they are "someone else." This exercise will help to increase the children's poise and self-confidence.

MATERIAL FOR FUTURE LESSONS FOR DEVELOPING VOCAL EASE


1. "This Is the House Where Jack Lived" p. 58
2. "Fuzzy Wuzzy" p. 66
3. "Birthday Gifts" p. 73
4. "Lucy Lost Her Locket" p. 108
5. "Jiggety Jig" p. 149
6. "The Picnic" p. 204
8. "Squirrels in a Tree" p. 226


1. "A Duck and His Quack" p. 111
2. "Who Can Fool a Goat?" p. 133
3. "Little Rooster and the Sun" p. 148
4. "A Pie for Billy Goat" p. 158
5. "The Silly Little Rabbit" p. 234


1. "Tom's Wish" p. 51
2. "Little Mouse Dances" p. 127
3. "The Errand Girl" p. 178
5. "The Christmas Sled" p. 199
Objective:

To show the children how to use volume appropriate for a particular situation and still maintain vocal ease.

Materials:


Procedure:

1. "Today we're going to pretend we are trains. How many have ever been on a train? How does it sound when it first starts? What happens when the train goes faster? We are going to say a poem together and make our voices sound just like a train."

Children say the following poem together.

Choo Choo Train

1st child: Listen to the choo choo train,
All: "ch, ch, ch, ch, ch,"

2nd child: Go down the track and back again,
All: "ch, ch, ch, ch, ch,"

3rd child: Sometimes fast, sometimes slow,
All: "ch, ch, ch, ch, ch,"
It takes you where you want to go,
"ch, ch, ch, ch, ch."
Now it's chugging up a hill!
"ch, ch, ch, ch, ch,"
Now it's stopping, Whoa Bill,
"ch, ch, ch, ch, ch, (softer)
ch, ch, ch, ch, ch, (softer still)

II. A. "It was easy for us to make the train sound because we've all seen trains. Many, many years ago, however, we didn't have trains or automobiles in our country. It wasn't until long after the first white men came here that these things were built. Does anyone know the name of the man who found our country? Today we're going to learn a song about that man and how he discovered America."

B. Teach the rote song "Columbus."
1. All the children sing the song together.
2. Write the words on the board:
   "Yo- ho, yo-ho!
   Yo- ho, my lads, yo-ho!
   Have the children sing them loudly as happy sailors would.
3. Have them sing it as the sailors would when angry, or frightened.
4. Vary the song by having individual children sing the parts of Columbus and the sailors.

III. "Now we see how our country has changed since Columbus
first landed. Who can think of some things that weren't here then?
Some answers might include:
airplane    train    submarine
jet    automobile    helicopter
Let the children imitate the sounds made by these things.

IV. "How we see how much noisier it is in this country than when Columbus first came. We know now why when we are out on the street we must sometimes speak more loudly to be heard. What would happen if the policeman didn't speak up when he is giving directions? Let's think of what a policeman must do and say if he discovers a fire."
Children work together to compose a short dramatization. An example might be the following:
Woman: Help! Help! Fire!
Policeman: Don't be frightened! I'll help you.
Woman: Oh, what shall I do?
Policeman: (raises voice to be heard above crackling of flames) Stay where you are!
Fireman: We will help you. Do what we say. Ready. Jump!
Woman: Here I come!
Policeman: Don't be frightened now, you are safe.
Woman: Thank you so much for saving me!
MATERIAL FOR FUTURE LESSONS FOR DEVELOPING ADEQUATE VOLUME

   1. "The Magic Piano" p. 28
   2. "At the Circus" p. 39
   3. "Rag Man" p. 80
   4. "Woodcutter's Song" p. 144
   5. "Gingerbread Man" p. 150
   6. "Orchestra" p. 159
   7. "Black Beetle" p. 192

   1. "Quack" p. 119
   2. "Texas Trains and Trails" p. 136
   3. "A Sea-Song from the Shore" p. 146

   1. "Who Is Calling" p. 116
   2. "Catching Tails" p. 121
   3. "The Circus Parade" p. 163
   4. "The Wonderful Porridge Pot" p. 253

1. "Friends for a Farmer" p. 64
2. "Home Wanted" p. 86
3. "The Old Woman's New Hat" p. 121
4. "The Three Billy Goats Gruff" p. 218


1. "Happy BUILDERS" p. 19
2. "The Cuckoo Clock" p. 20
3. "The North Wind" p. 70
4. "The Cowboy" p. 110
SAMPLE LESSON: PLAN FOR DEVELOPING VARIATIONS OF RATE

Objective:

To make the children aware of the fact that a person's feelings and state of mind are indicated in his variations of rates of words and phrases. To help them vary their rate of words and phrases during speech.

Materials:


Procedure:

I. A. Approach:

In order for the children to be stimulated to give "action" or "feeling" words, display motivating pictures around the room. Ask the children how the person in the picture looks, or what he is doing. For example, a picture of a child running could be shown. A possible answer might be:

"He is running quickly because he is afraid of the dog." The words "running" and "quickly" would be examples of "fast" words.
B. Discuss with the words the difference between "slow" or "fast" words, "happy" or "sad" words. Have them understand that a word can be made "fast" or "slow" according to its meaning.

C. Let them select fast and slow words from their readers. The following words can be found in the Scott, Foresman Series.

<table>
<thead>
<tr>
<th>Fast</th>
<th>Slow</th>
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<tbody>
<tr>
<td>flew</td>
<td>saved</td>
</tr>
<tr>
<td>catch</td>
<td>stood</td>
</tr>
<tr>
<td>blew</td>
<td>waddled</td>
</tr>
<tr>
<td>hurried</td>
<td>grew</td>
</tr>
<tr>
<td>shook</td>
<td>churn</td>
</tr>
<tr>
<td>quick</td>
<td>build</td>
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</table>

D. List the words on the board. Have the children use them in sentences, slowly and quickly according to meaning. They may also dramatize the words which would further clarify them as "slow" or "fast" words.

II. In order to relax the children and give them an opportunity to "feel" slow and fast words play "The Motorcycle" game.

1. Pump up tires. Start slowly and increase the speed gradually.

2. Push motorcycle and jump on. Facing seat, with one hand on seat and one on desk, as if grasping handles run in place. Jump through and sit on seat with feet out in front facing side of room.
3. Sitting, pump up and down with feet to start motorcycle.

4. Go for a ride. Run, steering the machine.

III. Phrasing

A. Phrasing is important in that meaning is expressed not only by the proper location of phrasal pauses but by prolonging or speaking rapidly words in the phrase. Have the children choose "fast" or "slow" phrases from the story, "The Birthday Present."

The following phrases could be used:

**Fast**  **Slow**
falling from branch to branch  a warm, lazy day
bees were buzzing  riding on sleepy Sam
All of a sudden  everybody waits for things
I ran off the road  while Tom was drinking
Keep moving! Keep moving!  he stopped again

B. Have the children read the phrases with the proper variations in rate in order to convey the meaning.

C. Select children to dramatize the story, "The Birthday Present." Let the audience decide which child varied his rate the best so that the feelings of the characters were conveyed to the listeners.
MATERIAL FOR FUTURE LESSONS FOR DEVELOPING VARIATIONS OF RATE

   1. "Scarecrow" p. 22
   2. "Zip, Zip, Zip" p. 64
   3. "Hurry, Hurry" p. 94
   4. "Barnyard Game" p. 173
   5. "Go! Go! Go!" p. 176

   1. "What Is It?" p. 94
   2. "The Little Fox" p. 102
   3. "Check" p. 342

   1. "Catching Tails" p. 121
   2. "Bunny Rabbit's Home" p. 153
   3. "The Circus Parade" p. 163
   4. "Tommy's Spring Work" p. 214

   1. "How Skip Found Joe" p. 92
   2. "Mrs. Goose Forgets" p. 109
   3. "Everything There Is" p. 115
   4. "The First Woodpecker" p. 223

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<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Page</th>
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<tr>
<td>1.</td>
<td>&quot;Running&quot;</td>
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<td>2.</td>
<td>&quot;A Song Story&quot;</td>
<td>71</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;Rowing&quot;</td>
<td>127</td>
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<tr>
<td>4.</td>
<td>&quot;The Streamliner&quot;</td>
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<td>5.</td>
<td>&quot;Our Airplane&quot;</td>
<td>144</td>
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SAMPLE LESSON PLAN FOR VARIETY OF PITCH

Objective:
To help the children become aware of pitch differences in voice. To help them raise and lower the pitch of their voices in order to convey meaning.

Materials:
3. Word Game

Procedure:
I. A. Today we're going to learn a new song. Let's listen very carefully while I sing about a swing. Close your eyes and pretend you're on a swing."

Teach the following rote song:

"My Swing"

1. My swing, 0 my swing on the apple bough
2. My swing, 0 my swing on the apple bough
Carry me high to the blossoms now;
Carry me low thro' the grass-es now;

Carry me high as the flight of a bee,
Carry me low as the brook run-ning free

My swing, O my swing in the ap-ple tree.
My swing, O my swing in the ap-ple tree.

B. Teacher then asks:
1. "On what words is our voice high?"
2. "On what words is our voice low:

Next tell the children that they should remember to make
their voices go both high and low when they are speaking,
just as they do when singing.
II. Teacher then tells the children that they are going to say a poem about a little mouse. First, they must listen carefully and be able to tell which words are said softly, and which loudly. Discuss with the children why the word "cried" should be said loudly, and why it means more if it is said that way.

The words underlined once are said softly, those twice, loudly.

"Mousie Brown"

*Little mousie brown,*

He ran up the candlestick
To eat some yellow tallow,
And he could not get down.

He cried, "Ma-ma, ma-ma, ma-ma,
But mama was in town;
And so he rolled up in a ball,
And rolley, rolley, rolley, rolled,
And rolley, rolley, rolley, rolled,
And rolled himself right down.

III. Teacher asks the children if they can tell her when their voices should be high or low. Some of the expected answers are:
A. "When we ask a question our voices are high."
B. "When we are excited our voices are high."
C. "When we come to a period our voices are low."
D. "When we are sad our voices are low."

Teacher can then call their attention to the fact that some words because of their meaning are either high or low. For example:

<table>
<thead>
<tr>
<th>high</th>
<th>low</th>
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<tbody>
<tr>
<td>up</td>
<td>under</td>
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<tr>
<td>tall</td>
<td>small</td>
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<tr>
<td>reach</td>
<td>deep</td>
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Next tell the children that they are going to play a game. Divide the class into two teams. Each child is given a slip of paper with a phrase on it. The child must read the phrase using the correct pitch. The winning team receives prizes. Examples of phrases to be used are:

- in the hole under the chair
- fly away up on the table
- high in the sky below the line
- big as a horse quiet as a mouse

MATERIALS FOR FUTURE LESSONS FOR DEVELOPING VARIATIONS IN PITCH

2. "See-Saw" p. 52
3. "Six Little Mice" p. 55
3. "Timmy Teakettle"  p. 59
4. "Choo Choo Train"  p. 142
5. "The Frogs"  p. 178

1. "Puppy and I"  p. 66
2. "Good Morning"  p. 107
3. "Texas Trains and Trails"  p. 136
4. "The Swing"  p. 196
5. "Hiding"  p. 204

1. "I Think I Will"  p. 26
2. "How Joe Helped"  p. 149
3. "Little Bear's Wish"  p. 158
4. "The Silly Little Rabbit"  p. 262

1. "Friends for a Farmer"  p. 63
2. "Jay's Pumpkin"  p. 194
3. "Why the Bear Has a Short Tail"  p. 206

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<td>4</td>
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<td>p. 121</td>
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<tr>
<td>5</td>
<td>&quot;Song of the Shell&quot;</td>
<td>p. 157</td>
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CHAPTER IV

SUMMARY

The value of integrating speech training with the other curricular subjects has been established. I have constructed a series of sample lesson plans on voice and articulation to be used at a second grade level showing how this integration can be accomplished. At the beginning of each lesson can be found the directions for teaching the individual sounds. Reference materials have been provided to be used when teaching future lessons. The lessons are based on the following sounds:

1. unvoiced plosive p
2. voiced nasals m - n - ng
3. semi-vowel l

Lessons have also been provided for:

1. choral speaking
2. developing vocal ease
3. developing adequate volume
4. developing variations of rate
5. developing variations of pitch

This course of study could be used with control groups. After a year's work, with testing before and after its use, its value could be ascertained. Any necessary improvements could then be made.
BIBLIOGRAPHY

Teachers' References:


Articles:


Theses:


Children's References:


