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An analysis of the effectiveness of a voice improvement program in a third grade class.

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Thesis

AN ANALYSIS OF THE EFFECTIVENESS OF A VOICE
IMPROVEMENT PROGRAM IN A THIRD GRADE CLASS

Submitted by

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(B.S. Ed., Bridgewater Teachers College, 1942)

In Partial Fulfillment of Requirements for
the Degree of Master of Education

1952

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CHAPTER I

STATEMENT OF THE PROBLEM

Purpose of the Study.—The skills involved in elementary voice work should result in an early establishment of economical voice usage.¹ During its natural period of development, a child's voice should be trained to fluency and correctness.² The child comes into the classroom using the speech he hears influenced in many cases by habits of carelessness, slovenliness, and misuse of the vocal mechanism. When such habits are formed at an impressionable period in a child's development, they become deeply imbedded and hard to eradicate when a later attempt at voice training is made. It is more difficult to break down old habit patterns which have become firmly implanted through years of conditioning, than it is to establish new response in its place.³

"Speech is best learned and taught if there is a complete awareness of its values and meanings."⁴ The child, subject to such teaching, is able to use his speech tools intelligently.

Therefore, a planned program for voice instruction, based upon Elizabeth Nestor's "A Course of Study for Improving Voice and Articulation of Children in the Primary Grades of Medford, Massachusetts" which utilizes and broadens the vocal experiences of children within the normal school routine, was

¹ Letitia Raubicheck, How to Teach Good Speech in the Elementary School, New York: Noble and Noble, 1937, p. 78.

² Charles Van Riper, Speech Correction Principles and Methods, New York: Prentice-Hall, 1947, p. 85.

³ Virgil Anderson, Training the Speaking Voice, New York: Oxford University Press, 1942, p. 5.

⁴ Carrie Rasmussen, Speech Methods in Elementary Schools, New York: The Ronald Press Company, 1949, p. 72.

selected for an experimental study.¹ It was decided to evaluate or compare the growth in effective vocal use between two groups of third grade children. One group was given training in effective voice usage while the other was allowed to continue along traditional lines.

Justification.--The classroom teacher should not take for granted that the child's speech is at its best, but should insist upon the need for good speech in all class and school situations. Every class becomes a speech class, and every teacher can be a speech teacher.²

The course of study being used does not add an extra subject to the curriculum, but integrates voice training with the regular classroom procedures in reading, language, social studies, physical education, and music.

Speech is regarded as an important communicative skill and is valuable for its contribution to efficient reading and learning. It aids most significantly in personal and social adjustment.³

"The voice gives life and substance to words. The beauty of tone in the spoken word awakens the same consciousness in the hearer that music does. We reveal our exact meanings to others if we know how to control and use our voices."⁴

A pleasant and well modulated voice is possible for a child who has no physical defect, but it is true that in our environment "a beautiful voice is a much greater rarity than a beautiful face." If we desire that our children have effective voices, we must train them to offset those factors in our environment which bring about tense, high pitched, nasal, unmodulated voices which antagonize rather than persuade.⁵

¹ Elizabeth Nestor, "A Course of Study for Improving Voice and Articulation of Children in the Primary Grades of Medford, Massachusetts," (Unpublished Service Paper, Boston University, 1951) pp. 130-170.

² Charlotte Wells, "Speech in the Full School Program," *Elementary English*, March, 1951, pp. 201-204.

³ Dorothea Fry, "Experiences in Speaking," *Elementary English*, April, 1951, pp. 120-129.

⁴ Carrie Rasmussen, *op. cit.*, p. 72.

⁵ Letitia Raubicheck, *op. cit.*, p. 78.

"Inadequate voices can be trained and changed greatly."¹ With that statement in mind, the writer wishes to determine to what degree the two classes will differ in growth.

Since few elementary school systems in New England have a developmental speech program,² there have been little or no opportunities to test the effectiveness of a voice program. This need for a developmental program was brought out in Miss Nestor's service paper,³ and was, in part, responsible for the program of study which she has developed.

Guiding Principles for Improving Voice

- I. Voice refers to the volume, pitch and quality of an individual's speech.
- II. Effective and economical use of the voice must be based on proper use of the physical mechanism. The teacher should understand, however, not only the part played by each of the vocal organs but also the inter-relation between physical and emotional states and their resulting effect upon the voice mechanism.
- III. Effective voice usage involves:
 - A. The ability to use adequate volume so that the child can be easily heard.
 - B. The ability to use a pitch level which is appropriate for the age and sex of the child.
 - C. The ability to use a pleasing voice quality.
 - D. The ability to use rate, phrasing and duration of tone to be understood easily.
 - E. The ability to express meaning through variations of pitch, volume and duration of tones.⁴

Procedure for Teaching Vocal Ease

- I. Effective voice production requires relaxation of the throat muscles. Vocal ease provides the basis for an appropriate pitch level and pleasing voice quality.

¹ Carrie Rasmussen, op. cit., p. 72.

² Campbell and others, "Survey of Services for Speech and Hearing in New England," (Unpublished Master's Thesis, Boston University, 1950) pp. 85-86.

³ Elizabeth Nestor, op. cit., p. 11.

⁴ "Skills and Instruction in Speech Work" -- Tenth Conference on Elementary Education -- Boston University, July 1949, p. 5. (Revised, September, 1951.)

II. Steps in developing vocal ease:

- A. The development of poise and self-confidence, which can occur concurrently throughout the speech improvement program.
- B. The development of bodily relaxation exercises of the type used in physical education.
- C. The development of¹ an awareness of producing voice while throat is relaxed.

¹ Ibid., p. 5.

CHAPTER II

REVIEW OF RESEARCH

There have been few experimental studies in speech training, and even fewer studies exclusively involving voice training. McWilliams has shown that the articulation of kindergarten children, who have been subjected to a series of speech improvement activities, improved significantly more than a matched group who were not exposed to speech improvement activities.¹

A study by Jones involving speech training was made to attempt to discover what effect, if any, speech training might have upon the silent reading achievement of third grade pupils. The study is based upon the theory of the sequential development of language as promoted by Dr. Emmett Betts, authority in reading instruction at the University of Pennsylvania. Various authors have agreed that reading achievement is dependent upon proficiency in spoken language.

Sixty-one pairs of third grade pupils in Santa Ana (California) City Schools were matched individually for chronological age, mental age, silent reading achievement, sex, and teacher. All pupils included in the study were normal in vision, auditory acuity and speech.

The members of the experimental group were taken from their regular classrooms for a series of thirty-six speech improvement lessons, each one-half hour in length, while the control group remained in the classroom. Schedules were arranged so that members of each pair received the same instruction in reading and speech within the classroom.

Before speech lessons were given all pupils of both groups were given Gates Advanced Primary Reading Test, Form 3. The training consisted of

¹ Betty Jane McWilliams, "The Effect of Speech Improvement Activities Upon Consonant Articulation in Kindergarten Children" (Master's Thesis, University of Pittsburgh, 1951).

exercises for relaxation, articulation drills, games and drills for the improvement of auditory sensitivity, and such activities as choral speaking, speech games, and dramatization of stories and poems. At the end of the study, all pupils were retested with Form 1 of the Gates Advanced Reading Test.

Analysis of data indicated that

1. Speech training does have a positive effect upon the silent reading achievement of third grade pupils. The difference in the means of the two groups in silent reading achievement had a ratio of 2.82 which is significant beyond the 1% level.

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

3. The results of the study offer additional support to those authorities in reading who say that reading proficiency is based upon oral-aural language abilities.

Fundamental to a well-balanced speech curriculum are instruction in attentive listening, methods of observation, and techniques of self-expression. Conscientious teachers of speech in lower grades teach important reading skills.¹

A study by Hahn analyzed the spontaneous speech of first grade children in audience situations. A wire recorder was used hidden from the children. First, in an audience situation, the child told of a personal experience. In a second situation, the child was alone with the teacher and asked to tell a story of a picture. Responses in both situations were analyzed and vocal usage facts of the study were presented.

The mean rate of 130 words per minute corresponded to the adult rate. Most of the children talked at a rapid rate. Phrasing was studied.

¹ Morris Val Jones, "The Effect of Speech Training on Third Grade Silent Reading Achievement" (Doctor's Thesis, Stanford University, 1950).

Responses of children were judged as displaying good, adequate, or poor phrasing. Fifty-six per cent of the children used phrasing broken enough to call attention to itself. Only fifteen per cent of the responses were well phrased. As for pitch changes for expression of meaning, only one fourth of the children used very wide intonation thought to be typical of children's speech. The percentage of children using narrow pitch change or near monotonous was very large -- thirty-seven per cent. Twenty-five per cent of the children spoke with inadequate loudness. One third of the class had vocal defects of excessively high pitch and poor breathing habits.¹

Black reported on programs of research with respect to voice communication of air force bomber crews conducted during the war. A hidden recorder was placed in the plane and voices giving and receiving orders were recorded. It was decided to find out what factors of voice contributed to intelligibility, and how unintelligible voices could be made more understandable. It was found that rate and loudness made speech understandable while pitch and quality added elements of pleasantness. Men were given series of exercises using special Bell telephone equipment. It was noted that a more significant improvement took place among the men who were rated better at the outset than the others.²

In the study by Knower and Emerson, the recording of a short sample of oral reading was used in providing an index of achievement in voice usage. Two groups of experimental students and two groups of control students participated. An intensive six weeks period of instruction in voice usage as a unit in a general speech course was given the experimental groups. A detailed analysis of each student's voice was made. He was given criticism

¹ Elise Hahn, "The Speech of First Grade Children in Audience Situations," *Elementary English* 25:39-46 January 1948.

² John Black, "Implication for General Speech Education of War Time Research on Voice and Articulation," *National Association of Secondary School Principals, Bul.* 32: 108-17 January 1948.

and guidance in his practice of voice drills and voice usage in oral reading. The study indicated that voice improvement of far greater significance may be expected from a unit of concentrated instruction than can be expected from incidental voice instruction in a general speech unit.¹

In the experimental study by Barnett, a speech or oral reading performance was rated in terms of vocal elements by a listening committee of trained speech teachers. Pitch, quality, and rate were noted as part of the study. The experimental group was given special training in voice and diction. The retest showed that the achievement of the experimental group, in all the elements, was significantly superior to that of the control group.²

¹ Franklin Knower and Marjorie Emerson, "Indices of Achievement in Voice Instruction," *Journal of Speech Disorders*, April, 1946, pp. 159-163.

² Wynette Barnett, "An Experimental Study in the Teaching of Voice and Diction Through Ear Training, Phonetic, and Oral Reading Approach," *Speech Monographs*, November 2, 1948, pp. 142-143.

CHAPTER III

PROCEDURE

Selection of Classes.---Two third grade classes, of similar background, but located in different neighborhoods, in the city of Fall River, Massachusetts, were chosen for this experiment. There were twenty-five children in the control group and twenty-six in the experimental group when the initial recordings were made.

Initial Recordings.---In informal language situations, the stories, talks, poems, and conversations of each child for approximately one minute were recorded. Reading was excluded. The children were seated in groups of two or three for the recordings. The initial tape recordings were made during the period of December 13, 1951 to December 20, 1951.

Initial Evaluation.---The sequence of individual voice recordings were played in random order so that the eleven judges, graduate students majoring in speech, were not aware to which group the individual recordings belonged. The recordings were rated according to a devised chart.¹

Definition of terms listed on rating chart.

1. Adequate pitch level -- the use of a pitch level appropriate to age of child.
2. Variety of pitch -- the ability to express meaning by raising or lowering the pitch.
3. Acceptable rate -- the ability to speak at a rate that can be understood easily.
4. Variety of rate -- the ability to use rate, phrasing, and duration of tone to convey appropriate meaning.
5. Phrasing -- the ability to group related words in a thought unit.

¹ See Appendix.

6. Variety of volume -- the ability to use volume appropriate for a particular situation.
7. Pleasing voice quality -- the absence of such unpleasant qualities as harshness, breathing, hoarseness, and excessive nasal quality.

Numerical values of 5, 4, 3, 2, and 1 corresponded to excellent, good, acceptable, fair and poor for each item listed. A table was made showing the mean and standard deviation for each group. Two similar tables were made indicating the mean for each individual skill.

Teaching the Course of Study.--For approximately a period of eight weeks, January 2, 1952 to February 29, 1952, the experimental group was given instruction in effective vocal use following the suggestions based upon "A Course of Study for the Improvement of Voice and Articulation in the Public Schools of Medford, Massachusetts" by Elizabeth Nestor.¹

Streets and Roads was used as the principle text. It was used primarily by the first reading class, but members of the second reading class were allowed to visit back and forth between the two reading classes. Stories We Like was the text used by the second class and the same type of lesson was used as the first class whenever possible. Other reading and poetry books recommended in the program of study were used as supplementary material. Making Words Work supplied many of the activities involved in the oral language program. The music text Singing and Rhyming was substituted for those recommended by Miss Nestor.

All activities were developed within the framework of the reading, language, music, physical education, and creative activity periods. The teaching of specific skills was incidental and integrated as part of the whole lesson being taught.

¹ Elizabeth Nestor, "A Course of Study for the Improvement of Voice and Articulation in the Public Schools of Medford, Massachusetts," Unpublished Master's Thesis, Boston University, 1951.

The order of skills taught was suggested by the reading story and that particular skill was given emphasis in all other subjects during that period.

The time spent within the total school program for each subject and for that skill within the subject follows:

<u>Subject</u>	<u>Time Allotted</u>	<u>Time Devoted to Voice Improvement Skill Within Period</u>
Music	20 minutes daily	4 minutes daily
Physical Education	20 minutes daily	4 minutes daily
Language	20 minutes daily	4 minutes daily
Reading	65 minutes daily (2 classes)	12 minutes daily
Creative Activity	15 minutes daily	10 minutes daily

Total time devoted to Voice Improvement -- 34 minutes daily

The teacher of the control group followed the same type of program and used the same material in music and language, but did not stress any of the individual skills or carry on any of the special activities listed.

FALL RIVER PUBLIC SCHOOLS -- SEPTEMBER 1948

PROGRAM FOR GRADE III

A. M.

TIME

8:30 - 8:40 Opening Exercises
 8:40 - 8:45 Mental Drill in Arithmetic
 8:45 - 9:00 Spelling
 9:00 - 9:20 Language
 9:20 - 9:30 Physical Exercises
 9:30 - 10:00 Oral Arithmetic -- Oral and Written
 10:00 - 10:15 Recess
 10:15 - 10:35 Music
 10:35 - 11:05 Reading

11:05 - 11:15 Geography

11:15 - 11:30 Activity Period -- Creative Work

P. M.

TIME

1:15 - 1:30 Penmanship

1:30 - 1:40 Physical Exercises

1:40 - 2:15 Reading -- (Science -- Thursday
(Health -- Friday
(Oral, Silent or Remedial -- Monday, Tuesday, Wednesday

2:15 - 2:30 Recess

2:30 - 3:00 Drawing -- Monday, Tuesday, Wednesday

Phonics 15 minutes -- Thursday, Friday

Reading or Language -- 15 minutes -- Thursday

2:45 - 3:15 Special Program -- Friday

3:00 - 3:15 Dictation -- write and correct,

Monday, Tuesday, Wednesday, Thursday

Vocal Ease.---Vocal ease was an entirely new voice usage skill to be developed. Consequently more time was devoted to this skill. Approximately two weeks at the beginning of the unit were spent on vocal ease utilizing the suggestions and materials in Miss Nestor's study.¹ Many of the activities listed under physical education were repeated throughout the unit.

Music

Materials

Activities

A. Singing and Rhyming

1. "Morning Song," P. 66
2. "I Yawn So," P. 67
3. "Slumber Song," P. 69
4. "Hush, My Baby," P. 12
5. "Snow," P. 119

While singing song, children pantomime action, when possible.

Interpret mood of song.

¹ Elizabeth Nestor, op. cit., pp. 130-134.

- B. Victor Listening Activities Album II
1. Berceuse -- Jurnefelt -- 5031
 2. Evening Bells -- Kullak -- 5029
 3. Melody in F -- Rubenstein -- 5029
 4. Little Shepherd -- Debussy -- 5030

Appreciation of mood, etc.

- C. Victor Rhythmic Activities II
1. Air de Ballet -- Jadassohn -- 5006
 2. Waltz -- Schubert -- 5005
 3. Waltz -- Brahms -- 5006
 4. Boating in the Lake -- Kullak -- 5005

Creating own dance or rhythmic activities to accompany music.

Physical Education

Materials

Activities

A. Streets and Roads

1. "Sojo," P. 140
2. "A Ride to Animal Town," P. 124

Sojo yawning, stretching, talking to his mother, elephant, goat, and red bird with relaxed feeling in throat. Hopping like tired bunnies, telling Johnny Fox why we are tired, using relaxed voices.

B. Fun and Frolic

1. "Tinker's Adventure," P. 3
2. "Little Old Country Car," P. 133

Pretend we are tired kittens going to sleep with head on paws. Wake up, yawn, meow sleepily. Arch back and meow when startled. Contrast meows. See lesson plan, Nestor.¹

C. Over Hill and Plain

1. "Lazy Jack," P. 48
2. "So Very, Very Tired," P. 255

Contrast relaxed voice of Jack with cross voice of mother as we pantomime chores on the farm. We're doing housework, dusting, mopping, etc. starting out annoyed, using cross, grumbling voices. As we progress our voices gradually relax and we become pleased with ourselves when everything is in order once more.

D. Stories We Like

1. "Little Mud Turtles," P. 141

Nineteen brothers and sisters calling slow little turtle to hurry. "Wait for me; I'm coming," Slow Little Turtle calls in relaxed voice.

¹ Elizabeth Nestor, op. cit., p. 131.

2. "Helpful Engine," P. 210

Divide class in three parts.
 Old Engines straining, pulling,
 "I must pull through," etc.
 Big Engines, "It can't be
 done," etc.
 Little Engine, "Oh, do take
 me, I think I can" (in re-
 laxed voices).

Language

Materials

Activities

A. Poetry

1. Silver Pennies
 - a. "Sleepy Song," P. 27
 - b. "Evening Song," P. 26
2. Sung Under the Silver Umbrella
 - a. "Sunning," P. 59

Interpreting mood of poem
 by oral rendition. See
 Nestor.¹

Pantomime

B. Making Words Work

1. Conversation, P. 1
2. Using a Good Voice, P. 5

Talking together.
 Sharing experiences,
 story telling.

Reading

Materials

Activities

A. Streets and Roads

1. "Sojo," P. 140
2. "A Ride to Animal Town," P. 124

Oral interpretation.
 (Narrator and characters
 reading parts from story.)
 Vocal Expressiveness. See
 Nestor.² (Children create
 their own lines while acting
 parts of play.)

B. Stories We Like

1. "Helpful Engine," P. 210
2. "Little Mud Turtles," P. 141

Oral interpretation.
 Creative dramatics.

Creative Activity
 (Supplementary Reading)

Materials

Activities

A. Fun and Frolic

1. "Tinker's Adventure," P. 3
2. "Little Old Country Car," P. 133

Audience reading.
 Creative dramatics.

¹ Elizabeth Nestor, op. cit., p. 162.

² Ibid., p. 167.

B. Over Hill and Plain

- | | |
|----------------------------------|---------|
| 1. "Lazy Jack," P. 48 | Puppets |
| 2. "So Very, Very Tired," P. 255 | Puppets |

All stories used in the creative activity period were introduced through audience reading due to lack of books.

Volume.—One week was spent in developing volume after the period spent on vocal ease. However, we returned to Volume during the last week when several stories used in Audience Reading necessitated it. Lesson plans were based on Nestor.¹

Music

Materials	Activities
A. <u>Singing and Rhyming</u>	
1. "We Come A-Marching," P. 27	Whistling
2. "Donkey Riding," P. 37	Humming
3. "Home on the Range," P. 38	See Nestor. ²
4. "Haul Away, Joe," P. 40	Solo and Chorus
B. <u>Victor Listening Activities II</u>	
1. "Little Hunters" — Kullak — 5028	Appreciation of mood.
2. "Of a Tailor and a Bear" — MacDowell — 5028	Contrasts in volume.
3. "The Little Shepherd" — Debussy — 5030	Reading of story prior to playing.
4. "The Wild Horseman" — Anonymous — 5028	Picking out instruments.
C. <u>Victor Rhythmic Activities III</u>	
1. "March" — Gluck — 5004	Creative interpretation.
2. "March" — Tchaikovsky — 5004	Doing what the music says.
3. "La Bergonette" — Bergmuller — 5005	
4. "Boating on the Lake" — Kullak — 5005	

Physical Education

Materials	Activities
A. <u>Streets and Roads</u>	
1. "White Satin," P. 155	Frog chorus. Grandfather, father, little frogs. Starting with relaxed voices increasing in volume. Also loud volume to soft.

¹ Elizabeth Nestor, op. cit., pp. 138-140.

² Ibid., pp. 138-139.

- B. Faces and Places
1. "On the Range," P. 100

See Nestor.¹

- C. Fall River Poetry Outline
1. "Rain in the Night"

Running on tip toes for rain-drops, soft steps for light rain, pattering for larger raindrops.

Language

Materials

Activities

- A. Under the Tent of the Sky
1. How to Tell the Wild Animals
- B. Fall River Poetry Outline
1. "Night Magic"
2. "Rain in the Night"
- C. Making Words Work
1. Speaking Clearly, P. 7
2. Making Yourself Understood, P. 13
3. Answering the Telephone, P. 105

Oral interpretation.

Oral interpretation. See Nestor.²

Radio program.
Storytelling.
Using the telephone.

Reading

Materials

Activities

- A. Streets and Roads
1. "White Satin," P. 155
2. "The Big Long Honk," P. 23
- B. Stories We Like
1. "Rain Coming," P. 154
2. "The Helpful Engine," P. 210

Oral interpretation,
creative dramatics.
Oral interpretation,
creative dramatics.

Oral interpretation
Oral interpretation

Creative Activity (Supplementary Reading)

Materials

Activities

- A. Faces and Places
1. "On the Range," p. 100
- B. Fun and Frolic
1. "Little Old Country Car," P. 133

See lesson plan, Nestor.³

Audience reading

¹ Elizabeth Nestor, op. cit., pp. 138-140.

² Ibid., p. 162.

³ Ibid., p. 140.

B. Making Words Work

1. Making Yourself Understood, P. 13
2. Description, P. 67

Conversations
Sharing Experiences
Storytelling
Describing lost article

Reading

Materials

Activities

A. Streets and Roads

1. "Big Long Honk," P. 23
2. "Bread and Jam," P. 58
3. "Pinky at the Fair," P. 90
4. "White Satin," P. 155
5. "Bear's Picnic," P. 220
6. "Turtle's Race," P. 269
7. "Fisherman and his Wife," P. 257

Oral interpretation
Oral interpretation
Oral interpretation
Creative dramatics
Oral interpretation
Creative dramatics
Creative dramatics

Creative Activity
(Supplementary Reading)

Materials

Activities

A. Fun and Frolic

1. "Tinker's Adventure," P. 3

Creative dramatics

B. Over Hill and Plain

1. "So Very, Very Tired," P. 255

Puppets

C. Looking Ahead

1. "Magic Shoes," P. 213
2. "Dinner Bell," P. 244
3. "Manwick Goes to Town," P. 285

Audience Reading
Audience Reading
Audience Reading, Creative
Dramatics

Variety of Pitch.--A total of two weeks was spent on the development of variety of pitch. The poetry, taken during this period, was based directly on the lesson plans offered by Miss Nestor on pages 153 and 156.

Music

Materials

Activities

A. Singing and Rhyming

1. "Come, Let Us Dance," P. 17
2. "Catch Me If You Can," P. 19
3. "Swing Song," P. 23
4. "Morning Song," P. 66
5. "Who's In?" P. 134
6. "Sleigh Ride," P. 121
7. "Snow," P. 119

Interpreting mood of music.
Pantomime when possible.

- B. Victor Listening Activities II
1. "Waltzing Doll," Poldini -- 5028
 2. "Fairy Pipers," Elgar -- 5031
 3. "Elfin Dance," Grieg -- 5020
 4. "Berceuse," Jurnefelt -- 5031
- Appreciation of variety of pitch.
Recognizing instruments.
Comparing string instruments
(violin family).
- C. Victor Rhythmic Activities II
1. Praeludium -- Anonymous -- 5005
 2. March -- Tchaikovsky -- 5004
 3. Les Pifferari -- Gounod -- 5007
 4. Tarantelle -- Saint Saens -- 5005
- Interpreting through own
rhythmic patterns.

Language

Materials

Activities

- A. A Child's Garden of Verses
1. "The Swing"
- See Nestor.¹
- B. Sung Under the Silver Umbrella
1. "Monkeys and Crocodiles," P. 161
 2. "Swing Song"
 3. "The Mind"
- Oral interpretation.
See Nestor.²
See Nestor.³
- C. Making Words Work
1. Surprises in Stories, P. 163
 2. Two Ways to Use Sentences, P. 15
- Storytelling.
Sharing Experiences.

Reading

Materials

Activities

- A. Streets and Roads
1. "John and the Robins," P. 33
 2. "Susan's Birthday Party," P. 38
 3. "Ups and Downs," P. 48
 4. "Peter, Peter," P. 77
 5. "A Ride to Animal Town," P. 88
 6. "Tippy Elephant's Hat," P. 92
 7. "Lad and North Wind," P. 136
 8. "Mother Hulda"
- Oral interpretation.
Oral interpretation.
Creative dramatics.
Oral interpretation.
Creative dramatics.
Creative dramatics.
Creative dramatics.
Puppets.

Creative Activity
(Supplementary Reading)

Materials

Activities

- A. Looking Ahead
1. "Trolley Car Family," P. 5
 2. "Magic Shoes," P. 213
 3. "Manwick Goes to Town," P. 285
- Audience reading.
Audience reading.
Audience reading,
creative dramatics.

¹ Elizabeth Nestor, op. cit., p. 154.

² Ibid., p. 154.

³ Ibid., pp. 161-165.

Physical Education

Materials

- A. A Child's Garden of Verses
 1. The Swing

Activities

Swinging exercise activity.
 See Nestor.¹

- B. Streets and Roads
 1. Ups and Downs

Deep knee bending, relaxed
 "up" and "down."

Oral Interpretation.—All reading stories are given some form of oral interpretation. It may take the form of audience reading, or narrator and characters reading parts from the story. All poems were given special oral interpretation as suggested by Miss Nestor on page 161. Oral interpretation was taken, in some form, every day throughout the unit.

Vocal Expressiveness.—Vocal expressiveness was demonstrated by creative dramatics and the use of puppets as suggested on pages 167-169 of Miss Nestor's work. Puppets were constructed of stuffed paper bags and manipulated with strings. Creative dramatics took place throughout the unit and puppets were used to review stories during the last two weeks of the unit.

Final Recordings.—Under conditions similar to the first recordings, the second recordings were made during the week of March 3, 1952 to March 7, 1952. Twenty-four of the original twenty-six were recorded of the experimental group, while the original twenty-five of the control group were recorded.

Final Evaluation.—The judges evaluated the second recording using the chart devised for the first evaluation. A table was made showing the mean and standard deviation for each group. Two similar tables were made indicating the range and mean for each individual skill.

¹ Elizabeth Nestor, op. cit., p. 154.

CHAPTER IV
RESULTS OF EVALUATION

Table I
Class Analysis

Experimental Group					
First Evaluation			Second Evaluation		
Range	Mean	S. D.	Range	Mean	S. D.
10.0 - 21.9	17.7	2.4	14.0 - 29.9	21.9	3.2

Control Group					
First Evaluation			Second Evaluation		
Range	Mean	S. D.	Range	Mean	S. D.
15.0 - 22.9	19.2	1.9	13.0 - 22.9	19.4	2.1

An increase in the mean from 17.7 to 21.9, in the experimental group, has indicated a 4.2 gain. The range has risen from 10.0 - 21.9 to 14.0 - 29.9 which indicates that while poorer voices improved somewhat, the better voices improved a great deal. The standard deviation increased from 2.4 to 3.2 indicating a greater deviation from the mean.

The mean of the control group has remained almost constant, differing two tenths from 19.2 to 19.4. Neither has there been a significant change in the range from 15.0 - 22.9 to 13.0 - 22.9. There has been a slight change in the standard deviation from 1.9 to 2.1. There have been no significant voice differences in the control group. It has remained constant.

Table II

Item AnalysisExperimental Group

	First Evaluation		Second Evaluation	
	Range	Mean	Range	Mean
1. Adequate Pitch Level	2.0 - 3.3	2.8	2.6 - 3.9	3.1
2. Variety of Pitch	1.9 - 3.2	2.7	2.5 - 4.4	3.4
3. Acceptable Rate	1.9 - 3.2	2.6	2.0 - 4.1	3.2
4. Variety of Rate	1.9 - 3.4	2.5	2.2 - 4.5	3.2
5. Phrasing	1.8 - 3.1	2.6	2.2 - 4.3	3.2
6. Variety of Volume	1.8 - 3.1	2.6	2.2 - 4.3	3.2
7. Pleasing Voice Quality	1.5 - 3.4	2.8	2.2 - 4.3	3.1

Control Group

	First Evaluation		Second Evaluation	
	Range	Mean	Range	Mean
1. Adequate Pitch Level	2.3 - 3.4	3.0	2.3 - 3.4	3.0
2. Variety of Pitch	2.1 - 3.4	2.7	1.8 - 3.5	2.7
3. Acceptable Rate	1.9 - 3.2	2.7	1.9 - 3.4	2.8
4. Variety of Rate	2.1 - 3.6	2.6	1.8 - 3.3	2.8
5. Phrasing	2.1 - 3.4	2.8	1.8 - 3.3	2.8
6. Variety of Volume	2.2 - 3.3	2.8	2.0 - 3.3	2.8
7. Pleasing Voice Quality	2.0 - 3.3	2.8	1.8 - 3.3	2.9

The experimental group has shown a consistent improvement in all voice skills as indicated by the increase in all mean scores. The changes in ranges indicates again, as in the group analysis, that while the poorer voices improved somewhat, the better voices improved more. Adequate pitch level and pleasing voice quality showed the least gain. The other voice skills showed a consistent improvement.

The mean scores of the control group have, with few minor exceptions, remained the same -- indicating no significant gain in the individual skills involved in voice usage. The range, also, except for a slight lowering, has remained the same.

CHAPTER V

CONCLUSIONS

Summary.--The group receiving special voice training has shown a decided improvement in all voice skills while the traditionally trained class has remained at practically the same level of achievement. Although the experimental class, as a whole, has shown an improvement, the critical ratio of 1.05 is not a level of true significance. The same is true for all the individual skills involved in the evaluations.

It is possible to carry on a voice improvement program and integrate it with the regular school program without infringing upon other school subjects.

Limitation of Study.--A longer period of time would be more desirable in the teaching of this unit. Also, a second recording, made after a period of time has elapsed, would show a more subtle voice usage on the part of the individual child.

Suggestions for Further Study.--Further studies in this area should undertake a larger sampling of pupils over a longer period of time. The use of oral reading for recordings is suggested as a possible means of controlling the test situations. The further use of controlled spontaneous speech situations is recommended also.

APPENDIX

Listener's Evaluation Chart

	<u>5</u>	<u>4</u>	<u>3</u>	<u>2</u>	<u>1</u>
1. Adequate Pitch Level	-	-	-	-	-
2. Variety of Pitch	-	-	-	-	-
3. Acceptable Rate	-	-	-	-	-
4. Variety of Rate	-	-	-	-	-
5. Phrasing	-	-	-	-	-
6. Variety of Volume	-	-	-	-	-
7. Pleasing Voice Quality	-	-	-	-	-

- 5 Excellent
- 4 Good
- 3 Acceptable
- 2 Poor
- 1 Very Poor

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