

1959

# The development of a tape recording for appreciative listening to choral speaking in the fourth grade

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Thesis  
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1959

BOSTON UNIVERSITY  
SCHOOL OF EDUCATION

Thesis

THE DEVELOPMENT OF A TAPE RECORDING  
FOR  
APPRECIATIVE LISTENING TO CHORAL SPEAKING IN THE FOURTH GRADE

Submitted by

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

1959

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CHAPTER I

INTRODUCTION

In the ordinary classroom there is a series of "needs". One of these is the need to listen. Many children hear but how many know the skill of listening? "To listen with understanding and discrimination is difficult. Teachers who are aware of their children's listening limitations will try to help them increase their abilities to understand, to discriminate, to listen."<sup>1</sup>

Another need which is overlooked in the elementary classroom is the understanding of poetry. The rhythm, beauty and meaning of poetry is often a factor never encountered by school children.

At this level (middle grades) in our educational strata there is a need to motivate and enrich these young minds. Poetry, in particular, choral reading of poetry, could help fill these needs and fulfill the 'gang spirit' so prevalent in these formative years.

"Good listening pays off in less tension for the student, less strain for the teacher, and a greater degree of classroom participation. Poetry is the ideal means of presenting images... Johnny has often been told that in reading literature he must see with the mind's eye. Now we must help him to hear with the mind's ear. Both the tape recorder and the record player are invaluable aids to develop good listening habits."<sup>2</sup>

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1. Van Riper, Charles; Butler, Katherine, Speech in the Elementary Classroom, New York, Harper and Brothers, 1955, p. 22-23.
2. National Council of Teachers, The English Journal. Vol. XLVI, December 1957, Article: This World of English. Review, "Why Can't Johnny Listen". Horwitz, James, Los Angeles School Journal, May 21, 1957, p. 573.

Since poetry is thought of as a means of helping the student to gain skill in appreciative listening, it follows that poetry should be made available for students. Choral reading of poetry is an effective way to teach appreciative listening. The children learn that they must listen not only for context or for pleasure but for mood, rhythm and interpretation also. One method to bring choral readings within reach of the student is to tape record the poetry.

#### PURPOSE

It is the purpose of this study to develop a tape recording of choral speaking by children to provide an appreciative listening experience for others.

#### JUSTIFICATION

Mr. Ralph G. Nichols in his book Are you Listening?, states that there is a need for listening in the curriculum. Problems arise that make this new subject an impossibility because of tightly packed curriculums, lack of personnel, etc. He does offer a solution, however.

"This approach may be a solution...A listening laboratory would be set up and would include authors reading their writings, instructional type recordings on a variety of subjects, children's stories and drama. The library might also include disks or tapes made by teachers, guest speakers and student drama groups."<sup>1</sup>

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1. Nichols, Ralph G., Stevens, Leonard A., Are You Listening? New York, McGraw Hill Book Company, 1958, p. 210-211.

Other recommendations made by Nichols are: "Read aloud a poem which is likely to evoke emotion, and then encourage the pupils to discuss their feelings. Obtain several spoken-word records of literature and play them to the class."<sup>1</sup>

It is noted elsewhere that listening is a skill that should be taught and taught early in life. "There is evidence that people who practice listening to difficult material gradually develop ability to understand it. And, eventually these listeners derive their greatest pleasure and profit from such material."<sup>2</sup> This is one reason why listening should be taught. Another authority states:

"Writing, reading, speaking, and listening are fundamental skills. Proficiency in these verbal areas is demanded in everyday living, in social situations and on the job. The fact that industry is currently finding it necessary to reteach its employees these basic skills indicates that they were inadequately learned."<sup>3</sup>

The question may be raised, why use choral speaking? Elizabeth Keppie answers, "The training in choral speaking will aid in voice and ear improvement because it will begin to show outside the classroom."<sup>4</sup>

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1. Nichols, Ralph G., Stevens, Leonard A., Are You Listening? New York McGraw Hill Book Company, 1958, p. 213.
  2. Weaver, Andrew T., Borchers, Gladys L., Smith, Donald K., Speaking and Listening. Englewood, New Jersey: Prentice Hall, 1956, p. 159.
  3. Sexton, Richard., Staudt, Virginia, Can the Schools Help Industry With Communications? Education Magazine, Vol. 78, Palmer Co., 1958, p.486.
  4. Keppie, Elizabeth, Choral Verse Speaking. Boston: Expression Co., 1939, p. 128

"Speaking in groups requires the lively cooperation of all who participate. It provides excellent training in the use of the voice, for the speaker to articulate precisely, to vary his tones, and to develop the natural range of his voice. But even more, it leads to spontaneous expression of thought and feeling, and to a deeper understanding of poetry."<sup>1</sup>

Therefore, we see the need for listening instruction and the value of choral speaking. Dr. Pronovost, in his book, shows us the desirability of using choral speaking to teach appreciative listening. "Recordings of choral music and stories...can be used to develop appreciative listening."<sup>2</sup> The lesson plans set forth by Dr. Pronovost included Appreciative Listening as an aim and choral speaking as the method.

#### SCOPE

The tape recording was made by a fourth grade class with their interpretation of a series of American poems presented in refrain, antiphonal and unison forms. The steps taken to achieve this result make up the basis of this study.

#### DEFINITION OF TERMS

Choral Speaking: "The interpretation of poetry or poetic prose, by several of many voices speaking as one. It is speaking in unison, in groups, and by parts."<sup>3</sup>

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1. Sarett, Lew; Foster, William; McBurney, James, Speech. Cambridge, Mass. Houghton Mifflin Co., Riverside Press, 1943, p. 385.
  2. Pronovost, Wilbert, Teaching of Speaking and Listening in the Elementary School. New York, Longmans, Green and Co., 1959, p. 227.
  3. Abney, Louise; Rowe, Grace; Choral Arrangements for the Lower Grades, Boston, Expression Co., 1942, p. 10.

Refrain: That arrangement of poetry in which a leader recites the narrative and the vocal choir joins in the refrain.

Antiphonal: That arrangement of poetry that requires two or more voices, specifically, tone against tone.

Unison: That arrangement of poetry in which the choir speaks simultaneously as in one voice.

CHAPTER II

REVIEW OF RELATED LITERATURE

"Choral speaking had its origin in England when Miss Mona Swann at Moira House School, Eastbourne initiated 'Language Eurhythmics'. The British Verse Speaking Choir movement took its rise in Scotland about 1922, when the first 'Verse Speaking Choir' was formed by Miss Marjorie Gullan in Glasgow. Students of Miss Gullan performed Speech Festivals in England and Scotland."

"Speech choirs are made for cultural reasons, but out of this aim have grown definite social and psychological values. As the choir gathers itself, important things are happening socially and psychologically. The members come to realize that the practice of bigorous articulation, good enunciation and pleasant tone is going to be a social asset, and that it is going to be easier to practice that good type of speech and tones in groups rather than individually. Also, it is surprising the amount of pleasure derived from speaking together poetry enriched by this means in rhythm, meaning, and mood."

"It is fatal to the enjoyment and success of choral work if the material chosen for the first lessons is too difficult. The result of beginning with material which is too advanced is inevitably discouragement and finally distaste; and the sad thing about this is that as a rule, neither conductor nor choir members have any idea of the real reason for this disappointing experience."<sup>1</sup>

The truth of the matter is that one must walk before he runs.

These first lessons must bring to light all the poet's intentions conveyed by that whimsical vehicle, the voice.

"With smaller children there is no need to 'voice' the group, though you may divide the class into light and heavy voice sections if you desire. Since Choral Speaking is primarily an educational process, and since it is well to deepen and enrich the quality of thin voices, it is advisable to let the children alternate in their interpretations of the soprano and alto lines of the Selections."

"If you are introducing Choral Speaking to an inexperienced group, the simplest type to use is the Refrain. It requires a leader who reads the narrative, inviting the class to join in

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1. Gullan, Marjorie, Speech Choir. New York, Harper and Brothers, 1937, p. 7-10.

the refrain. Another type of Choral Speaking especially adapted to lower grades, though popular with adult choirs in more mature material, is the Two-Part or Antiphonal arrangement. This is next to Refrain in simplicity of direction and participation. Antiphonal means tone against tone; therefore the question and answer poetry is especially adaptable to this arrangement."

"It was Majorie Gullan who, so far as we know, first used the term Line-A-Child in describing an arrangement which stimulates individual leadership giving each child a chance to speak one or more lines by himself. Often this type of arrangement is varied strengthened by a unison response on the closing line."

"Part speaking is not suggested for the lower grades, though it is sometimes used. It involves more intricate arrangement, and is advisable when voices are maturing or adult, when they can be easily classified into light or dark voices or high, middle, and low, according to their vocal range."<sup>1</sup>

Miss Abney shows the values of Choral Speaking in her book. She states that the young child develops a freedom from self-consciousness.

"Through choral speaking, poetry becomes a happy part of every child's life, memorization becomes a pleasure, it helps develop character, better speech is developed with an increased interest, and richer interpretation in juvenile literature and personality development through happy contact with poetry."<sup>2</sup>

After the children are relaxed and rested, they are ready to listen. There are many listening games that can be played. Breathing exercises may be simply a change of posture. Stand tall, breathe deeply, exhale as directed. The aim is to have the children use diaphragmatic breathing. The procedure for doing and saying is: listen, shape, whisper and say.

"There are five kinds of unity necessary in Choral Speaking: unity of articulation, of pitch, of inflection, of thought, and of feeling."

"The material best suited to choral interpretation is poetry and prose that express group feeling. The use of jingles are im-

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1. Abney, Louise; Rowe, Grace; Choral Speaking Arrangements for the Lower Grades, Boston, Expression Company, 1942, p. 11.
  2. Ibid. p. 19-20.

portant because the first technical steps in choral speaking are best accomplished in these simple rhymes. The reasons for using jingles are these:

1. The speakers must learn to unite their voices for the first time, i.e. begin at the same second, speak at the same rate of speed, and finish at the same time.
2. They must become conscious of their faults in diction and begin to correct them.
3. They must learn to recognize great varieties in rhythm and to identify the proper rhythm to each jingle.
4. They must realize the need for almost constant change in tempo.
5. They must experience the fun and satisfaction of speaking together, and as a result begin to unite socially."

"No good director will ever force her own interpretation upon a choir. Through discussion and explanation she will help the students to arrive at the true meaning of each selection. She will encourage suggestions for interpretation and, of course, will know which ones to accept and which ones to discard gracefully, without discouraging the student."<sup>1</sup>

Marguerite DeWitt made an interesting observation on teaching Choral Speaking. She said, "The method varies somewhat in dealing with children and in dealing with grownups; but it is a difference of degrees, not of kind. Neither adults nor junior high pupils appreciate seeing a poem grow into life as do nine- and ten-year olds."<sup>2</sup>

Listening is an important part of this study. The children on the tape recording were taught to listen and the whole purpose of the use of the recording is to promote appreciative listening. Listening is very important to learning.

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1. Hamm, Agnes Curren, Choral Speaking Technique. Milwaukee, The Tower Press, 1946, p.22-35.
  2. DeWitt, Marguerite, Practical Methods in Choral Speaking, Boston, Expression Company, 1939, p. 117-118.

Ralph Nichols and Leonard Stevens state the importance of listening in their book, Are You Listening?

"The written word is slow compared with the spoken word, a factor that makes listening more and more important in this age of speed. Compared with the written word, the spoken word has greater persuasive power because, among other reasons, listeners are more vulnerable than readers."<sup>1</sup>

How do we teach Listening?

"The answer is to this question two fold. When teaching students to listen we first motivate them by increasing their awareness of the values obtainable through the auditory channels of learning; then we build experience in the habits that made for effective listening."<sup>2</sup>

"How to Improve Listening Skills:

1. Eliminate distractions
2. Develop positive attitudes toward speakers
3. Listen to difficult material
4. Differentiate between speed of speech and speed of thought
5. Differentiate between main points and subpoints in a speech
6. Discover how a speaker supports his main ideas
7. Read and converse enough to bring adequate information to your listening"<sup>3</sup>

Nichols and Stevens give suggestions in their book to teach listening.

First, "we motivate them by increasing their awareness of the value obtainable through the auditory channels of learning."

Secondly, "we build experience in the habits that make for effective listening."

Thirdly, "read aloud a poem to evoke emotions and encourage pupils to discuss their feelings."

Fourthly, "use spoken word records of literature and play to the class. Discuss hidden meanings present between the lines."<sup>4</sup>

The problem to teach listening that confronts the teacher is that the supply of material in this field is practically nil.

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1. Nichols, Ralph; Stevens, Leonard, Are You Listening? New York, McGraw Hill Book Company, 1957, p. viii.
  2. Ibid. p. 204.
  3. Weaver, Andrew; Borchers, Gladys; Smith, Donald, Speaking and Listening, New Jersey, Prentice Hall, Inc., 1956, p. 158-161.
  4. Nichols, Ralph; Stevens, Leonard, Are You Listening? New York, McGraw Hill, 1957, p. 256.

Dr. Wilbert Pronovost in his book combines listening lessons with choral speaking. The plans for the lessons are designed to bring about an appreciation of listening as their aim.<sup>1</sup> From the same author, it is stated that the development of appreciative listening can come from oral stories, phonograph records and choral speaking by either listening to a recording or by recitation in the classroom. The tape recorder is one means of teaching appreciative listening using choral speaking.<sup>2</sup>

Another source suggests the same method as did Dr. Pronovost. Robert Canfield in an article found in the *Elementary English Journal*, writes, "Use of appropriate recordings allows growth of listening skills and habits."<sup>3</sup>

By using the prepared tape recording of choral speaking it is hoped that the students realize the truth in Lew Sarett's words. He said, "A skillful oral reader can often make a poem more meaningful to you than when you read it for yourself. But he can't do it without your cooperation. He can knock on the door but only you can open it. Why not take a chance and let him in?"<sup>4</sup>

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1. Pronovost, Wilbert, Teaching, Speaking & Listening in the Elementary School, New York, Longmans, Green & Co., 1959, p. 207-228.
  2. Ibid, p. 9, p. 219, p. 225.
  3. Canfield, Robert, Elementary English, Vol. 35, December 1958, p. 526.
  4. Sarett, Lew; Foster, William T., Sarett, Alma J., Basic Principles of Speech, Boston, Houghton, Mifflin Co., Riverside Press, 1958, p. 157.

## CHAPTER III

### PROCEDURE

The tape recording of choral arrangements that accompanies this paper was made for children in the middle grades of elementary school primarily, though it may be utilized at other levels.

### CRITERIA

The poems used were all written by American authors and are of a contemporary nature with the exception of the Twenty-third Psalm. Contemporary American poems were chosen so the children could identify themselves with these poems. This resulted in maintaining their interest. The children expressed a liking for those poems that had to do with experiences that they encounter. The selections are varied in subject matter. Three types of Choral speaking have been recorded, they are: Refrain, Antiphonal, and Unison.

Vocabulary was taken into consideration in the selection of the poems. Some new words were experienced by a small majority of the class. The new words were carefully taught before launching into the poem. Dictionaries were used to look up the meanings of the new words and to check and perfect the pronunciations. In some cases, poems were rejected because of their length. Only short poems were chosen. Subject matter was another important criterion. Poems were sought containing as many different experiences as possible. Finally the poem had to be adaptable to the varied forms of choral arrangement.

### THE TEACHING PROCEDURE

This speech experience was developed by a fourth grade heterogeneously grouped. They have had no speech training. Necessary skills were taught as progress dictated. One of the first skills taught was listening. They did simple listening exercises to attune their ears to subtle sounds. Later, the class listened to the teacher read poems. This initial listening to the poem acquainted them with the meaning, the mood and the rhythm. The poems were read only once so that the teacher's interpretation would not stifle their imaginations.

Rhythm was not discussed until the poem was first read, the vocabulary understood and the meaning made clear. The children described how they felt when they heard it. For some poems it was helpful to have the children move with the poem. This was an important step in mentally establishing the rhythm and mood.

This initial experience being over, the children were then required to memorize the poem. This is helpful to both teacher and child. It prevented unnecessary noise of rattling paper and it allowed the child to be free to express himself without the handicap of holding a paper, which might divert his complete attention.

Whispering the poem before speaking it aloud was done to help establish more firmly, mood, projection and enunciation. Mood is more easily created when working with adults. Children's voices have similar pitch, therefore, variations in tonal shading are more difficult to perceive. Through complete understanding of their work it is hoped that this can be overcome and the mood captured by all listeners.

The children at first were apt to be 'sing-songy', this was due to their lack of experience in reciting poetry. To overcome this bad feature, we decided together which words should be stressed and where pauses would be inserted so that the poem would be meaningful. These points being taken care of, it was now necessary for daily practice to perfect their work. The practice was done the first thing in the morning as the class was rested, alert and eager.

#### THE RECORDING PROCEDURE

The physical structure of the recording room is an important factor in creating a successful tape. This tape was made in the classroom. It is a large room with cement block walls, acoustical tile ceiling and asphalt tile floor. Under ordinary conditions it is practically noiseless. The room is on the first floor of a one story school and faces the playground. There is, then no street noise. A high-fidelity tape recorder (Magne recorder) was used. The tape speed was seven and one-half inches per second.

## CHAPTER IV

## SCRIPT OF THE TAPE RECORDING

Teacher: You are going to listen to eight poems. Poems spoken in this way are called choral arrangements. These poems are spoken by a fourth grade class in Braintree, Massachusetts.

The first poem to which you will listen is "Little Orphant Annie". I will read the poem and the class will answer at the end of each verse. It is a spooky poem of naughty children who didn't obey their elders. Let's all listen...

Teacher: Little Orphant Annie's come to our house to stay,  
 An' wash the cups an' saucers up, an' brush the crumbs away,  
 An' shoo the chickens off the porch, an' dust the hearth and  
 sweep,  
 An' make the fire, an' bake the bread, an' earn her board and  
 keep;  
 An' all us other children, when supper things is done,  
 We set around the kitchen fire, an' has the mostest fun  
 A-listenin' to the witch-tales 'at Annie tells about,

Children: An' the Gobble-un 'at gits you  
 Ef you  
 Don't  
 Watch  
 Out!

Teacher: Onc't they was a little boy wouldn't say his prayers---  
 An' when he went to bed at night, away up stairs  
 His Mammy heered hin holler, an' his Daddy heered him bawl,  
 An' when they turn't the kivvers down, he wasn't there at all!  
 An' they seeked him in the rafter-room, an' cubby hole, an'  
 press,  
 An' seeked him up the chimbly-flue, an' ever'wheres, I guess;  
 But all they ever found was thist his pants an' roundabout:

Children: An' the Gobble-uns 'll git you  
 Ef you  
 Don't  
 Watch  
 Out!

Teacher: An' one time a little girl 'ud allus laugh and grin,  
 An' make fun of ever'one an' all her blood-an'-kin;  
 An' onc't when they was company, an' old folks was there,  
 She mocked 'em an' shocked 'em and said she didn't care!  
 An' thist as she kicked her heels, an' turnt to run an' hide,  
 They was two great big Black Things a-standin' by her side,  
 An' they snatched her through the ceiling' 'fore she knowed  
 what she's about!

Children: An' the Gobble-uns 'll git you  
 Ef you  
 Don't  
 Watch  
 Out!

Teacher: An' little Orphant Annie says when the blaze is blue,  
 An' the lamp wick sputters and the wind goes woo-oo!  
 An' you hear the crickets quit, an' the moon is gray,  
 An' the lightnin' bugs in dew is all squenched away,---  
 You better mind yer parents, an' yer teachers fond and dear,  
 An' churish 'em 'at loves you, an' dry the orphant's tear,  
 An' he'p the pore an' needy ones 'at clusters all about,

Children: Er the Gobble-uns 'll git you  
 Ef you  
 Den't  
 Watch  
 Out!

Teacher: The next poem is all about the fun we have riding on a bus.  
 This bus is noisy and bumpety. Let's listen to the "Bumpety  
 Bus" by Agnes Hamm.

Teacher: I love to ride in the bumpety bus,  
 Children: In the bumpety, bumpety, bumpety bus.  
 Teacher: There's lots of noise and lots of fuss,  
 Children: In the bumpety, bumpety, bumpety bus.  
 Teacher: People are going everywhere  
 Children: In the bumpety, bumpety, bumpety bus.  
 Teacher: But where I go, I don't care,  
 Children: In the bumpety, bumpety, bumpety bus.  
 Teacher: For whether its fast, or whether it's slow  
 Children: In the bumpety, bumpety, bumpety bus,  
 Teacher: I have a good time wherever I go  
 Children: In the bumpety, bumpety, bumpety bus.

Teacher: These next three poems are said by different voices. Different  
 voices help us feel the mood of the poem. The first of these  
 poems is titled, "The Little Snowman". It is a warning to a  
 snowman to run when he sees the sun.

ALL: "The Little Snowman"

Girls: Smile little snowman, round and fat  
 With your coal-black eyes and your cardboard hat.

Boys: Smile little snowman, smile all day  
 For the wind grows cold, and the sky is gray.

Girls: Smile little snowman  
 Boys: Watch for the sun  
 All: And then little snowman  
 Run, run, run.

Teacher: Have you ever felt very, very tired? "Tired Tim" is about a little boy who was tired and perhaps a bit lazy. Let's listen..

All: "Tired Tim"

All: Poor tired Tim, it's sad for him  
 Solo 1: He lags the whole bright morning through  
 Nothing to think about, nothing to do,  
 Solo 2: He moons and mopes the live-long day  
 Nothing to think about, nothing to say,  
 Solo 3: Up to bed with his candle to creep  
 Too tired to yawn, too tired to sleep,  
 All: Poor tired Tim, it's sad for him.

Teacher: Many beautiful poems are written about Christmas. This one is no exception. It tells of the happenings on the Night of Nights.

All: "Christmas Story"

Girls: What are the shepherds doing  
 Out on the hillside steep?  
 Boys: Watching the baby lambkins  
 And the gentle mother sheep.  
 Girls: Why does one lone star shine  
 With such a lovely light?  
 Boys: It tells the birth of a baby  
 Who came to us one night.  
 Girls: Why are the angels singing  
 Their song of joy again?  
 Boys: They are singing the Christmas story  
 Of peace, goodwill to men.  
 Girls: Where are the Wisemen going  
 On camels far away?  
 Boys: They are going to see the Christ Child  
 Asleep on His crib of hay.

Teacher: Lastly the class will recite all together three poems. The First poem tells about mice all over the world. It is called, "The Mice of Spain".

All: "The Mice of Spain"

The mice of Spain, have little rain  
 They feast on olive oil.

All: The mice of France, drink wine and dance  
They have small use for toil.

The Chinese mice, all live on rice  
Their eyes are set aslant.

Mice Hindu-born, all live on corn  
And ride the elephant.

But as for us we'll make no fuss  
If we have bread and cheese.

All night we'll sing in a scampering ring  
And frolic as we please.

Teacher: Have you ever seen Goldenrod? It makes some people sneeze.  
This is a funny poem about that strange plant. It's name is  
simply "Goldenrod".

All: I love the green  
Of meadows clean  
But not, dear God,  
The Goldenrod. Ah!

I love tall trees  
That breast each breeze  
But not, dear God,  
The Goldenrod. Ah!Ah!

From flowers pink  
I do not shrink  
But fear, dear God,  
The Goldenrod. Ah!Ah!Ah!

With flowers gold  
I can't be bold  
Why did you, God,  
Make Goldenrod? Ah!Ah!Ah!Ah!Chew!

Teacher: To complete our tape recording the class will say the Twenty-  
third Psalm. This is not a poem but it is a beautiful prayer.  
Perhaps you know it. Let's listen...

All: The Lord is my Shepherd. I shall not want. He maketh me to  
lie down in green pastures. He leadeth me beside the still  
waters. He restoreth my Soul. He leadeth me in the paths of  
rightousness for His Name's sake. Yea, though I walk through  
the valley of the shadow of death, I will fear no evil for  
Thou art with me. Thy rod and thy staff they comfort me. Thou  
preparast a table before me in the presence of mine enemies.

All:           Thou anointest my head with oil. My cup runneth over. Surely  
                  goodness and mercy shall follow me all the days of my life and  
                  I shall dwell in the house of the Lord forever. Amen.

                  The tape recording of Choral Speaking is filed in the Audio  
Visual Library, Boston University, School of Education.

## CHAPTER V

## SUGGESTIONS FOR THE TEACHER

We need only to watch a very small child rapt in awe at the sounds around him that we, as adults, begin to realize that we no longer listen. In my experience of teaching children I realize that children as they grow older forget to listen. Perhaps because we have spoiled them by repeating so much.

Because of this need, the tape recording was made as a means to teach listening. A few suggestions follow to help accomplish this end.

1. Play the entire recording as a bonus. If the children have been promised this listening experience they will be motivated to listen.
2. Introduce the sections, either refrain, antiphonal or unison and choose one part to play. Explain the form of choral speaking to be used. Tell the children to listen for various things as: mood, rhythm and pitch for discussion sessions later. The older children might write about the content and all age groups could draw a picture of the images brought to mind while listening to the poems.

If the antiphonal section is chosen, the children might concentrate on the use of different voices.

3. Play a section to the class from the tape recording. This is the initial listening session for enjoyment. By playing the recording over the class would listen to learn a section, i.e. a refrain. Play it again and have the children recite with the recorded poem. In this session, they listen not only to the tape but also to themselves. This should be quite enjoyable when they realize the fun of speaking together.

4. Play the recorded choral arrangements to the class for the purpose of motivating the class to try choral speaking and to listen.

As they try choric poems they will listen acutely to the teacher directing them and to each other. Play the recording again so that they may listen for comparative purposes.

Through listening it is hoped that the children achieve not only an appreciation of poetry, sharing with others empathetically through the sense of hearing, but come to realize how much can be gained by listening to sounds around them.

## CHAPTER VI

### SUMMARY AND CONCLUSIONS

#### PURPOSE

It was the purpose of this study to develop a tape recording of choral speaking to be used as an appreciative listening experience.

#### PROCEDURE

In this paper the steps of teaching choral speaking to a fourth grade class are explained. It was necessary to begin with the rudiments of listening and of choral speaking with the class in order to develop the tape recording that accompanies this paper. Also included is the procedure for recording choral arrangements and for using the recording for appreciative listening to choral speaking.

#### LIMITATIONS OF THIS STUDY

The recording was made using only three types of choral speaking. The age group used, though they enjoyed choral speaking, do have little variety of pitch in their voices. Age, therefore, is a handicap in mood establishment.

#### SUGGESTIONS FOR FURTHER RESEARCH

It is suggested that the recording be listened to in classrooms. It would be interesting if the reactions of the listeners were noted to discover if the recording was enjoyed, was easily understood, was useful as a teaching tool, and if it was instrumental in motivating other classes to attempt choral speaking themselves.

It is further suggested that another recording be made using more and/or other forms of choral speaking and with another age group.

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