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Speech Training

FOR PRIMARY GRADES

Preliminary and Experimental Edition

Issued by the Department of Public Instruction
Agnes Samuelson, Superintendent

Published by
THE STATE OF IOWA
Des Moines

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FOREWORD

Speech is our most universal and frequently used means of communication. Many faulty habits and incorrect usages are due to lack of awareness or inattention during the first years of school. Unfortunately, this situation is far more prevalent than is generally recognized.

This bulletin is intended to provide teachers of the early elementary grades with outlines and suggestions which they may use to improve the speech habits of their pupils. It points out some of the more fundamental problems in the development of correct speech and how they may be attacked in the regular classroom by teachers with limited training. This objective, rather than the promotion of artistic presentations or competitive activities, is the theme of this project. The emphasis is upon speech in relation to language.

Materials which are contained in this publication are the result of a year of painstaking work by a special committee under the chairmanship of Prof. J. Dale Welsch of Coe College, Cedar Rapids. The work which has been done by these people is another evidence of the fine spirit of cooperation which has made possible the development of many of our curriculum bulletins in recent years. It is unfortunate that lack of space prevented the inclusion of much other valuable material produced by the committee.

These outlines have been planned to supplement and enrich regular classroom exercises. Their use does not depend upon the addition of special periods to a school day which is already full. It is to be hoped that those who use them will forward any suggestions for their improvement and will make known any successes they may have had.

AGNES SAMUELSON
Superintendent of Public Instruction

The department of public instruction is glad to acknowledge the generous assistance of the special committee which prepared this bulletin. The members of this committee were:

J. L. Davies, County Superintendent of Schools, Cresco

Naomi Hewett, Primary Teacher, Algona

Anna Nielsen, President, Rural Section, Iowa State Teachers Association,
Cedar Falls

Grace Shields, Primary Supervisor, Cedar Rapids

M. Kirk Sperry, Superintendent of Schools, Renwick

Leonard Steger, Superintendent of Schools, Sac City

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E. P. Dutton & Co., Inc., New York, *The Jingle Book*, by Alice Wood

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by Barrows and Hall; and *Speech Drills for Children in Form of Play*,
by Barrows and Case

INTRODUCTION

A Program of Speech Training

Speech is the outstanding means of social control. It is used more frequently in life situations than reading, writing or calculation. It, therefore, deserves a place among the fundamentals. This course of study in speech education for the primary grades is the recognition of the need for a specific program emphasizing speech in relation to everyday language activities.

Every elementary child possesses a speech pattern. It is a learned act acquired through exposure to an environment for the most part controlled. Too often it is assumed that the child, because he seems to make some growth, does and will speak well. Practically all schools in our state elect or promote speech as a part of the pupil's program—either in conversation, extemporaneous speaking, plays, debate, declamatory contests, reports, socialized classes, or reading aloud. Real speech training is needed in addition to these experiences.

If there were scientific training in speech one would not find, as shown by several surveys which have been made in the state, that there are more speech deviations than any other kind of defect. Neither would one find that many pupils who begin the first grade with a defect, graduate from high school and enter the various colleges and universities with the same defect. The number of students who enter the business and professional world today with inexpressive language use, maladjusted speaking personalities, unpleasant voices, inaccurate sounds and articulation, mutilated pronunciation, and fearing to face the simplest speaking situation, should be reduced.

The speech program in many schools consists mostly of extra-curricular activities participated in largely by pupils somewhat endowed by nature. Too frequently the ones who receive the most training in reality need it the least and those who need it the most are overlooked. That speech which is taught the elementary school children is often under the guidance of teachers whose speech habits and understanding of normal speech and of the functioning of the speech mechanism are inadequate and who are without the training needed to recognize speech defects.

We believe that the regular teacher with the use of this course of study, by pursuing courses in speech fundamentals, with the guidance of the educational institutions of the state, and with a determination to master a scientific diagnostic approach can solve the problem. Others have. Experiments in rural districts, small town schools, and large city systems present evidence that the classroom teacher can handle the speech work.

The aims of this program are:

1. To set up adequate standards of individual achievement in the speaking performance
2. To cause the student to become conscious of the speech habits of himself and those with whom he comes in contact
3. To provide an understanding of the control of the speaking situation

4. To be able to see the speech defects of the student and to know what procedure to use to correct them
5. To consider the student as an individual problem whose particular speaking entity must achieve the limit of its ability

We propose that this course of study be given consideration in the following manner. A special time should be set aside during the language period for drill upon sound formations and pronunciations, as well as voice and breath control. Much of the drill material can be secured from the daily speech as well as reading assignments. Emphasis should be placed upon the particular needs of each child as determined by preliminary diagnostic tests. A period should also be set aside for use of speaking situations within the experience of the child, both from the standpoint of audience-speaker relationships and group discussions. The teacher must be certain that she will give the child individual instruction if he does not improve under the influence of the group drills. We would suggest in addition that attention be given to the oral use of language. There is a marked difference in oral and written language use. The reader may repeat a difficult passage while the listener must be interested by clear, simple statements which permit ease of retention and facilitation of attention. We further suggest that the teacher avoid placing the child in audience situations which would only increase his inhibitions. By this we refer to forcing public appearances merely for display. Wait until the child has developed an ability which requires such a public stimulation. And finally, we believe that much can be accomplished in speech growth among our schools through a greater speech consciousness. This can be obtained through correlating speech activities with other subjects of the grade curriculum and by using available materials thoroughly and entirely.

In conclusion, we leave a word of warning. You will notice that this course of study makes no hard and fast rules. It does not state that certain materials must be covered. What you do is left to your judgment in deciding what you can do. Guiding principles may be stated, but you must approach the establishment of speech in your school in terms of your community and local conditions. We urge that you realize the need of a scientific speech program and that you incorporate its fundamental attributes and phases as rapidly as expedient.

THE COMMITTEE.

SECTION ONE

SPEECH IMPROVEMENT

The purpose of this section is to approach the speech problem of the individual in such a way that each may discover his own speech habits and cultivate correct ones through an analysis of speech sounds, ear training, and remedial corrections of speech deviations. Much of the material in this section has been developed through experimentation by the Misses Annie Smithey, Delma Bass, Gertrude Nixon, and Verna Dahlgren, teachers in the Arthur School of Cedar Rapids.

I. The Phonetic Alphabet

A. Consonants

Sounds in which the outgoing air is impeded at some place in the vocal passage

	Breathed Symbol	Key Word	Voiced Symbol	Key Word
1. Stops or plosives	<i>p</i> <i>t</i> <i>k</i>	pale tale king	<i>b</i> <i>d</i> <i>g</i>	bail doll go
2. Nasals			<i>m</i> <i>n</i>	man no
3. Laterals			<i>l</i> (ng)	ring
4. Fricatives	<i>m</i> hr (wh) <i>f</i> <i>θ</i> (th) <i>s</i> <i>ʃ</i> (sh) <i>tʃ</i> (ch)	what fan thin say shoe house chair	<i>w</i> <i>v</i> <i>ð</i> (th) <i>z</i> <i>ʒ</i> (zh) <i>j</i> (y) <i>dʒ</i> (j)	wait van then zone azure yes judge red

There are two types of consonants. The breathed consonants are sounds in which the outgoing air makes a slight noise due to interference, but passes through the glottis without vibration of the vocal lips. Voiced consonants are sounds in which the outgoing air is vibrated by means of the vocal lips.

B. Vowels

Sounds in which the outgoing breath is vibrated but not impeded, and whose character is determined by the size of the oral cavity and its opening

- b. Correction exercises needed for these consonants usually causing the most difficulty

[illegible]

- c. Needs training especially in:

Formation of the sound			
Relaxation			
Mouth gymnastics			
Should be tested on all consonants and consonant combinations			

B. Tests

1. **First grade articulation test**
(Courtesy of Cedar Rapids Speech Course of Study)
 - a. **Aim**

To discover defects in articulation of the sounds which usually give the most difficulty
 - b. **Procedure**
 - (1) The child names the picture.
 - (2) If he fails to respond with the desired word, the teacher may ask leading questions.
 - (3) Then if the child still has difficulty, the teacher may pronounce the word without looking at the child or stressing the enunciation. Thus the child will repeat the word in the manner which he usually speaks.
 - c. **Method of scoring**

Avoid any unnecessary markings on the test sheet. A very simple procedure would be to check the sounds omitted and write the symbol of the sounds missed.
 - d. **Sample test**

The above directions are for a seven-page test of pictures which are not reproduced here. A sample sheet for both the vowels and consonants is included with spaces indicated where the pictures should be inserted. These pictures should be drawn and hectographed for use in the classroom.

VOWELS

	Front		Mixed or Middle		Back
<i>i ē</i>	(Picture) machine	<i>3</i>	(Picture) fern	<i>u ū</i>	(Color) blue
	First Test				
	Re-test				
<i>ɪ ʏ</i> <i>I i</i>	(Picture) fountain	<i>ə ä</i> <i>e ē</i>	(Picture) above	<i>ʊ o</i> <i>o ō</i>	(Picture) wolf
	First Test				
	Re-test				
<i>e ē</i>	(Picture) elephant	<i>ʌ</i>	(Picture) up	<i>o ō</i>	(Picture) hotel
	First Test				
	Re-test				

CONSONANTS

	Initial	Medial	Final
<i>θ ð</i>	(Picture) that bird	(Picture) father	(Picture) bathe
	First Test		
	Re-test		
<i>f</i>	(Picture) fan	(Picture) telephone	(Picture) laugh
	First Test		
	Re-test		
<i>v</i>	(Picture) vase	(Picture) over	(Picture) glove
	First Test		
	Re-test		
<i>t</i>	(Picture) cherries	(Picture) peaches	(Picture) watch
	First Test		
	Re-test		
<i>dʒ</i>	(Picture) jump	(Picture) engine	(Picture) orange
	First Test		
	Re-test		

Other words which were set up in the foregoing manner are:

Vowels— <i>Front</i>		<i>Back</i>
airplane		fall
hat		doll
half		laundry
Consonants— <i>Initial</i>	<i>Medial</i>	<i>Final</i>
sand	dusty	mice
zebra	music	rose
whistle	pinwheel	
wagon	wigwam	
thimble	birthday cake	mouth
top	bottle	cat
dog	puddle	road
monkey	hammer	drum
nuts	dinner	sun
	hangers	stocking
rabbit	stirring	star
letter	balloons	ball
shoe	dishes	brush
key	picture	duck
gun	ragged	dog
pear	pumpkin	top
bucket	baby	tub
horn	beehive	
yellow	onions	
	measure	rouge
Diphthongs—		
fable		
night		
cow		
oil		
unite		
low		

2. Second grade articulation test

a. Aim

To find out which of the sounds in the first grade phonation test have not been corrected

b. Procedure

- (1) The child reads the sentence.
- (2) If he is not able to read the entire sentence the teacher may tell him the word. She may pronounce the word without looking at the child or stressing enunciation. Thus the child will repeat the word in the manner which he usually speaks.

c. Vowels

- (1) Can you see to eat the nuts?
- (2) You may sit and sing a little song.

- (3) Rake the yard well and you may have cake.
- (4) The eggs were in the nest in the meadow.
- (5) Mary had an apple and three black cats.
- (6) You may ask for half a calf.
We ran very fast down the path.
- (7) We saw ferns and fir trees in the woods.
The bird made a turn on the post.
- (8) I was along among the trees above the river.
- (9) The umbrella fell into the mud puddle.
- (10) Mary took a spool and a tool to school.
- (11) The story book was about a wolf and a pussy.
- (12) Obey your mother and sew the dress.
- (13) I saw tall corn in the field.
- (14) The doctor played golf in a frock coat.

d. Consonants

- (1) Did you see my sister pass?
- (2) Susie saw the frozen lemons.
- (3) Why, he is somewhere near.
- (4) We will swim.
- (5) Thursday is my birthday. It is the first month.
- (6) Is that your brother with Tom?
- (7) Are the feathers fluffy enough?
- (8) We will visit the river and the cave.
- (9) The chickens were scratching under the peach trees.
- (10) Joe had a magic cage.
- (11) Ted was sitting in the tent.
- (12) The dog hid in the meadow.
- (13) Many hammers were used by Jim.
- (14) The nuts were found in the garden.
- (15) Mary was singing a song.
- (16) We like the red iron door.
- (17) Little Sally ran down the hill.
- (18) She was washing the dish.
- (19) Who can measure the garage?
- (20) Can you hear the echo, little duck?
- (21) Glen began to run after the pig.
- (22) You may have the beehive.
- (23) You went beyond the boy in the country.

3. Third grade tests

a. Review test

- (1) People like to see elephants eat peanuts.
- (2) He ran around the room at school every noon.
- (3) The bird found her a worm in the earth.
- (4) This is it in the big box.
- (5) She was afraid to confess that she hid the soda.
- (6) Mother took a look at the cook book.
- (7) He played before he ate his birthday cake.

- (8) Come up and play in the mud for fun.
 - (9) Did you know that they found a bowl full of gold in the chest?
 - (10) Ned said to tell you everything he saw.
 - (11) Will you call all of the tall boys?
 - (12) The black cat sat at the apple cart.
 - (13) Tom is not a long dog.
What did John drop?
 - (14) Father said, "Ah!" when he hurt his arm.
 - (15) Father parked his car too far from the Art Party.
 - (16) Sam is missing this fun.
 - (17) Zipp was a fuzzy dog.
The zoo has a dozen zebras.
 - (18) What said, "To-whit, to-whit-to-wheel?"
 - (19) Will you walk away?
 - (20) I think he has something in his mouth.
 - (21) That is the other one with him.
 - (22) Father is not afraid of the wolf.
 - (23) Does she live very far over the river?
 - (24) Which child will be teacher?
 - (25) Jack enjoys orange jam.
 - (26) Tom, put the bottom book away.
 - (27) Did you eat the pudding, Nick?
 - (28) Sam is coming with mother.
 - (29) Nan is running down town.
 - (30) Bing is bringing the poor thing with him.
 - (31) The bird that returned early found her worm.
 - (32) The red train did not run very far after it was dropped.
 - (33) Will you look for the fly killer?
 - (34) She wishes she could wash this well.
 - (35) Keep on picking the black seeds.
 - (36) The big boy got the leggings for him.
 - (37) Put the cap upon the porch.
 - (38) Bill and Bob were rubbing the cat's fur.
 - (39) Here is a huge horn.
 - (40) Yes, the yellow one is the one beyond you.
- b. Test for vowels, diphthongs, and blends
- (1) Helen is afraid to ask to sit on the new sofa again.
 - (2) The cook took a look at her cook book.
 - (3) Ask the class to sit on the grass by the path.
 - (4) Open the door over by the hotel lobby.
 - (5) The tall boy looks awful when he yawns.
 - (6) Father's arm reaches far.
 - (7) Now we can go out of town.
 - (8) Roy spoiled his suit with oil.
 - (9) The fairies wear coats when the air is cool.
 - (10) Ice is fine to keep by you when it is warm.
 - (11) You use music in new ways.

- (12) Throw away four more apple cores.
- (13) May, did you say that today was "pay day"?
- (14) Did you know the oak tree was broken?
- (15) Blow the bubbling bubbles away if you are able.
- (16) The fly was afloat in the ruffling breeze.
- (17) The dog was glad he could waggle his wiggling tail.
- (18) "Splish, splash," splattered the rain.
- (19) Twist the dial of the Atwater-Kent Radio.
- (20) Dwarfs dwell in odd places.
- (21) String stretches faster than wire.
- (22) Grab the angry boy until he is over his anger.
- (23) Fred is rougher when he is not afraid.
- (24) Squeeze the lemon.
- (25) She started her fasting and lost her fat.
- (26) Play that you made an apple dumpling.
- (27) Clasp the bricks closely.
- (28) The slim boy was asleep until he heard the whistle.
- (29) His golf stroke was a silaff.
- (30) The queen was queer.
- (31) Shrug your shoulders at the usher.
- (32) Spray the spring buds before they sprout.
- (33) Drop the boat adrift in the water with its rudder turned.
- (34) Bring the amber beads to Ambrose.
- (35) Skip in and ask for the basket.
- (36) The world is a sphere.
- (37) They were spinning around and grasping hands in a friendly clasp
- (38) There was a battle over the bottle.
- (39) The middle of the saddle was riddled with holes.
- (40) The diamonds dazzle my eyes.
- (41) Gwen is a good girl.
- (42) This will thwart the plan.
- (43) She skimped and saved her scraps.
- (44) Kris Kringie crept over the creek.
- (45) Try the buttered toast after that.
- (46) It proved that the supper was uppermost in his mind.
- (47) The girl who was listening to the snow began to sniff.
- (48) Swing the sweet child high.

C. Record of Performance in Speaking

(Courtesy of the Cedar Rapids Public Schools)

Aim: To record the bodily and emotional reactions observed in a child's given performance in speech so that it may be used to determine his needs for a speech improvement program

CHILD'S NAME _____			
GRADE _____			
TEACHER _____			
Subject _____			
Story _____			
Talk _____			
Personal experience _____			
Conversation _____			

Check (V) mark placed after reactions indicates performance of child as observed

A (+) mark indicates improvement

A (—) mark indicates no improvement

REACTIONS

	1	2	3
When called upon			
Face flushed			
Face grave			
No noticeable change in expression			
Hesitant			
Willing			
Hurries			
Takes his time			
Bumps into chairs			
Begins to talk before taking position			
Takes position before beginning			
Too long a pause before beginning			
While speaking			
Body rigid			
Body relaxed			
Body overrelaxed			
Head down			
Head up			
Faces audience			
Partly looks at audience			
Hands in pockets			
Excited			
Calm			
Confused			

Collected			
Stary-eyed			
Ignores audience			
Aware of audience			
Clears throat			
Swallows			
Contractures			
First sentence spoken with trembling voice			
First sentence spoken with weak voice			
First sentence spoken with breathy tones			
First sentence spoken with high pitched voice			
First sentence spoken with slowness			
First sentence spoken with rapidity			
First sentence spoken with jerkiness			
First sentence spoken with distinctness			
First sentence spoken with vigor and enthusiasm			
Out of breath			
Panting			
Natural breathing			
Mouth breathing			
Eyes out of window			
Eyes at ceiling			
Eyes at floor			
Eyes at audience			
Eyes over audience			
Bodily movements stiff and stilted			
Bodily movements overrelaxed			
Bodily movements comfortable			
Moves around			
Stands in one spot			
Leans on something			
Swaying back and forth			
Constant shifting of weight			
Hands playing with something			
Gestures			
Head nodding			
No noticeable movement			
Physical defects (what are they?)			
Is he unusually tall?			
Is he unusually short?			
Is he unusually fat?			
Is he unusually thin?			
Audience			
Is his audience attentive?			
Does audience look at him?			

Did he have attention of audience at all?			
When?			
Behavior when completing speech			
Starts to leave before finishing			
Pauses after finishing			
Leaves slowly			
Leaves rapidly			
Stumbles			
Bumps into chairs			
Sigh of relief			
Still tense			
Free from tension			
Behavior at seat			
Falls into it			
Sits down easily			
Hangs head			
Head up			
Happy in appearance			
Flushed face			
Handles body well			
Handles body poorly			
No evidence that he knew what he was doing with his body			
Adjustment to speaking situation			
Does child like to speak to an audience?			
Approaches situation with confidence			
Approaches situation with enthusiasm			
Approaches situation with uncertainty			
Approaches situation with dread			
Approaches situation with fear of failure			
Approaches situation with fear of being laughed at			
Approaches situation with fear of forgetting			
Feels at ease			
Feels ill at ease			
Restrained			
Unstable			
Nervous			
Excited			
Frightened			
Hesitant			
Unable to say what he wants to say			
Forgets frequently			
Knees shake			
Hands shake			
Breathing unnatural			

Heart pounds			
Voice trembles			
Swallows and gulps			
Gets over nervousness after talking awhile			
Continues throughout speech			
Sensitive			

III. Procedure In Each Primary Grade

A. Sounds Taken Up in Each Grade

1. First grade

a. Vowels

front

b. Consonants

p, b, m, n, f, v, k, s, z, t, g

c. Diphthong

eɪ as in say

aɪ as in ice

2. Second grade

a. Vowels

middle

b. Consonants

w, t, d, l, k, h, ʌ, ɪ, ʊ, ɔ, ɛ, ɜ, ɪ, ʊ, ɔ, ɛ, ɜ

θ = breathed (th), ð = voiced (th)

c. Diphthong

ju as in news

3. Third grade

a. Vowels

back

b. Diphthongs

ɔɪ as in boy

oʊ as in low

aʊ as in cow

c. Review all consonants

B. Teaching of Sounds

1. Objective

To give the child a helpful knowledge of how each sound is made and provide interesting material and experiences at his own level which will include a drill of the sound in its logical setting of syllables, words, and sentences

2. General steps in correcting a sound deviation

- Teach the sounds as graded in the outline and to the class as an entire unit.

- b. If the entire class does not possess a certain sound deviation, teach the pupils by groups.
- c. Those individual students who possess outstanding errors in articulation must receive special drills by themselves of at least three ten-minute periods a week.
- d. Observe the child to see if he is consistent in his treatment of the sound. If he is able to give the sound correctly in some words, begin with these words and work into the ones which give trouble.
- e. If the child is unable to form the sound at all, apply the following treatment:

(1) Ear training

Train the child's ear to listen for the sound by reciting rhymes and stories which contain the sound. He may clap or show by other signs that he recognizes the sound.

Let the child imitate the sound. If he succeeds, he may use the sound in syllable drills, if it is a consonant, combining it with vowels in initial, medial, and final positions. If the sound is a vowel he may use it with various consonants.

(2) Training outline

First work with the isolated sound until the child can form it correctly. In working alone with students the teacher seats the child in front of her requesting that he listen carefully to her as she makes the sound. His eyes should be on the teacher's lips. While requiring this concentration on the part of the child, the teacher repeats the sound several times after which he is asked to give the sound. Keep at it until the child hears the sound correctly. Next, use the sound in syllables following the same procedure as above. Below is an example of syllables for the sound "t," with different vowels given so that the sound may be practiced in initial, medial, and final positions.

<i>Initial</i>	<i>Medial</i>	<i>Final</i>
te	ete	et
to	oto	ot
ti	iti	it
ta	ata	at
tu	utu	ut

From syllables the drill is carried to words in which the sound is found in as many of the initial, medial, and final positions as possible. The words can be obtained from readers and primers, but should be easily recognized by the child. It is good practice for the pupil to find words containing the sounds in the various positions. The following illustration includes words of second grade level.

<i>Initial</i>	<i>Medial</i>	<i>Final</i>
tent	rattle	west
tiger	butter	heat
time	untie	heart
table	kitten	suit
tea	potato	beast
two	sitting	built
tin	little	right
tan	mitten	habit
tell	later	plate
toe	pity	sweet
tool	city	coat
tag	matter	set
tall	letter	fat
team	button	polite
tape	lattice	scat

Probably the next step would be the introduction of the sound "t" in the several positions by means of sentences. Use such directions as "listen for the sound 't' in these sentences:"

The little kitten was sitting on the step.

There was tea for two for the kitten and the goat.

Ted ran east and then west to catch the rat.

Two kittens were sitting at the little tea table.

The next factor in the learning of the correct production of the sound "t" would entail the use of jingles. Alice Wood in her "Jingle Book for Speech Correction," published by E. P. Dutton and Company, Inc., New York, has a fine assortment of jingles such as the following:

Strawberry Street

If ever you stroll down Strawberry Street,
Walk straight as a string and watch your feet;
For if you step on a straggly strawberry small;
You will hear some surly old gardener call—
STOP!

Tut, Tut

Tut, tut, tie.

Never tell a lie.

Tit, tat, too!

It will hurt you if you do.

Another device is the game. Barrows and Hall in their book "Games and Jingles for Speech Development," published by the Expression Company of Boston, have a very fine one entitled

"The Echo." All of the children are on the other side of a make-believe river away from the teacher. One child is chosen to be the "echo." The teacher calls, giving a word, a name or a short sentence. The echo calls back. When a very good echo is found, that child may come on the side of the river with the teacher and call to another child across the river. The object is to see how many children can cross the river.

Here is another fine teaching device for the sound "t." Have words with the "t" sound printed on cards. Choose two children to take turns responding to the cards. Each one wins the card he pronounces correctly. The one receiving the largest number of cards wins the game.

The value of drill for sounds depends upon the interest and initiative of the teacher in developing various ideas and devices. Many good references are listed in the bibliography. Each teacher should have a few of them at her disposal. This outline does not pretend to fill out completely all ideas and drills for each sound, for that is the task of each teacher. It is our purpose to point the way and explain the outline method which can be used for single students, group work, and the whole class.

IV. Motivation Ideas

In order to help teachers using this course of study we are including several of the ideas worked out by the primary teachers of the Arthur School of Cedar Rapids, Iowa. This has been permitted through the courtesy of Supt. Arthur Deamer and Miss Grace Shields, primary supervisor.

A. Games

1. Rules

In speech games the first rule is good posture with relaxation. The second is easy, flexible mouth action so that the voice carries. The third rule is correct enunciation and pronunciation. These rules make the game more interesting and at the same time achieve the principle of making every spoken word clear to the listeners. Those who have the best posture are called upon. Speech games are not only motivating but provide splendid carry-over to the other lessons of the curriculum.

Make some sample charts expressing the rules of the speech game to place before the pupils.

- Good posture
- Flexible mouth action
- Correct pronunciation

Explain each rule by means of two pictures such as one of good posture and one of bad. Place questions under the pictures as: Who stands easily tall? Which one is opening his mouth? Which one will be heard? Which boy speaks distinctly?

2. Suggestions

a. Matching game

Print a list of words containing the sound on the chart and the same words on small cards. Pass the cards to the children. The child matches his word with the word on the chart, pronouncing the word at the same time. If the sound or word is not correct he loses the card.

b. Questions and answers

Questions are printed on a card for the child to use. All questions have an answer containing the sound upon which the class is drilling. See who can answer all of them giving the sound correctly. Here are some questions for the sound "wh."

What do you say when you want the pony to stop? (Ans.) Whoa.

Two colors of the flag are red and blue. What is the other color? (Ans.) White.

How do you call your dog? (Ans.) Whistle for him.

What are the four parts of a wagon which go round and round? (Ans.) Wheels.

c. Contrasting games

This may be used for similar sounds such as "t" and "d." These two sounds are made with the four organs of articulation—lips, teeth, soft palate, and tongue—in the same position in the mouth. However, one sound, "d," is voiced or vibrated with vocal bands while the other sound, "t," is simply breathed or voiceless with no vibration. Write the following words on the board or on a chart. Have the students repeat them in horizontal order, listening to the difference between "t" and "d." It is well also to mix the order. They have been placed in order here.

tin	din	colt	cold
tan	Dan	late	laid
tick	Dick	lit	lid
tent	dent	latter	ladder
time	lime	heat	heed

The following game is played by using the pairs listed above. The upper lines are usually given in a higher pitch.

tin	tin	tin	tin	tin
din	din	din	din	din

The leader may ask, "How many times did I say 'tin'?" or "How many times did I say 'din'?"

d. The ladder idea

Draw a ladder on the board or use the chart. Name each round a certain word which contains the sound upon which you are drilling. Be certain to use the three positions of the sound—initial, medial and final. Have the child who needs special drill try to climb the ladder. He does this by repeating after you the words or reading them. If he succeeds in repeating all of the words correctly his name may be written on the board in the speech honor roll.

e. Imitation games

Let the children play they are certain animals or machines by imitating the sounds they make. For instance, the automobile will go "Chug, chug, chug," and the turkey will go "Gobble, gobble, gobble." There is a never-ending list if you but start to form them.

f. Dramatized action games

If the child is able to read certain phrases or sentences containing the drill sound, he may act them out. The following are for the sound "g."

Go after the dog.

Cut the green grass.

Walk through the fog to the gate.

g. The humming top

(From "Games and Jingles for Speech Development," by Barrows and Hall, by permission of Expression Co., Boston, publishers.)

A humming top am I,

My voice is sweet and low.

Mmm-----

Mmm-----

I spin around and hum

My song so sweet and low.

Mmm-----

Mmm-----

h. The pin wheel game

Take a five-inch square of paper and draw a circle around the center. Draw lines connecting the opposite corners, crease on these lines, unfold, and cut on creased lines to the circle. Be careful not to cut into the circle. Now each corner has two points. Stick a pin through the center, stick one point on the pin, skip a point and stick the next one on. Do this until four points are on. Hold to the mouth and blow, saying "Wh-wh-wh."

The teacher says a word and the child repeats the same slowly and carefully to his pin wheel. The teacher may show several flash cards to the child, who repeats the words to his pin wheel. Some words to be used with the pin wheel are: whine, which, when, why, where, whip, whirl, wheel, white, whack, while, what, whistle, whisk, wheat, whale, whisper, whinney, etc.

i. Playing picnic

This game was used for the sound "s." Other sounds may be drilled with the same device. "Let us go to the picnic today. Play that you have brought something for lunch." Jean says, "I have brought sandwiches for the picnic. Tom, what did you bring?" Play continues until every child has brought something. Replies by children may be arranged in the following manner.

<i>Initial</i>	<i>Medial</i>	<i>Final</i>
soup	ice cream	cakes
salmon		nuts
salad		carrots
celery		cups
syrup		
soda		
salt		

B. Dramatizations

A very interesting and profitable plan for making speech correction work effective in all school activities is illustrated by the dramatization of stories. These stories may be taken from available literature of the school or they may be developed as original plays as a part of regular school work in language and social science classes. The following original plays illustrate some of the possibilities for motivating speech work.

A Little Holland Boy's and Girl's Visit to the Kermis (Fair)

(Submitted by Miss Annie Smithey, second grade teacher, Arthur School, Cedar Rapids, Iowa)

Characters: Reader

Hans

Hilda

Mother

Father

Choral Chorus

(Reader will read descriptive parts. Chorus will read poems. Hans and Hilda read their parts).

Hilda and Hans were awake early the morning of the Kermis. They heard the kitchen clock.

Tick-tock, tick-tock,

Tick-tock-tick.

Get up, sleepy head,

Time for the fair.

Hilda calls, "Hans, do you hear the wind blowing? Hurry, let's get dressed and eat our breakfast, then ask Mother if we may fly our kites before we go to the Kermis."

Wh-----wh-----

Blows the warm south wind.

Wh-----wh-----

Your blue kite I'll find.

The children dress and take their kites outside. Clump, clump, clump, Hilda and Hans run to the yard. Hans speaks. "Just see how high my beautiful blue kite can fly."

Fly, kite, fly! So high, so high!

Sail up to the sky.

Fly, kite, fly! Fly, kite, fly!

So high, so high.

Up in the sky, so very high

I let my pretty blue kite fly.

Peter, the dog, sees the kite and begins to bark.

Bow-wow-wow

What do I see

So high in the sky?

Bow-wow-wow.

Mother comes to the door and calls to the children, "Come, Hilda and Hans, it is time to go to the Kermis. Hear the big clock in the Weight House calling you."

Ding-dong! Ding-dong! Ding-dong! Ding!

Hear the bell ringing,

Ding-dong! Ding-dong-ding!

Come to the Kermis!

Ding-dong! Ding-dong! Ding-dong! Ding!

High in the Weight House Tower

Bells are ringing every hour,

Singing this song

Ding-dong! Ding-dong! Ding-dong! Ding!

Ding-dong! Ding-dong! Ding-dong! Ding!

"Let's run along the dike to see the windmills," says Hilda.

"How fast those windmills are turning, Hilda," exclaims Hans. Bump, bump, bump, they go past the windmill. It keeps turning its long arms round and round as the wind blows.

Blow, wind, blow.

The wheels must go

Grinding flour from the farmers' wheat

Blow, wind, blow.

"Just hear those naughty crows. They will eat all our corn," complains Hilda. "We will make a scarecrow and frighten them away."

Caw, caw, caw

We are here bright and early

To eat the farmers' corn

Caw, caw, caw.

"There is our friend, the robin. He never does any harm," says Hans. "Just hear him sing."

Cheer up, cheer up,

Cheerily, cheerily, chee.

I am a friend of all,

Cheer up, cheer up.

As Hans, Hilda, Mother and Father near the city they hear the parade. "Oh, hear the fire engine," cry Hilda and Hans. "It is leading the parade."

Cling-clang-clang; cling-clang-clang;

Cling-clang-clang; cling-clang-clang;

The fireman with the engine leads

The line as at the head he speeds,

Cling-clang-clang; cling-clang-clang.

"There are the clowns. Just hear them laugh and see them waving their arms," Hans exclaims.

Ha, ha, ha,

Ho, ho, ho,

He, he, he,

Ha, ha, ho, ho, he, he, ha.

"Why there is a car in this parade. I never saw one in a Kermis parade before," calls Hans.

"I wish it wouldn't make so much noise," says Hilda.

Honk! honk! honk! In my motor car we go;

Honk! honk! honk! Very fast and very slow;

Honk! honk! honk! honk! honk!

"Why even an airplane has come to our parade. See, Mother, there it is. Can't you hear it?" cries Hans.

Zoom! goes the airplane up in the sky,

Hums like a bumblebee, buzzing so high.

Zoom! zoom! zoom!

"I can hear the airplane above the sound of the drum. Fly on, airplane, we want to hear the drum," says Hans.

Rat-a-tat-tat-tat,

Bum-bum-bum-bum,

Sings the merry drum

As down the street it comes,

Bum-bum-bum-bum.

"Oh, look at the flags!" Hans cries. "And the booths! And the merry-go-round! Let's take a ride. May we, Mother?"

"Yes, you may go," answers Mother. "Father and I will be back in an hour."

Oh, camels and bears and ponies are found

All prancing about on the merry-go-round.

"Let's ride the ponies," says Hilda. "There's my little black pony. You get on the white one, Hans."

Gallop, a-gallop, a-gallop,

As round the circle we go

Gallop, a-gallop, a-gallop,

As fast as we can go.

The children watch a play at the Punch and Judy show. Red, white and blue Dutch flags fly everywhere. Bright colored ribbons and flowers were on the booths. The balloon man comes down the street calling,

Balloons, balloons,

Who'll buy my balloons?

Balloons, balloons,

Come buy my balloons.

"Let's buy a ribbon cake," says Hans to Hilda. They go up to a booth. Ribbon cake is really cake by the yard. The woman at the booth measures off a long piece of cake. Hans puts one end into his mouth and Hilda takes hold of the other end with her teeth. They put their hands behind their backs and begin to eat.

One, two, three, four,
Ready go
Five, six, seven, eight,
Don't be slow
Nine, ten, eleven,
Where have you been?

"Hilda, Hans," calls Mother. "It is time to go home. Father must get home in time to do the milking."

As Mother, Father, Hilda, and Hans walk along the dike they hear the waves saying,

Boom, boom, boom,
We would like to break through
Boom, boom, boom.

Wake Up Time

(Submitted by Miss Verna Dahlgren, first grade teacher, Arthur School, Cedar Rapids, Iowa)

Place: On the Farm

Time: Early Morning

Players: Young Rooster

Bobbie Robin

Mrs. Robin

Rover

Robbie and Mrs. Robin are in their tree. Young Rooster is strutting about the barnyard.

Rooster: (crowing lustily) Rrr-rr-rr-rr.

Mrs. Robin: Since Young Rooster has learned to crow, you'd think he was the only person around here who rises with the sun.

Mr. Robin: Shall we wing our "Wake Up Song" to let him know we also are awake?

Both: Cheer up, cheer up, cheer up. Get up, get up, get up.

Mr. Robin: Cheer up.

Mrs. Robin: Cheer up.

Mr. Robin: Cheer up.

Both: We're up, we're up, we're up.

Mrs. Robin: There comes Rover, the farmer's dog. He looks very cross this morning.

Rover: Gr, gr, gr! I spent the whole night chasing rabbits and didn't catch a single one. Gr, gr, gr.

Mr. Robin: So that's it. He would have been a great deal wiser to have stayed at home.

Mrs. Robin: See he's sitting down and licking his foot. I wonder what the trouble is.

Mr. Robin: Looks as if he had a thorn in it. Listen to him whine.

Rover: Rruf, rruf, rruf, rruf.

Mrs. Robin: Poor old fellow. Do you suppose we could cheer him with our song?

Both: (Same song)

Rooster: Rrr-r-rrr. Rrr-rr-rr-rr.

The End

A Puppet Show

The Cat Plays Hero

(Submitted by Miss Verna Dahlgren, first grade teacher, Arthur School, Cedar Rapids, Iowa)

Characters: Wolf

Bear

Rooster

Pig

Cat

Farmer

Scene I—In the Woods

(Wolf and Bear talking together.)

Wolf: Woof, woof, Brother Bear, when I went past Farmer Jones' chicken-house this morning, I saw White Rooster strutting about. He would make a good breakfast for me.

Bear: Grr, grr. A nice red pig would make a good breakfast for me.

Wolf: Tonight we will go and catch Red Pig and White Rooster.

Bear: Very well, that is a good idea.

Scene II—In the Barnyard

Rooster: Cock-a-doodle-doo.

Cock-a-doodle-doo.

The sun is going down.

It is time for me to go to roost.

Pig: Wee, wee. Good night. I shall go to bed, too.

Cat: Mew, meow. I am going out hunting. I do my sleeping in the day-time.

(Cat goes out. Rooster and Pig go to bed. Wolf and Bear come in.)

Wolf: Woof, woof. Be very quiet, Brother Bear. I do not want White Rooster to crow and wake Farmer Jones.

Bear: Grr, grr. I will go to the pig pen and get Red Pig.

(Bear goes off with Pig and Rooster.)

Scene III—In the Woods

(Cat peers from behind tree, and sees Bear and Wolf.)

Rooster: Cock-a-doodle-doo.

Cock-a-doodle-doo.

Help, help.

Pig: Wee, wee.

Help me, help me.

Cat: Mew, meow. I must run and call Farmer Jones! Farmer Jones, Farmer Jones, Pig and Rooster have been caught!

Farmer: Where, where are they?

Cat: In the woods, mew, meow.

Farmer: Hi there! Let my rooster go. Let my pig go.

Bear: Grr. We'd better run.

Wolf: Woof. Come on, let's get out of here.

Curtain

Note: This type of lesson creates a vital motive for reviewing known sounds. It is a very thorough review since tryouts necessitate each child's producing every sound according to standards which have been set up before parts for the play are determined. The sounds reviewed in this play are "w," "f," "g," "t," "k," and "m."

V. Sample Classroom Exercises

Each teacher will develop lessons and exercises which are based upon the most common speech needs of her pupils. These should follow a definite outline and each lesson should be planned to develop the correct formation and use of certain sounds. On the following pages will be found illustrations of plans which have been prepared and used for these purposes.

(Sections A and B were submitted by Miss Annie Smithey, second grade teacher, Arthur School, Cedar Rapids, Iowa.)

A. Suggested Procedure for Daily Lesson

1. A relaxation exercise
2. An exercise for the speech organs
 - a. Lips
 - b. Tongue
 - c. Jaw
 - d. Breathing
3. Review of sound taught in preceding lesson
4. Introduction of a new sound
 - a. Ear training
 - b. Syllables
 - c. Words
 - d. Sentences
 - e. Jingles

B. Sample Exercises

(From "Games and Jingles for Speech Development," by Barrows and Hall, by permission of Expression Company, Boston, publishers of the volume)

1. Relaxation

Little Sleepy Head

They call me little Sleepy Head!
I yawn at work, I yawn at play!
I yawn and yawn and yawn all day,
Then take my sleepy yawns to bed!
That's why they call me Sleepy Head.

Be Little Sleepy Head. Read the jingle in a quiet voice. As the children yawn they should stretch and nod their heads sleepily from side to side.

2. Speech organs

a. Lips

The Funny Little Clown

I'm a funny little clown.
I say, "Ah-oo-ee-oo."
My mouth is open wide
When I say, "Ah-ah-ah."
I draw my lips far back
When I say, "Ee, ee, ee."
My lips are very round
When I say, "Oo, oo, oo."
"Ah-oo-ee-oo, ah-oo-ee-oo."
I'm a funny little clown.

Play you are a clown.

b. Tongue

With the tongue pointed:

- (1) Move it outward and downward toward the chin.
- (2) Move it outward and upward toward the nose. Relax.
- (3) Wag the tip up and down as rapidly as possible. Relax.
- (4) Rotate around the outside of the mouth. This should be done in both the clockwise and the counter-clockwise direction.
- (5) Practice the following exercise, being sure that the tongue touches the upper gum ridge.

Ta-ti-te-to-tu
Da-di-de-do-du
La-li-le-lo-lu

c. Jaw

The Jolly Little Clown

I'm a jolly Little Clown
Yah, yaw, yah!
I can smile and I can frown,
Yah, yaw, yah!
I can drop my jaw far down!
Yah, yaw, yah!

Can you be a jolly clown?
Yah, yaw, yah!
Can you smile and can you frown?
Yah, yaw, yah!
Can you drop your jaw far down?
Yah, yaw, yah!

Be a jolly clown. Drop your jaw down slowly.

d. Breathing

I've made a paper pin wheel
I blow it like the wind.
I blow and blow.
The wheel goes round.

I blow my paper pin wheel
Until you've counted ten.

Blow the pin wheel.

3. Short review of sound "ð (th)" which was taught in the preceding lesson

4. Introduction of the new sound "ð (th)"

Give the formation and see that each pupil is forming the sound correctly. Give each pupil a small paper flag. Hold the flag before the lips while saying syllables and words beginning with "ð (th)." The paper is blown gently away from the lips when the sound is made correctly.

- a. Ear training

Have pupils clap softly when they hear the "ð" sound in the following jingle.

Thirty thousand thoughtful boys
Thought they'd make a thundering noise.

- b. Syllables

Write the following on a chart or on the board and have pupils repeat. These syllables should be given in rhythm.

Tha tha tha
Tho tho tho
Thoo thoo thoo

Tha the tho
Tha the tho
Tha the thi tho thu

- c. Words

- (1) Print these words on a chart. Say these words listening for the "ð" sound and the location.

Initial	Medial	Final
thumb	arithmetic	north
think	birthday	south
thank	plaything	cloth
thin	author	both
those	nothing	teeth

- (2) Print the words for the sound "ð" on small cards. Give each child a card. The child matches his word with the word on the chart and pronounces the word. If not pronounced correctly he loses the card.

- d. Sentences

Write the following sentences on a chart. As the pupils read them listen for the sound "ð."

Both of those boys had a birthday party.
Mary has clean teeth. She has a pretty mouth.
Thank your sister for the thimble.
Those girls had a birthday party on Thursday.

- e. Jingles

Children having trouble forming the sound "ð" may read the following jingles for further drill.

(From "Jingle Book for Speech Correction" by Alice Wood, published by E. P. Dutton & Co., Inc., New York)

I put my thumb up.
I put my thumb down.
I wiggle my thumb.
I hide my thumb.

Thump! Thump! Thump!
Thumpity, thumpity, thump.
Thin Thelma Thayer fell down the stairs.
Would she had been more plump.

- C. *Correlated Speech Lesson—For the Sounds "p" and "b"*

(Submitted by Miss Verna Dahlgren, Arthur School, Cedar Rapids, Iowa)

The speech lesson usually follows this procedure:

1. Relaxation
2. Breathing
3. Exercise for lips, jaws, and tongue
4. Drills for the sound to be developed

However, sometimes our speech lesson is more fun if all of the procedures can be correlated into a story or playlet. We must, of course, be sure that all required elements are incorporated in the lesson. For this reason we include the story play "Peter and Peggy on the Farm." Because "b" and "p" were the elements presented in this lesson, all other sounds were omitted such as the "moo" for the cow and the "mew" for the cat.

In the story we provide situations whereby relaxation is motivated through the farmer's scarecrow flapping in the wind and Rover stretching himself after his nap. Exercises for the various speech organs are provided by sounds as the wind and dog sleeping, for breathing exercise; donkey braying, for the lips; Rover yawning, for the jaws; kitty drinking milk, for the tongue; and Father and the children calling, for the voice. Some exercises for the sound "p" and "b" are: purr, purr; baa, baa; peep, peep; putt, putt; bow, wow; and big buff cat.

This story makes possible the introducing of many new sounds and the reviewing, in an interesting manner, of the known sounds. After the elements "p" and "b" have been mastered, the following sounds may be taught through the story.

"m"	"f"	"z"	"t"	"w"	"k"
moo	fussy	purr	putt	woof	cluck
mew	four		fft	bow-wow	
	fluffy				
	fft (cat)				

Peter and Peggy on the Farm

The characters Peter, Peggy, Mr. Farmer, and Father are chosen. They dramatize the story while the teacher reads the descriptive parts. All the

other children play the parts of the scarecrow, wind, Rover, cow, cat, donkey, sheep, chicks, and engine.

To the farm we will go,
To the farm we will go.
We'll get a little milk
and put it in a pail
And take it home to Mom.

(Chant to the tune of "A-Hunting We Will Go.")

Peter and Peggy drive with Father past the farmer's orchard. In the orchard is the farmer's scarecrow flapping loosely in the wind. (Children play they are scarecrows.) Turning in at the open gate, the children hear the wind whistling in their ears, "Oooooo-oooo-oooo." (Imitate sound of wind.)

Rover, the collie dog, lies sleeping soundly on the porch. (Breathe deeply like a sleeping dog.) But as the children jump out of the car and run up the walk he opens his eyes and yawns sleepily. (Yawn several times.) He yawns many times, then gets up and lazily stretches himself. (Stretch.) The back door opens and Mr. Farmer calls, "Well, there you are. Just in time to help me milk old Brindle." Together they go to the barn and find old Brindle calmly chewing her cud. (Chew.)

"Here's the big buff cat," says Peter. "He wants some breakfast. I'll pour some milk in this pan." Buff likes his milk very much and laps it up greedily. (Lap milk.) When he finishes his milk he rubs against Peter's legs and purrs. (Purr.)

"Eeeee-ahhh," brays the gray donkey from his stall on the other side of the barn. "Eeeee-ahhh, yourself," call back Peter and Peggy. "Eeee-ah, eee-ah, ee-ah." (Bray.)

"Come over here," says Mr. Farmer. "I want you to meet Lord Remington."

"A sheep, a sheep," exclaim the children.

"Baa, baa, baa, baa," answers Lord Remington.

Peggy leaves Lord Remington and goes exploring by herself. She soon finds a fussy mother hen scratching for her four fluffy babies. The chicks peep happily, "Peep, peep, peep."

Just then Father calls, "Peter, Peggy."

The children answer, "Coming."

On the way back to the house Mr. Farmer stops to start the little gas engine. "Putt, putt, putt," said the engine merrily pumping the water for Brindle and Lord Remington to drink.

Peter and Peggy wait in the car while Mrs. Farmer bottles the milk. "What a lot of sounds we have heard on the farm this morning," said Peter. "The sheep said, 'Baa, baa.' The wind said, 'Oooooo!' The gray donkey said, 'Eeeee-ahhh.' The baby chicks said, 'Peep, peep.' And the little engine said, 'Putt putt.'"

Now Mr. Farmer brings the milk and the children start for home. Rover runs beside the car barking, "Bow-wow, bow-wow."

"Good-bye, good-bye," call the children.

D. Review Lesson—For the Sounds "p," "b," "w," "m," "n," and "r"

(Submitted by Miss Gertrude Nixon, first grade teacher, Arthur School, Cedar Rapids, Iowa)

1. Relaxation

Sing softly the song, "When The Stars," from the Music Hour.

2. Breathing

Take a deep breath in and exhale slowly. See how long you can blow a triangular piece of paper with one breath. Count for different children to see if they are improving in breath control.

The Snow White Game

3. Posture

The prince walks in very straight and says the poem, "When I Was a Little Boy." The wicked witch all stooped over walks in and says the poem, "The Crooked Woman."

4. Mouth gymnastics

a. Tongue exercises

Seven little dwarfs are coming whistling home from the mountain when they notice a light in their home. Class says, "Tip-toe, tip-toe, etc.," while all the dwarfs except Doc act out the tip-toe.

b. Teeth exercises

Doc is brave, he will frighten them away. He pretends he is a giant. Class says, "Fe, fi, fo, fum," as Doc walks like a giant.

c. Lower jaw exercises

Sleepy yawns and yawns. Whole class says, "Yawn."

d. Lip exercises

Grumpy pouts and looks cross. The class says what Grumpy can say with his lips in this position. ("Ooooooo.") Happy smiles a big smile. The class says what Happy can say with his lips this way. ("Eeeeeeee.") Sneezzy sneezes various ways exercising his lower jaw and his lips. ("Ah-ah-ah, kerchoo" and "ah-ah-ah, kerchee.")

e. Nose exercises

Snow White hums, "Mmmmm." Then she takes hold of her nose. The sound stops. This shows that the sound is coming through the nose.

f. Soft palate exercises

The turtle comes down the steps. ("Bumpety bump.") Turtle hops as the class repeats, "Bumpety bump."

The Picture Story of Snow White

Pictures to illustrate the characters, places and actions represented by the blanks below should be mounted on cardboard and distributed among the children. The reader reads the story stopping for the blanks. The child having the picture that fits in the blank runs to the front and says the word distinctly.

I am going to tell you the story of a little girl named _____. She was a little princess. She had a wicked stepmother who was the _____. The queen disliked Snow _____ because she was prettier than she. The _____ ordered a _____ to kill Snow _____. The _____ did not

kill her but told her to _____ to the _____. The huntsman took the heart of a _____ to show the _____. Snow _____ was afraid of the eyes in the _____ but she found they were her friends. Her friends were _____, _____, _____, _____. The animals showed her a dear little house in the _____ that could be her _____. The _____ little dwarfs lived there. Their names were _____, _____, _____, _____, _____, _____, and _____.

The house was very dirty. Snow _____ decided she would take the broom and _____ the floor. The animals _____ the dishes and the _____. Snow _____ made something good and put it into bowls. It was _____. She went outside and _____ some flowers for the table. The squirrels brushed the _____ from the ceiling.

Snow _____ began to get sleepy so she went _____ and fell asleep on the dwarfs' _____. The _____ little dwarfs came _____ home. When they saw the light in their _____ they were frightened and began to _____. _____ forgot to whine. _____ forgot to smile. _____ woke up and they all ran over _____. They were surprised to find Snow _____ in their _____. They were happy to have Snow _____ stay and _____ the floor and _____ the dishes and the _____ and cook the _____ for them. Snow _____ made a gooseberry _____ to surprise the dwarfs.

Now the wicked _____ had heard that Snow _____ was still alive so she decided to find her and give her a poisoned _____. She put good apples in a _____ with the poisoned _____ on the top. Snow _____ took one bite and fell asleep. Every one thought that she was dead. But a _____ came riding by and awakened her. Now everyone was happy. Collection of the cards:

Watch the teacher's lips and listen. Bring up your card when you hear the sound that we have learned in your word. Say the word correctly to the class. These sounds, "p," "b," "m," "n," "w," and "wh," are found in the words in the three positions—initial, medial, and final.

VI. Corrective Procedures

A. Exercises for Improving Use of Speech Mechanism

1. Objective

To involve a scientific use of the speech organs that will develop them to a fuller extent and give the child a better control of them so that he may consciously improve his own speech

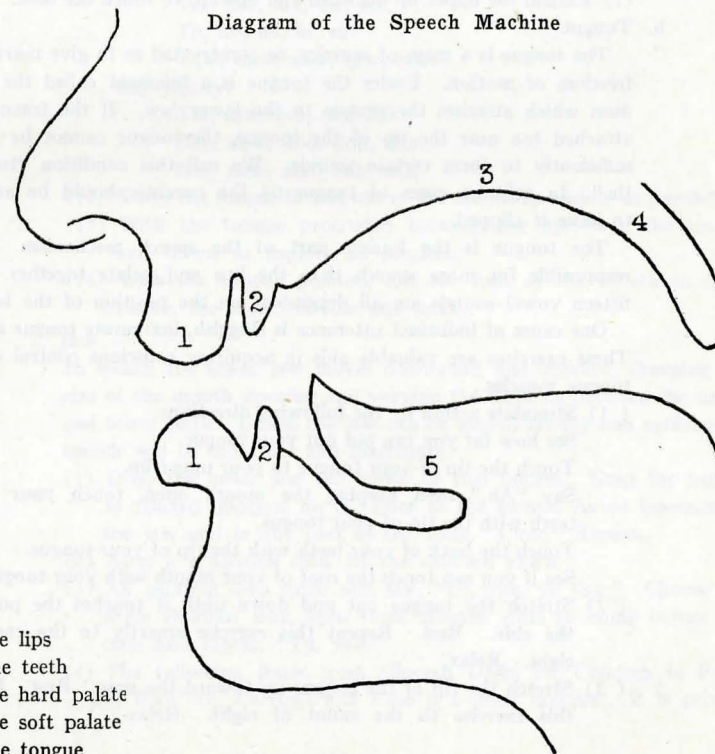
2. Preparation for exercises for speech organs

- Selection of organs to be exercised for a specific sound
- Relaxation

Relaxation exercises form an important part of every lesson. No lesson should be given without them. These exercises are for the development of poise, an important factor of good speech. Relaxation does not mean slackness but that degree of tension which effects a coordinated functioning of the whole body. Today there is a general need for relaxation in daily life. Relaxation is the first step in correct breathing and good tone production.

- (1) Sit comfortably in seats, thoroughly relaxed. Close the eyes while one pupil describes some still place that he likes. Hold this stillness for thirty seconds.
- (2) Sit relaxed. Imagine you are floating on a soft, white cloud. Feel ease and stillness. Hold the stillness for sixty seconds.
- (3) The children stand with arms outstretched like scarecrows. The teacher with her magic wand touches the left arm of one child, and all the left arms relax. Continuing, she touches the other arm and then the head, saying, "The scarecrow could not hold up its head. This is the way it went." Relax the head, allowing it to fall forward. Follow by sitting and leaning back as the scarecrow would. Hold the stillness and relaxation for one minute.
- (4) Sit comfortably in your seats and pretend you are sitting in front of an open fire. Stretch your arms upward and yawn. Relax. Hold the relaxation and stillness for one minute.
- (5) The children sit back in their seats, and stretch their arms, giving a deep yawn. Then, relaxing the arms, close the eyes. Repeat and hold.
- (6) Sit back comfortably in the seats. Drop hands loosely in the lap. Breathe out a deep sigh. Close the eyes and drop head to the desk. Hold the stillness for one minute.

Diagram of the Speech Machine



1. The lips
2. The teeth
3. The hard palate
4. The soft palate
5. The tongue

3. Exercises for speech organs

a. Lips

The lips are of great importance in the production of clear, distinct speech. They may be entirely closed, or partially or widely opened. They may be rounded, protruded, or stretched. One of the most frequent causes of indistinctness of speech is inactivity of the lips, especially of the upper lip.

- (1) With teeth closed say, "Ah-oo-ee-oo, ah-oo-ee-oo," slowly and with vigorous lip action. Round the lips for "oo" and stretch the lips for "ee." With the teeth separated and the mouth wide open repeat exercises.
- (2) Say "We-woe-we-woo, we-woe-we-woo," with exaggerated lip action. Be sure that the lips are spread as in smiling for "we" and rounded for "woo."
- (3) Have the children pout their lips, stretching them out until they can be seen by looking down.
- (4) Stretch the lips wide in a smile which reveals the upper teeth.
- (5) Pout the lips and say "oo" as in "you." Stretch the lips and say "ee" as in "ease."
- (6) Practice saying "oo-ee, oo-ee, oo-ee," rapidly and lightly many times.
- (7) Extend the upper lip outward and upward to touch the nose.

b. Tongue

The tongue is a mass of muscles, so constructed as to give marvelous freedom of motion. Under the tongue is a ligament called the fraenum which attaches the tongue to the lower jaw. If the fraenum is attached too near the tip of the tongue, the tongue cannot be raised sufficiently to form certain sounds. We call this condition "tongue-tie." In extreme cases of tongue-tie the parents should be advised to have it clipped.

The tongue is the busiest part of the speech mechanism. It is responsible for more sounds than the lips and palate together. The fifteen vowel sounds are all dependent on the position of the tongue.

One cause of indistinct utterance is sluggish, inaccurate tongue action. These exercises are valuable aids in acquiring conscious control of the tongue muscles.

- (1) Stimulate action by the following directions:
See how far you can put out your tongue.
Touch the tip of your tongue to your upper lip.
Say "Ah," then keeping the mouth open, touch your upper teeth with the tip of your tongue.
Touch the back of your teeth with the tip of your tongue.
See if you can touch the roof of your mouth with your tongue.
- (2) Stretch the tongue out and down until it touches the point of the chin. Rest. Repeat this exercise smartly to the count of eight. Relax.
- (3) Stretch the tip of the tongue up toward the nose. Rest. Repeat this exercise to the count of eight. Relax.

- (4) Curl the tip of the tongue backwards toward the soft palate. Rest. Repeat four times. Relax.
- (5) Place the tip of the tongue behind the lower front teeth and bulge it out. Rest. Repeat four times. Relax.
- (6) Place the tip of the tongue behind the upper front teeth. Bulge it out. Rest. Repeat four times. Relax.
- (7) Roll up the sides of the tongue like a funnel and blow to the count of roll, blow, rest.
- (8) Rotate the tongue about the lips, counting to right, up, around, down, in; to left, up, around, down, in.
- (9) Practice the following exercises, being sure that the tongue touches the upper gum ridge on "t," "d," "n," and "l."

Ta, ti, te, to, tu

Da, di, de, do, du

La, li, le, lo, lu

Na, ni, ne, no, nu

- (10) Practice putting the tip of the tongue lightly to the roof of the mouth between the upper front teeth and letting it drop to the floor of the mouth without sound.
- (11) Practice saying "T, t, t, t, t, t, t," rapidly and lightly. Be careful that the children do not press the tongue. Now try:

Tee, dee, nee, lee, ree,

To, do, no, lo, ro

Taw, daw, naw, law, raw

Say lightly:

Tee, taw, too, toh, tah

Dee, daw, doo, doh, dah

Nee, naw, noo, noh, nah

- (12) Move the tongue in and out of the mouth as rapidly as possible.
- (13) With the tongue protruded between the lips, wag the tip up and down as rapidly as possible.
- (14) With the tongue pointed, dot the roof of the mouth in three places, the front, middle and back.

c. Jaw

In speech the lower jaw moves downward and upward, changing the size of the mouth opening and varying the distance between the upper and lower teeth. Unless the jaw can be moved readily and sufficiently, speech will be indistinct and inaccurate.

- (1) Drop the lower jaw the width of two fingers. Keep the tongue in relaxed position, on the floor of the mouth. Avoid tenseness in the jaw and in any part of the body. Close. Repeat.
- (2) After a relaxation drill, let the children yawn.
- (3) All children take turns and say, "Yo, yah, yo yah." Choose the three children who open their mouths wide to come before the class and repeat, "Yo, yah."
- (4) The following jingle from "Speech Drills for Children in Form of Play" by Barrows and Case is a good exercise. It is printed

by permission of the Expression Company, Boston, publishers of the volume.

John Cook Had a Little Grey Mare

John Cook had a little grey mare; he, haw, hum.

Her back stood up and her bones they were bare; he, haw, hum.

John Cook was riding up Shuter's bank; he, haw, hum.

And there his nag did kick and prank; he, haw, hum.

John Cook was riding up Shuter's hill; he, haw, hum.

His mare fell down and she made her will; he, haw, hum.

If you want any more you can sing it yourself; he, haw, hum.

Let the children be the horse. Have them give "He, haw, hum," with exaggerated lip and jaw movement.

d. Soft palate

The soft palate is movable and serves as a kind of curtain between the nasal passages and the mouth and throat cavities. When it is lowered, it opens the passageway into the nose; when it is raised, the nasal passages are shut off from the other parts of the resonator, and the air must pass out through the mouth. In order to have distinct consonants we must have the soft palate under easy control. Voice quality is dependent upon proper adjustment of the soft palate; yet it is difficult to direct the soft palate.

The soft palate is controlled by muscles. We need, therefore, to have systematic exercises so that the soft palate will move quickly and accurately in the formation of speech sounds.

- (1) Raise the tip of the tongue to the upper gum ridge. Say "n." Raise the back of the tongue to the soft palate. Say "ŋ" (or "ng"). Practice eight times. Relax.
- (2) Take a quick breath in through the open mouth; swallow. Repeat three times.
- (3) Say slowly, emphasizing each sound, "Ung-ah, ung-ah, ung-ah; ump-ma, ump-ma, ump-ma." The soft palate lowers for "ng" and raises for "a." Pronounce the syllables three times; then whisper the sound. Repeat the exercise.
- (4) Imitate the ringing of the bell, "Ding-dong," prolonging the "ng" softly.
- (5) Say, "Ing-ick, ing-ick, ing-ick" three times, prolonging the "ng" and making the "k" stop short and sharp. Repeat, whispering the syllables.

e. Breathing

To breathe easily and inaudibly is fundamental for efficient speech. Breathing is of such importance that no effort should be spared to establish right breathing as a basis for right speaking. Breathing exercises, with special emphasis on the correct expansion for breathing in and contraction for breathing out, should be a regular part of each speech period. During exhalation the attention of the students should be directed toward the middle part of the body.

Have the students place their left hand on their belt. Place the

right hand above the left, which will be on the diaphragm. As they breathe in to the count of four, they should feel the expansion of the muscles under the hand. As they exhale to the count of four, they should feel an equal contraction of these muscles.

If a child needs special help in breathing, place him on a couch or table where he can be relaxed, at full length. When he is breathing quietly, let him place his hand on his abdomen. Call attention to the rhythmical rise and fall of the abdomen. Show him that his abdomen should move back and forth in the same way when he is sitting or standing. He should be relaxed; neither chest nor shoulders should rise.

- (1) Breathe like a puppy asleep. Pant like a puppy. The attention of the children may be called to the breathing of a dog. When he is lying asleep, he gives an excellent example of quiet abdominal breathing. When he pants he also shows abdominal breathing.
- (2) Sip the air slowly through the mouth as your teacher counts from one to five. With one hand at the side above the waistline in front, and the other hand at the back, feel what happens as you breathe in. Hold the breath for three counts. Let it all out at once. Do not attempt to hold the breath by lifting the shoulders. Your shoulders and arms should be relaxed.
- (3) Relax the body, especially the throat. Take a full breath. Say, "Woo-woo-woo" in imitation of the wind. How long can you make the wind howl without the slightest strain?
- (4) Pant vigorously. On exhalation say, "Hah, hah, hah; he, he, he; ho, ho, ho." Be sure that your throat is relaxed and that your shoulders do not move.
- (5) Pupils can be helped with games according to their interests such as, blowing imaginary feathers, blowing a fire in the woods into a blaze, and blowing into the air on a cold morning.
- (6) Teach the children to hold a tone while your hand is raised, and to stop the instant you lower your hand. You may test the child's control by placing your hand gently on his lower chest. The child should be taught to recognize the steady tone both by feeling his own muscles and by ear.
- (7) Count from one to five as follows:
 One (with a pull) expand.
 One, two (with a pull) expand.
 One, two, three
 One, two, three, four
 One, two, three, four, five.

f. Voice control

While a pleasant, well-modulated, audible voice is possible for every person who has no physical defect, our environment is such that a beautiful voice is a much greater rarity than a beautiful face. Elementary school voice work should result in the early establishment of effective and economical voice use. The effective voice is loud

enough to be heard easily; it is pleasant; it is varied enough in pitch and melody to hold the attention of the hearer. Every pupil should be attuned to good voice quality and should be trained to enjoy and appreciate vocal beauty.

By monotonous voice is meant the voice that does not have approximately the same inflections that the normal voice has, and not merely the very unusual voice that speaks or sings entirely on one tone.

Use drills for flexibility which entail use of thought and emotion. Ringing of bells is an example to increase resonance.

B. Words Commonly Mispronounced

1. Objective

To call to the teacher's attention words which are commonly mispronounced by children but which do not usually show up in ordinary tests

2. Substitution

beautiful	God	tune	why	because	such
five	just	what	yellow	again	you
huge	pretty	where	Tuesday	can	picture
have	get	which	was	Saturday	with

3. Silent letters not omitted often

4. Omission

clothes	girl	finger
fifth	library	February
first	catch	

5. Accent

poem	Hallowe'en	automobile
------	------------	------------

6. Lazy speech habits

little	going	doing	you
--------	-------	-------	-----

C. Classifications of Speech Deviations

1. Objective

To describe the speech deviations so that the teacher will have enough knowledge about them to know how far she can proceed in their improvement and when she should consult a speech specialist.

Raubicheck says that one of the fundamental principles of first aid is to "do no further injury." A disorder of speech is almost invariably accompanied by serious disturbances of the whole personality. In many cases the speech deviation is merely one of the symptoms in the general picture of personality unbalance.

While it is essential that any serious speech disorder be treated by a person who is versed in this specialized type of work, the regular teacher is not absolved from a part in the correction program. In fact, without the active and intelligent cooperation of the regular teacher, the work of the speech specialist is frequently nullified.

The class teacher has a definite responsibility toward the child with a speech defect. It is her duty to become aware of such students and to refer them whenever possible to a trained speech correctionist. If no

such service is offered by the school system, the teacher should inform the parents of the gravity of the situation and should urge them to seek help. Almost any college and university in Iowa has a speech department with specialists only too happy to be of assistance. One need but ask.

The teacher should do everything in her power to encourage the child with a speech defect to establish himself socially and to adjust himself to his group. The following information will be of assistance in enabling the class teacher to understand the basic nature of speech disorders.

- Any serious speech defect may be either the cause or the effect of a serious psychological or emotional impairment.
- There is no evidence to support the theory that children "out-grow" speech disorders.
- Since speech is the response of the whole child, a profound change in the speech pattern such as that required to correct a speech disorder, must be accompanied by profound changes in the person.
- Any measure that improves the physical health, the mental and emotional poise or the social adjustment will assist in improving the speech.
- The correction of a serious speech disorder requires time, patience, special information and the cooperation of the school and the home.
- Keep constantly in mind the fact that speech is largely an imitative matter. Your own speech will do much to help pupils.

In the preparation of this section generous use has been made of materials in the books by L. Raubicheck, A. L. Wood, D. I. Mulgrave, M. G. and S. Blanton, and L. Raubicheck, E. H. Davis, and L. A. Carll which are listed in the bibliography on pages 60-61.

For purposes of study, we may classify all speech disorders under three headings—functional, organic, and neurotic.

2. Functional disorders

This class of speech disorders results from a mere misuse of a mechanism which is capable of producing perfect, normal speech.

a. Baby talk

Baby talk, which is unfortunately considered to be cute in some homes, constitutes one of our major speech difficulties in America. It may be defined as speech containing many sound substitutions and as being generally infantile in pattern.

A common form of baby talk is the substitution of front sounds for back ones, as for example, "tate" for "cake." There is apt to be some confusion between the voiceless "f" and the voiceless "th" so that "mouth" is frequently pronounced "mouf." The most difficult sounds are the sibilants "s," "z," "ch," "sh," and "j." Usually they are the last sounds to be learned. The vowels in general give less difficulty than the consonants though subtle vowel difficulties are sometimes not perceived and the child will say "cot" for "cat." The sounds of "l" and "r" also give difficulty to the young child being frequently pronounced with the lips rounded instead of spread. The sound in this way approaches "w" and we have "little" pronounced "wittle" and "red" pronounced "wed."

While the problem is primarily one of the home, it is turned over, usually unconsciously, to the school to solve. If teachers in the early grades can themselves make the sounds of English accurately, if they can recognize sound substitutions and if they are willing to give children who make sound substitutions opportunity to imitate correctly made sounds, they can do much good to eliminate the pernicious habit of baby talk.

The important factor for parents and teachers to keep in mind is that speech which is thought to be "cute" at six will be considerably less attractive at sixteen, and that at twenty-six may constitute a real vocational hazard.

b. Defective phonation

Many of the bad speech habits of childhood are carried on into adolescent and adult years. When sound substitutions are present, the problem is one of defective phonation, or faulty production of sounds. The sounds most commonly omitted or modified are the sibilant sounds, "l," "v," and the two "th's." When this is merely the result of bad habit, phonetic re-education is commonly enough to clear it up. Where, however, the infantile speech pattern is the reflection of a lack of maturity, either mental or emotional, the remedial program must include mental hygiene as well as phonetics.

c. Lipping

The most numerically significant speech disorder among school children is lipping. Lipping may be defined as any habitual mispronunciation of the sibilant sounds "s," "z," "ch," "sh," and "j." The three common forms of lipping are lingual protrusion, lateral emission and nasal emission.

(1) Lingual protrusion

The lingual protrusion lisp is the most common form. It will be found that the tip of the tongue either protrudes between the teeth or is pressed against the front teeth. This protruding of the tongue usually starts when a child loses his first teeth. He gets into the habit of putting his tongue in the space caused by the loss of the teeth, and, by the time the second teeth appear, he has established a habit which is very difficult to break. This form of lipping is comparatively easy to recognize since it consists of the substitution of the breathed "th" for "s" and the voiced "th" for "z."

(2) Lateral emission

In the lateral emission lisp the tongue is curled back and the sound issues from one or both sides of the tongue. It may be recognized by the substitution of "sh" for "s."

(3) Nasal emission

In the production of the nasal emission lisp, the tongue is curled back so far that the sound is emitted through the nose. This production is usually caused by poor control of the soft palate.

(4) General plan of correction

Where the lisp has a physical cause, the mechanism should be

repaired or improved so far as possible. In order to correct any type of lisp, it is first necessary to establish the correct articulation of all the sibilant sounds.

The general plan is to combine ear training and careful explanation of the production of the correct sounds. Imitation of the teacher's example, aided by the use of the mirror, should be used to establish the correct production of the sound in isolation. This should be followed by exercises in reciting words, phrases, and sentences containing the sound in all positions.

It may help the child to get the right sound to think that just as the fireman uses a small opening in the nozzle of the hose when he wishes to send a stream of water into an upper window, so it is necessary to send the breath through a small opening between the roof of the mouth and the tip of the tongue to make the sound "s." He must try to be rid of a leaky tongue.

There are two general rules for the correction of all lisps:

- (a) Practice faithfully the general tongue and lip exercises for flexibility and control.
- (b) Practice daily reciting the vowel scale with each of the sibilants in the initial and final positions. Then practice words containing the sound and put the words into sentences.

For the occasional child whose response has not been satisfactory, the following suggestions are made. Back of the front teeth are ridges like a washboard, which may be felt with the tip of the tongue. Ask the child to notice that the sides of his tongue are raised and that the tip touches the first ridge when he sounds "t," "t," "t." His tongue is like the hammer of an electric bell which always touches the same spot. Have him repeat this sound several times, and then just before the tongue touches for the last "t" change it into a hiss by blowing straight out at the front through the tiny opening between the roof of the mouth and the tip of the tongue.

(5) Corrective drills

- (a) Repeat the following series of words.

Tat, tat, tat, sat
Tot, tot, tot, sot
Toot, toot, toot, soot
Tight, tight, tight, sight

Thin, tin, sin
Thick, tick, sick
Thrill, till, sill
Thought, taught, sought

- (b) Say the following words, preceding each with "t."

t-sail	t-sell	t-sack
t-so	t-spin	t-south
t-salt	t-seed	t-soon
t-sand	t-sad	t-soda

- (c) Before beginning the drills on "s" practice "t."

Ta te ti to tu

Ta te ti to tu

At et it ot ut

At et it ot ut

Sa se so

Sa se so

Sa se si so su

As es os

As es os

As es is os us

- (d) Read the following list of words aloud, slowly, taking great pains to keep the tongue tip well behind the teeth.

see	salt	sell	Sam
-----	------	------	-----

Susan	saw	sad	sand
-------	-----	-----	------

supper	sit	so	sea
--------	-----	----	-----

soap	sent	sail	see
------	------	------	-----

- (e) Answer each of the following questions in a sentence using the words listed.

What did Sally see?

Where did Sally sit?

When did Sally see Sue?

Where did Sally see Susan?

What were they singing?

d. Foreign accent

Whether foreign accent is slight or marked, it is usually the term used to designate omissions of sounds, sound substitutions, and faulty intonation patterns due to the influence of a foreign language in English.

The teacher who has a knowledge of the correct production of English sounds and some training in, or information about the production of the sounds of other languages can do a great deal to help the pupil who has to overcome the handicap of a foreign accent.

The student with a foreign accent may develop an inferiority complex unless he feels that the teacher is sympathetic to his problem. The first task of the teacher, then, after he is sure of the accuracy of his own sounds, is to make pupils feel that their native languages are not inferior to English, but that the method of producing sound varies with each language.

e. Muffled or indistinct speech

Muffled or indistinct speech may result from immobility of relaxed lips and lazy tongue or from a rigid jaw, tight lips, and a thick, stiff tongue. In either case the attack should be upon the method of production rather than upon the pronunciation of isolated sounds. Gen-

eral setting-up exercises of the tongue, lips and jaw should be given to free this mechanism for good speech production. Tongue twisters have their place in developing a nimble tongue and a rapid and delicate adjustment of the articulators.

3. Organic disorders

a. Lispings (malocclusion)

Organic lispings, which is due to malformation of the jaw, is usually called malocclusion. Hence, this type of lisp is termed a malocclusive lisp. There are four classifications of this type: the overshot jaw, the undershot jaw, the open-mouth bite, and endentition.

(1) If the upper jaw protrudes above the lower one, it is known as overshot.

(2) If the lower jaw protrudes past the upper one, it is known as undershot.

(3) If, when the teeth are closed, they meet on the sides, but not in front, the condition is described as an open-mouth bite.

(4) Any marked irregularity in the plane of the teeth as they are set in the jaw is known as endentition.

All of these conditions may lead to lispings. The open-mouth bite and overshot jaw usually result in a lingual lisp, while the undershot jaw commonly produces a lateral emission. From the point of view of the speech teacher, the formation offering the greatest difficulty is the open-mouth bite.

The first step should be to direct the child to the care of a competent orthodontist, whenever this is financially possible. Because of the length of time needed for correction and also because of the cost of materials used, orthodontic treatment is apt to be very expensive. While the pupil is undergoing this treatment and has his mouth filled with braces, an attempt at speech re-education is almost useless. It is better to postpone this until the braces have been removed.

When correction is impossible, however, it does not necessarily follow that no improvement can be undertaken. The pupil should be encouraged to do lip and tongue exercises, to improve his sound discrimination through ear training, and to observe as well as he can the correct position for the production of each of the sounds. The usual exercises for developing flexibility and nimbleness of the tongue tip should form a regular part of the daily routine in the correction of this type of disorder.

The sibilant sounds should be introduced through the medium of the tongue tip, "t" repeated frequently and then prolonged, "t, t, t, t, ts." Next, the "t" and "s" should be blended as for the German sound of initial "z"—"ts, ts, ts, ts." When this sound is carefully produced, it should be blended with all the vowels, first in its initial position and later in its final position. As soon as these syllables can be correctly produced, they should be pronounced in phrases and in sentences. After "s" sound has been mastered, work should be begun on the other sibilants. In each case the order should be:

- (1) Ear training to perceive the correct sounds
- (2) Practicing the sound in isolation
- (3) Blending the sound with vowels and single syllables
- (4) Incorporation of these syllables in simple words
- (5) Inclusion of these words in sentences

If the pupil can pronounce the sibilant sounds correctly once, this does not mean that the defect is corrected. The habit must become fixed before the patient is dismissed. Even then it is wise to arrange for semi-annual re-examinations to make sure that the correction has been a permanent one.

b. Tongue-tie

Underneath the tongue there is a cord, commonly called the fraenum. This cord may be so short that the tongue is not left with sufficient freedom to make some of the sounds of English satisfactorily. A very simple operation in which the fraenum is clipped will make it possible for persons whose speech is impeded by the tension of this cord to have normal freedom of the tip of the tongue.

Whenever the child displays the defective phonation pattern by which consonant combinations are omitted, the sibilants are all blurred, and the general speech is very indistinct, it is well to investigate for possible tongue-tie. Examine the pupil's tongue. Have the pupil raise the tip of his tongue to the roof of his mouth. This should show at once whether the fraenum is long enough to permit sufficient lingual leeway.

Do not try to have the child exercise his tongue vigorously before the operation has been performed because undue strain may tear the fraenum. Certain cases are inoperable because of the nearness of the cord to certain of the big blood vessels in the tongue. When the fraenum has been clipped, the speech teacher should initiate a regular course of exercises to encourage flexibility, energy, and control of the tongue. These exercises should include both general relaxation and expansion drills and also phonetic practice in the exact production of the sounds of English.

c. Cleft palate

The formation of the palate, or roof of the mouth, may be defective at birth. In some cases the cleft or opening is in the hard palate; in others, the soft palate is improperly formed. Surgery has done much within the past few years to increase the likelihood of successful operations on cleft palates. If children are operated on early enough (during the first three years) there may be no noticeable defect in speech.

If a student has markedly nasal speech doubled with inaccurate, and sometimes unintelligible production of the sibilants and the sounds of "k," "g," and "ng," the teacher should examine the roof of his mouth to determine whether or not the palate is cleft, or whether there has been an operation performed for cleft palate.

The most important part of the speech rehabilitation of cleft palate cases has to do with ear training. After a patient is accustomed to

making the sounds with such marked nasal resonance as occurs in cleft-palate speech, he must be trained to hear the kind of voice that results from balanced resonance.

Yawning is a helpful exercise because of the activity of the soft palate. Whistling, blowing bubbles, or playing a mouth organ may be advantageously practiced. After there is some freedom of the soft palate, work in individual sounds may be started, especially in the sounds of those consonants that are most difficult, such as "k," "g," and "ng." Attention should be drawn to the importance of having the breath stream proceed through the mouth rather than through the nose.

d. Hoarse voice

Hoarse voice may be defined as any chronic, marked huskiness. In general, this hoarseness may be said to emanate from one of two causes, pathological impairment or misuse of the voice. In addition, there is a type of hoarse voice known as neurotic hoarse voice which is frequently associated with extreme nervousness or hysteria or with a feeling of inferiority, sometimes racial in origin. The child should be praised for tasks well done and attention should never be focused on his disability.

e. Nasality

Nasality is a voice defect produced when there is too large a proportion of nasal resonance for the amount of mouth resonance. Some speech authorities say that this is the greatest speech problem of the Atlantic seaboard.

Sometimes nasality is due to a physical cause, usually an abnormality in the nose. Therefore, it is well to have an examination by a nose specialist before attempting any corrective program. If there is no physical reason, the difficulty will probably be found to be due to incorrect articulation. If the soft palate is too low during vocalization, nasality will result.

All sounds in English should be made with the soft palate high, except "m," "n" and "ng," which are nasal sounds produced with the palate low.

In fatigue, the soft palate is likely to be too low; hence even speech that is normally good may become nasal. When people talk with their mouths practically closed and their jaws tight, there is not sufficient use of the opening of the mouth for mouth resonance. Unrelaxed throat muscles and a tight jaw result in increased nasality.

In order to correct the speech of pupils who have nasality, it is again vital that the teacher know how to make correctly the sounds of English. The following exercises may help to gain flexibility in controlling the soft palate and may be used effectively with children whose voices are nasal.

- (1) Look in a mirror and yawn or stimulate a yawn. Observe the soft palate.
- (2) Try to make the soft palate rise. Try to make it rise and fall rhythmically.

- (3) Practice words listed for the sounds of "t," "d" and "n" being sure that the tip of the tongue is very flexible.

f. Denasality

Denasalization is the opposite of nasality, as it is evidence of too little nasal resonance. Such physical conditions as chronic catarrh, sinus infection, or adenoids will produce this unpleasant voice quality. Pupils who are chronically denasalized should be sent to competent medical authorities. The following exercises may be used to gain more flexibility.

- (1) Yawn or stimulate a yawn. Observe the soft palate.
- (2) Pant. Watch the action of the soft palate.
- (3) Try to raise and lower the soft palate without breathing.
- (4) Practice combinations similar to the following for the consonants "m," "n," and "ng."

Me me me

Ma ma ma

Moo moo moo

g. Deafness

A sharp distinction should be made between cases of congenital deafness and cases of loss of hearing. A world of difference exists between the deaf and the deafened. Cases of congenital deafness are rarely found in public schools.

The deafened person has usually started life with normal hearing and has gained his knowledge of the spoken language through the normal channel of auditory stimulation. While his hearing may be impaired through injury, shock or disease, he can always use his auditory memory to supplement the new visual power of lip reading. His speech re-education should consist of training in lip reading plus auditory stimulation.

One of the symptoms is apparent mental retardation. The child frequently is apathetic. He may easily display symptoms of overtimidity or antagonism. He shows no desire to communicate his ideas to other people. Frequently his behavior is marked by aggressiveness and an impatience at attempts to curb him. It may be the natural result of his inability to understand the directions that are given him.

The general symptoms are inattention, disobedience, and apathy. It is important to check on the medical history to discover whether the present retrogression has followed such diseases as scarlet fever or the measles, or whether the child has ever had a running ear, an ear abscess, or noises in the head.

If the voice seems denasalized or lacking in vigor and inflection, it is well to look for an impairment of the hearing. If, in addition to this, there is no unconscious adjustment of volume of the distance between the speaker and his audience, such a condition should be considered a significant fact. In articulation it is discovered that all the sibilants, "s," "z," "sh," "ch," and "j," will be either completely omitted or will be distorted. The breathed sounds show a greater

distortion than the voiced sounds. These children should be given audiometer tests.

The first step in the care of the hard-of-hearing child is to have a medical examination. The teacher of speech improvement should know the physician's orders and try to see that his directions are carried out by the pupil. The second step is phonetic re-education. This should be preceded by a careful analysis of the speech of the patient to determine which of the vowel and consonant sounds have become distorted or tend to be omitted.

h. Paralysis

Paralysis may be limited to a portion of the speech mechanism such as the tongue, the trifacial muscle, or the vocal bands; or it may be a general paralysis in which the vocal mechanism is involved. Victims of polyomyelitis form, perhaps, the largest group presenting this kind of speech difficulty.

The general symptoms of lack of ability to perform coordinated actions are very familiar. The most striking symptom in cases of muscular paralysis is a thickening and inaccuracy of articulation similar to lallation. All the tip-of-the-tongue sounds, "t," "d," "l," "v," and "n," are enunciated with difficulty, if at all, in cases of lingual paralysis. In cases of labial paralysis, "p," "b," "m," "w," "wh," and many of the vowels may be affected. Great difficulty is experienced by the person in moving from one sound to another, and the speech is not only labored but unnaturally slow. There is always apt to be a noticeable disorder of the voice.

In general the re-educational procedures may be grouped under two headings.

- (1) Muscular drills to secure a maximum of precision and flexibility in the impaired organism
- (2) Phonetic re-education with special emphasis upon ear training rather than upon conventional organic production

Great care should be exercised not to pursue any specific exercise too long. The work should be broken up into small varied units, and it is better to give a variety of exercises for each desired result than to rely upon repetition of the same exercise. Practice upon the sounds, in isolation and in combination of syllables and words, should be pursued as in the cases of any defective phonation, but no attempt to quicken the rate of production should be made. Smoothness of articulation, crispness of consonant production, and rhythmic speech should be the three main objectives.

i. Nasal deviations

Such disorders may be structural, or may be the result of growths in the nasal cavity or of affections of the membrane lining it. The most conspicuous structural disorder is called deviate septum, which may be congenital or may be caused by an accident. The formation of the nose may result in a twisting of this septum to the left or the right. The same result is frequently obtained when the bridge of the nose is broken and the whole cartilage is displaced.

Sometimes there is no outward physical manifestation and one must rely upon the speech symptoms for the hint of such a possibility. The diagnosis of a deflected septum must be made by a physician.

If the voice is markedly hoarse and nasal, if there is a history of frequent head colds and an overabundant supply of mucus, the teacher should suspect a possibility of a deviate septum.

Polypi, adenoids, and similar growths in the nasal cavity are also accompanied by physiological and speech disorders. A growth in the nasal cavity may also cause a modification of the upper jaw.

The voice of a person suffering from growths in the nasal cavity is deficient in nasal resonance. The tone is dead and it is impossible for the patient to pronounce the nasal sounds "m," "n," and "ng."

The first corrective procedure should consist of the improvement or correction of the physical condition. Only a skilled physician should prescribe in these cases, and treatment over a long period is frequently necessary.

4. Neurotic disorders

a. Stammering and stuttering

The terms stammering or stuttering are now generally used interchangeably to designate any repetition, hesitation, or prolongation of sounds in speech. It may be described as a breaking of the rhythm of speech.

Several facts are universally recognized. The first of these is that stammering is not primarily a speech defect. Every stammerer can speak normally under some circumstances—to people his own age, to strangers, at home and to himself. Many can whisper with perfect ease and sing without any difficulty.

Stammering is a communication difficulty. The cause lies not in the speech mechanism but in the speaker's fear of communication with other people. Therefore, removing tonsils, straightening teeth, cutting the tongue-tie, etc., although it may improve the general health of the patient, will not cure stammering.

Another fact which is generally accepted is that while outside events may be contributing factors in upsetting the speech patterns, they are not in themselves the causes of stammering. If falls, frights, or accidents invariably caused a speech hesitancy, we should be a race of stutterers.

It is generally agreed that people who have a left-handed or left-eyed tendency and who have been re-trained to use the right hand may develop hesitation in speech, which is alleviated in part at least by reverting to the natural left-handed tendency. This is not to be understood to mean that all left-handed people are stutterers or stammerers.

But many stammerers are not discovered because they prefer defeated silence to a struggling speech. These children are apt to be ignored as stupid, coddled as shy, or punished as sulky.

Conradi's investigation shows that the stutterer though equal to the other pupils in his class in intelligence is liable to fail in class

work. He becomes discouraged, shrinks into himself, prefers quiet to ridicule. Often he develops an ill-tempered, suspicious, disagreeable nature.

One of the first aims is to relieve the sense of strain which so frequently accompanies the emotional habits of the speech handicapped. The atmosphere of the home and the school should be friendly and easy.

Build in the pupil confidence. Once he is able to convince himself that he really can say every sound in the language as well as anybody, the first step in correcting the difficulty has been taken. Parents should be urged not to force their children ahead too fast. An example of quiet, unhurried, effortless speech should be set by both parents and teachers.

(1) The teacher's part

- (a) Give him a non-speaking job in the classroom. Help him to do this well and praise him when he does.
- (b) Allow the stammerer to sit as near you as he can without being conspicuous. Encourage him to reply briefly but regularly, especially in subjects which he enjoys.
- (c) Measure his knowledge of the subject matter by his written work.
- (d) Insist, kindly but firmly, that he meet all non-speaking assignments as well as his abilities permit.
- (e) Encourage the cooperation of the class to help him by being quiet while he speaks and by encouraging him by praise when he has succeeded in speaking well.

(2) Don'ts for teachers

- (a) Don't ignore the stammerer. Give him a chance to take part in all the class activities.
- (b) Don't create an atmosphere of tension by rapid speech and loud commands.
- (c) Exclude the stammerer from rapid oral drill.
- (d) Don't pamper the stammerer.
- (e) Don't punish the stammerer for his speech fault. Encourage him.
- (f) Don't ridicule him and don't let anyone else do so.

(3) How the family may help and not hinder

- (a) Arrange a program of rest, exercise and diet which maintains the child's good health.
- (b) The atmosphere of the home should be as free from tension as possible.
- (c) The stammerer should be encouraged to become independent by teaching him to dress himself, care for his own belongings, and so on.
- (d) The child should be made to feel himself an important and appreciated unit in the family group. He should be given errands and special work to do.

(e) An example of quiet easy speech should be set before the child at all times.

(4) Don'ts for parents

- (a) Don't allow the child to overtax his strength.
- (b) Don't permit rivalries among the children.
- (c) Don't baby him.
- (d) Never punish the child for stammering.
- (e) Don't ridicule him nor allow anyone else to do so.

b. Lipping

If there is no physical reason for lipping, and if in spite of corrective work, the pupil seems to make no progress in improving a lisp, he may have the kind of lisp which is designated as neurotic. This kind of lisp accompanies speech which is generally infantile and which apparently persists because the child either consciously or unconsciously desires to keep it. It is usually connected with a lack of desire to grow up.

Before much progress can be made the cause must be ascertained. The teacher is frequently helped if he knows the attitude of the family toward the child, that is, if he is pampered or waited on.

One approach to the problem of correction is through the use of words which the child already pronounces correctly. The pupil may gain a feeling of confidence through drills on these words and from them he may proceed to words in which he makes the sibilant sounds badly.

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SECTION TWO

SPEECH EXPERIENCES

True experiences aim at developing the person as a whole being in order that he may live more happily and usefully. He cannot do this unless he has certain tools to enable him to cope intelligently with an ever-changing economic condition. Heretofore, speech activities, like many athletic games, were limited to certain gifted individuals who excelled in contest work. Experiences were given only to those individuals who might win laurels for their schools because of their public demonstrations. Today, this phase of speech education seeks to include all children in different types of activities which will help them live happier lives. Unlike many other subjects taught in school, this cannot be accomplished by merely learning and thinking. This goes a step further in that children must be taught how by experiences similar to those to be encountered in life. Those activities must be varied and rich in content in order to be satisfying. They must be directed by a thoughtful teacher who has carefully studied the needs of her children, and who is eager to stimulate their minds to see beauty, sincerity and logical thinking, to create within those minds a desire to attain better speech, thus leading children to naturally and forcefully express their own ideas as well as the thoughts of others.

The teacher into whose hands this material comes is asked to remember that this is intended only as a guide and each teacher will find other similar suggestions. It should be remembered that all activity must be given in response to the needs of her particular group of children. Above all, every teacher must be keenly alive to the possibilities of speech work in all classes, and endeavor to create a speech consciousness for every child that will ultimately lead to an improved speech in Iowa. Only by the example and the efforts of each conscientious teacher will this end be accomplished.

The general objective of this section is to promote and develop the general facilities for meeting speech situations. More specifically, this objective may be stated as follows:

1. To create a desire for expression
2. To encourage the child to adjust himself to the proper speaking situations through the control of his bodily reactions, or the development of poise and naturalness
3. To achieve spontaneity of expression
4. To direct ability to express ideas clearly, logically and with emotional meaning
5. To develop a speaking vocabulary adequate for the child's needs
6. To teach appreciation for good speech standards such as pronunciation, articulation and enunciation
7. To create within the child the desire for self-improvement
8. To develop variety in the four fundamental factors of voice production—pitch, force, rate and quality

I. Speech Readiness

9. To provide a series of speech situations by which each child progresses steadily to the attainment of correct speech skills

Readiness means a natural inclination due to a desire plus the necessary bodily reaction. A child cannot begin to walk immediately, but must first exercise certain muscles so that a bodily readiness for the process of walking has been accomplished. Scientific research has revealed that a reading readiness must be built for the child before he is actually ready to read. Speech readiness must be achieved through a natural process such as conversation, a form with which the child is already familiar, before he is ready to speak correctly.

To lay the foundation for speech readiness the teacher must always remember the likes, dislikes, and the needs of every child. She must begin with simple work which is graded, step by step, into more difficult material, and by its natural progressive growth leads to the attainment of the above objectives. These objectives must be foremost in every activity, for every worth while activity affords exercise in the development of speech growth. Suggested activities for conversation, or speech readiness, which lead to speech making follow.

A. Home Experiences

1. The family
 - a. Prepare story and suitable pictures of father, mother, and two or three children.
 - b. Introduce to children pictures using the story method.
 - c. Develop personal relationships.
 - d. Formulate a good speech chart containing the principles incidentally stressed above.
2. Pets
 - a. Develop by stories, pictures, or actual experiences.
 - b. Discuss names, kinds, descriptions, care, and usefulness.
 - c. Encourage original talks, poems, and riddles.
3. Playmates
 - a. Names and simple descriptions
 - b. Activities
 - c. Reasons for liking
4. Toys
 - a. Kinds
 - b. Care
 - c. Uses
5. Guests
 - a. Names and relationships
 - b. Distances journeyed
6. Trips
 - a. How we made our plans
 - b. How we traveled
 - c. Where we went

- d. What we saw
- e. Why we liked the trip
- 7. Games
 - a. Names
 - b. Directions
 - c. Participation
- 8. Helpfulness
 - a. How to help mother
 - b. How to help father
 - c. How to help teacher
 - d. How to help others
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B. Community Interests

1. School relationships

a. Discussion

Some of the interesting facts about the school are the name, age, location, teachers, and the route used in coming to school. Pictures may be used if suitable ones can be found.

b. Activities

- (1) Make posters showing school and school grounds.
- (2) Develop a project on highway safety.
- (3) Make a large floor map of the community.
- (4) Make a group composition about all the people that help with the school including the teacher, janitor, bus driver, school board member, and superintendent.

2. Helpers in our neighborhood

a. Discussion

Lead the discussion about other helpers who make it possible for us to live comfortably by bringing us what we need, helping us when we want to travel, etc.

b. Activities

Collect pictures of all the neighborhood or town helpers. Plan and write a label for each picture. Visit some of these helpers at work and write or tell stories about those visited, stressing sequence, good speech chart and proper preparation for the story. Some helpers which may be studied are:

policeman	baker	painter
fireman	banker	carpenter
milkman	garageman	plumber
iceman	editor	lawyer
highway patrolman	nurse	electrician
telephone operator	doctor	radio announcer
groceryman	dentist	bus driver
postman	mail carrier	air pilot
butcher	barber	

3. Interesting sights in our neighborhood

a. Discussion

Talk about any places that are near and that visitors would enjoy seeing. Some of these may be famous because of their history.

b. Activities

- (1) Secure information about nearby places of interest and give oral descriptions of them.
- (2) Invite someone to go with the children to see places of interest and have the children act as guides. Stress simple courtesy rules, plainness of speech, and sequence of story. Practice before going, using other children as the visitors.

4. Nature interests in our community

a. Discussion

Discuss nearby rivers, creeks, or lakes. Show pictures of trees common to the community and develop them further. Birds and flowers may be developed in a seasonal manner, likewise.

b. Activities

- (1) Take a well-planned excursion for the observance of trees.
- (2) The outgrowths of the excursion should include posters, a frieze, scrapbooks, and talks.

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C. Special Days

1. Days to be observed
 - a. Hallowe'en
 - b. Thanksgiving
 - c. Christmas
 - d. Lincoln's Birthday
 - e. Valentine's Day
 - f. Washington's Birthday
 - g. Easter
 - h. Arbor Day
 - i. Mother's Day
2. General procedure
 - a. Discuss season of year.
 - b. Give history.
 - c. Discover old traditions
 - d. Discuss present-day customs.
 - e. Direct activities.
 - f. Determine outgrowths
3. Specific activities
 - a. Oral compositions, riddles, original and non-original poems, and original plays
 - b. Dramatizations—puppet plays, shadow graphs, reproduction of stories, and pantomines
 - c. Parties, assemblies, festivals, and movies
 - d. Games stressing new vocabulary and new thoughts
 - e. Posters, friezes, and scrapbooks
 - f. Appropriate songs
4. Plan for the study of Easter
 - a. Discuss season of year.
Post appropriate and interesting pictures in conspicuous places prior to the holiday. Ask the children what holiday is near and what time of year it comes.
 - b. Give history.
Retell the Bible story in very simple language. Emphasize the joyful spirit and contrast the "Saddest Day in all the World," when Christ was crucified, with the "Gladdest Day in all the World," when Christ arose from the dead. Stress the vocabulary, giving simple explanations of such words as enemies, tomb, Galilee, crown of thorns, crucified, prisoner, and governor.
 - c. Discover old traditions.
Explain that the gladdest day in all the year was when Christ arose from the dead, showing that he would always live and bringing new life for all of us. Recall other things that show new life at this time of the year such as hatching of little birds, pussy willows

creeping through, bursting of buds, spring flowers, and the like. Prior to this, bulbs might have been planted in the room and discussion might center about these. Discuss the word "Easter," meaning new life, and originating from some old Norse stories.

Customs of other countries should be considered. In some places big dinners were prepared and the celebration lasted several days. In others, people played ball with eggs as they were a sign of new life. Some countries sang Easter carols just as we sing Christmas carols, and often bells were rung as we ring them at New Year's time. In old New York, the shops were decorated with all kinds of eggs on which were tied ribbons of bright colors and the people would eat nothing but eggs all during Easter day. An Easter hunt was held, and everyone in the town went in search of eggs that were hidden about the town. Display pictures and correlate them with other stories showing ancient customs.

d. Discuss present-day customs.

Such customs as new Easter bonnets, eggs, bunnies, lilies, and the White House Easter Hunt should be explained. Pictures should accompany the discussion.

e. Direct activities

- (1) Arrange a sand table project either of an Easter hunt, or of olden times in New York.

- (2) Read original poems or give orally. The following are examples.

(a) First grade

Little funny Easter bunny,
Little white Easter bunny,
I like Easter eggs when you
Give me Easter eggs,
All kinds of colors.

(b) Second grade

I like Easter lilies and Easter eggs
And funny bunnies, too.
I have an Easter lily;
I would like to bring
My Easter lily to you.

(c) Third grade

My little Easter bunny
Brings Easter eggs to me,
He creeps around without a sound
And makes me laugh with glee.

- (3) Dramatize an original play which may be worked out by groups in the second grade or by individuals in the third grade.

The Children's Happy Easter

(Submitted by second grade at Campus School, Iowa State Teachers College, Cedar Falls)

Characters: Frances	Meadowlark
Beverly	Robin
Mother	Bob White
Father	White Hen
Easter Rabbit's Helper	Brown Hen
Easter Rabbit	Speckled Hen
Cardinal	Rooster

Towser

Scene I

Frances: Isn't this a lovely spring day?

Beverly: Yes, the flowers are up and the leaves are coming out on the trees.

Frances: Let's go outdoors and play.

Beverly: Mother, may we have our ball?

Mother: Here it is.

(Children exit with ball.)

Mother: I wonder what to have for dinner.

Father: Let's have chicken. The children will like that.

Mother: Oh, yes, and blackberry pie. They always like blackberry pie.

Father: Let's call the children and ask them. (Calls.) Children. (Children answer.)

Mother: What would you like for dinner?

Frances: Chicken.

Beverly: Blackberry pie.

Mother: Well, you will have to go to the woods and gather some blackberries. Take this basket to put them in.

Frances: Good-bye. We won't be gone long.

(Children skip to the woods.)

Beverly: Oh, here are lots of blackberries. Let's eat some. Aren't they good. Yum! Yum!

Frances: Oh, look at the pretty violets. Let's pick some for mother.

Scene II

(Mother is working at the table and father is reading.)

Mother: You better call the Easter Rabbit while the children are gone.

Father: Yes, I'll call him right away. (Rings bell on telephone.)

Hello! Is this the Easter Rabbit?

(Easter Rabbit's Helper answers the phone.)

Helper: No, this is the Easter Rabbit's Helper. I'll call the Easter Rabbit. . . Easter Rabbit, you're wanted on the telephone.

Easter Rabbit: Hello! This is the Easter Rabbit speaking.

Father: This is Mr. Gray. Are the eggs ready for my children?

Easter Rabbit: I have some colored. They're almost ready!

Father: Please bring them right over.

Easter Rabbit: All right. Good-bye! (To Helper) I do not have enough eggs. Take this basket and ask the birds for some of their eggs. (Gives basket to Helper who hops off.)

(Birds are whistling and singing in the woods.)

Helper: Cardinal, may I have some of your eggs for the Easter Rabbit?

(Cardinal whistles.)

Cardinal: Here are some bluish-green eggs.

Helper: Thank you. The children will like them. (To Meadowlark) Meadowlark, will you give me some of your eggs for the Easter Rabbit?

(Meadowlark whistles.)

Mealowlark: Here are some white eggs with pinkish spots on them.

Helper: Thank you. The Easter Rabbit will be glad. (Hops to Robin.) Robin, can you spare some of your eggs for the Easter Rabbit?

Robin: Cheer up! Cheer up! Here are some bluish-green eggs.

Helper: Thank you. The children will just love them. (Hops to Bob White.) Bob White, may I have some of your eggs for the Easter Rabbit?

Bob White: (Whistles) Bob White! Bob White! Bob White! Here are some white eggs, but you can color them all colors of the rainbow.

Helper: Thank you. (Hops to Easter Rabbit.) Here are the eggs. The basket is full.

Easter Rabbit: I must go right over to Mr. Gray's with the children's eggs.

(Easter Rabbit takes basket of eggs and hops to Mr. Gray's house and leaves the basket at the door.)

Easter Rabbit: Eee-ee-ee.

Father: Did you hear that noise? Maybe it's the Easter Rabbit now.

Mother: Go and see.

Father: It was the Easter Rabbit. Here are the eggs. Aren't they pretty?

Mother: Where shall we hide them?

Father: Under the bed.

Mother: Oh, the children always look there the first thing.

Father: Back of the door.

Mother: No, they'll find them there.

Father: I know. Let's hide them in the hens' nests.

Mother: Oh, yes! They will never think of looking there.

(Father hides eggs under hens. Chickens flap wings and cackle.)

White Hen: Cluck, cluck. How did these colored eggs get into my nest?

Brown Hen: I know I didn't lay these funny colored eggs. My eggs are white.

Speckled Hen: Well, I didn't lay them. I'd look funny going around with a pink chick and a blue chick when I'm a speckled hen.

Rooster: Well, you must have laid them.

Hens: Cluck, cluck, cluck! No, we didn't. (Flapping wings.)

Towser: Bow-wow! Bow-wow! Wow!

Beverly: Why, what's the matter with Towser?

Frances: There must be something wrong in the hen house.

Beverly: Let's go and see what's the matter. Hurry!

(Children run to hen house and look in the nests.)

Frances: Oh, look at the pretty colored eggs. They are Easter eggs. The rabbit must have hidden them here.

(Children "shoo" the chickens off the nests and gather the eggs.)

Beverly: Let's run and show mother.

Frances: Mother, look! Look! See the pretty Easter eggs.

Mother: Why where did you find them?

Beverly: In the hen house.

Father: How did you happen to look there?

Frances: We heard Towser barking around the hen house, and we thought there must be something wrong with the chickens.

Beverly: The hens were making so much fuss we looked in their nests and found the Easter eggs.

Mother: Aren't they pretty? Do you have any with silver on? I always liked silver.

Frances: Yes, here is one and we found some of the prettiest pink and blue eggs.

Mother: You children surely had a happy Easter, didn't you?

Children: Oh, yes, Mother!

(4) Make a frieze showing Easter scenes and let all children participate.

(5) Encourage original talks like the following examples.

(a) First grade

I have a white Easter Bunny.

He has pink lining in his ears.

He brought me some Easter eggs.

Mother made the eggs red, blue, and green.

(b) Second grade

Mother brought me a surprise.

It was wrapped in cellophane.

It is a large chocolate egg.

Inside the egg were tiny chocolate rabbits.

Wasn't that a nice surprise?

(c) Third grade

The Norwegians named Easter for us.

Easter means gladness and is the beginning of spring.
 Easter is a joyful time, for our Lord arose on Easter.
 We show happiness by wearing bright clothes.
 At church we see beautiful white lilies.
 In our homes we have colored eggs and bunnies.

(6) Study the picture of the "Boy with the Rabbit."

f. Determine outgrowths.

- (1) Vocabulary of such words as enemies, tomb, Galilee, crown of thorns, crucified, prisoner, governor, Easter lilies, purity, Norse, Japan, China, greenhouse, etc.
- (2) Ability to work together well and to discriminate in selecting best class contributions
- (3) Knowledge of brief history, meaning, and reason for having holiday
- (4) Ability to express thoughts clearly and logically

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II. Oral Reading

Oral reading is very important in the primary grades for not only is it the natural form of expression for the pupil at that level, but it is also a medium of securing proper thought concepts from the printed page. There is, in the beginning, no direct connection between the printed form and an idea—the form must be translated into sound before it can have meaning. As the pupils gain control of the mechanics of reading, they use oral reading to share the thought of the printed page with others. Then, too, there are certain types of selections that cannot be fully appreciated until read aloud, as appreciation is a definite value resulting from good oral reading. For these reasons, it is vitally important that we teach pupils to read well orally.

There are two distinct phases of oral reading; namely, audience reading and choral reading. Audience reading provides for the development of a desire to give emotional meaning to materials read. It creates within the child a desire for self-improvement in pronunciation, enunciation, and articulation. Poise and naturalness before a group can be acquired with some children more easily through

audience reading than through any other speech situation. Since the acquisition of thought goes hand-in-hand with good audience reading, logical thinking and proper phrasing are the natural outgrowths of this activity.

Choral reading, an artistic form of group speaking, dates back to the Greek choruses of 400 B.C., when some portions of the Greek tragedies were spoken in unison, or by groups responding to questions of an actor. In the days of the bards and minstrels we find it again, but not until the recent revival of interest has this very worth while activity come into prominence in the modern world. It was John Masfield, poet laureate of England, who established the Oxford Recitations in an effort to stimulate a national love for poetry. Marjorie Gullan first gained recognition in her work with this activity at the Glasgow Festival. Since then, the idea has spread in England, France, Germany, Russia, Italy, and the United States, until it is fast becoming one of the most popular methods of reading poetry.

To read together properly, it is necessary that each individual in the group acquire certain abilities and skills. Correct breathing will help to insure the proper projection of tone. Where long phrases occur, the individual must learn to conserve his breath until he has finished the phrase, if he would stay with the group. There is absolute necessity for correct timing, which is especially important for the pupil who lacks an inherent sense of rhythm. However, the meaning will probably be of greater interest and importance than will the rhythm of the poem. We must bear this in mind in the teaching of choral reading. It is inevitable that the student will acquire a sense of tone quality, and a suitability of certain tone qualities to certain selections. But more important than these skills is the fact that choral verse, if taught well, will bring an appreciation of poetry for many pupils, a sense of joy to every child who participates in this group activity, and will not only be a valuable aid to the overly sensitive child in permitting him to merge with the group and thus adequately express himself, but also will serve as a check on the child who tends toward being an exhibitionist. Florence Pidge says that the students "rediscover themselves in a new role, with flexibility of tone, articulation, and power of oral interpretation undreamed of."

As far as the lasting value of such choral reading, we find that in the average group, some will continue to interpret literature for others, some will have gained a new love for poetry or have had a taste of a speech at which was a satisfying experience. Others will simply have enjoyed it. If any of these results can be obtained, then choral speaking deserves a place in the curriculum. The ultimate success of any such work will depend upon the mental alertness of the individual and the cooperation of the group.

In the primary grades, choral reading is definitely a means whereby the child learns to express his feeling of rhythm and learns to enjoy poetry. He memorizes many poems, rhymes, and jingles without realizing any special effort is being made. The primary teachers should keep in mind that choral reading for little people should be informal. The children do it because they love it, not because they are preparing for a public performance, or because they are conscious of developing some particular speech technique. These may be the teacher's reasons, for uppermost in her mind must be the basic principles underlying good choral speaking,

but she must guard against formal technique in working with primary pupils. She must, through her enthusiasm and love of poetry, lead the child to enjoy and live the poem itself.

A. Audience Reading

1. Basic suggestions

- a. Teach thorough understanding before allowing the child to read orally.
- b. Precede oral reading by preparation through silent reading.
- c. Permit the pupil to read to an audience only when he can read well.
- d. Employ sight reading only when the reading attainment level is below average of pupils participating.
- e. Interrupt only when error changes the thought.
- f. Pronounce for the child any word he does not recognize while reading orally, so that the thought will not be broken. Give the child special help at the close of the lesson on the pronunciation of words with which he had difficulty. Criticisms should follow the reading lesson.
- g. Lead the child to understand that punctuation within the sentences is to help him group his words into thought units and not always to indicate pauses.
- h. Provide practice exercises in techniques of oral interpretation but not during audience reading.
- i. Read to the class so that you yourself serve as an example, but never ask them to imitate you.
- j. Permit only the reader to have his book open during oral reading if you desire a true audience situation.
- k. Discuss selection before reading orally rather than after.
- l. Direct pupils to construct a good oral reading chart containing sentences describing good readers.

2. General procedure

- a. Steps leading to audience reading situations
 - (1) Create a desire within the child to read the story.
 - (2) Clarify phraseology and new words.
 - (3) Read silently.
 - (4) Check to determine whether or not children understand selection by giving various types of tests and questions.
 - (5) Create a motive for rereading parts of the selection.
- b. Audience reading situations
 - (1) Programs for school assemblies, public meetings, festivals, and radio
 - (2) Morning exercises and other activities

3. Specific procedure

- a. Steps leading to audience reading situations for "Snow White and the Seven Dwarfs"
 - (1) Create a desire within the child to read the story by asking questions about Snow White and what happened to her.
 - (2) Clarify phraseology and new words by placing them on the black-

board and explaining their meanings if the children do not understand from the content.

- (3) Read the story silently.
- (4) Check to determine whether or not children understand selection by using events from the story. These may have been hectographed or placed on the board. Have the children number them in the order in which they took place in the story.

-----The dwarfs came home.
 -----The queen dressed like a farmer's wife and brought the beautiful apple to Snow White.
 -----The queen first found she was not the fairest in the land.
 -----Snow White found a queer house in the woods.
 -----The wicked queen gave Snow White a poisoned apple.
 -----Snow White's own mother died.
 -----Snow White fell into a deep sleep.
 -----The prince took her for his bride.
 -----The dwarfs put Snow White in a crystal chest.
 -----A huntsman took Snow White into the woods.

- (5) Create a motive for rereading parts of the selection by asking how many pictures were seen and looking up these parts.

b. Audience reading situations of "Snow White and the Seven Dwarfs"

- (1) Assembly program
- (2) Book-in-hand dramatization
- (3) Morning exercises
- (4) Ordinary classroom reading
- (5) Characterization depicted

B. Choral Reading

1. Basic suggestions

- a. The rhythmic response to the teacher's speaking is sometimes used as the beginning point in choral speaking.
- b. The suggested second step is unison reading with the refrain. The teacher, and later two or three of the individuals who read well, take the main portion of the poem while the entire group comes in on the refrain.
- c. The two-part speaking, with one group asking a question and the other answering it is the usual third step.
- d. The line-a-pupil speaking, in which each individual takes a line, is a little more difficult, but quite possible. If this is not feasible with a large group, each small group of two or three takes a line. Many of Vachel Lindsay's poems are admirably suited to this type of reading.
- e. Many authorities suggest that since unison reading may be more difficult, that it be one of the last types of choral reading to attempt. However, some rhymes and jingles that are well suited to unison reading may be developed profitably before some of the other steps.
- f. It is wise to remember that although unison work is demanded in the

matter of timing, breathing, attack, etc., there is no attempt, or at least very little, to make the entire group conform in the matter of inflection and tone color. If strong beats are overstressed the color of life of the words may be destroyed. In other words, the individual is expected to create with his own voice the mental images that the words give him, just as he would do were he reading alone.

- g. The teacher should select poems that are within the emotional experience of the group. A list of suggested selections will be found at the end of this section.
- h. The teacher should stress cooperation by urging careful observation of the conductor.
- i. Special attention must be given to diction, for choral reading requires correct diction. Do not, however, imperil the joy in giving a selection by overstressing a certain individual faultiness. Use remedial exercises rather than the poem itself for improvement.
- j. The teacher should avoid too much elaboration of movement, which may lead to the loss of audibility and to careless pronunciation.
- k. Undue stress must not be given techniques of choral speaking in primary grades.
- l. The success of choral reading depends very largely upon the teacher's training, judgment and ingenuity. She must really enjoy poetry and appreciate its possibilities.

2. General procedure

- a. Read or give the poem to the class several times until the sense of the selection is grasped by every member of the group. This can be furthered by intelligent questions and answers between the teacher and pupils.
- b. The children follow the rhythm while the teacher repeats the poem. The pupils may move about the room in any type of rhythm suggested by the selection.
- c. The pupils will read with the teacher, perhaps silently at first, then chime in on any lines they are certain they know until the entire poem has been memorized. In refrain selections use only the refrain.
- d. The group is then ready to give the recitation with the help of the teacher in timing, but without her oral assistance.
- e. The procedure will vary according to the type of material at hand. The group may be divided according to the quality of their voices, thus facilitating the recitation of question and answer poems or those which require varying tone placement by lines. Sometimes it seems feasible for the teacher and her group to alternate in the recitation of a poem.

3. Specific procedure for teaching refrain

The Farmer Went Trotting—Mother Goose

A farmer went trotting upon his gray mare,
 Bumpety, bumpety, bump;
 With his daughter behind him so rosy and fair,
 Lumpety, lumpety, lump.

A raven cried croak, and they all tumbled down,
 Bumpety, bumpety, bump;
 A mare broke her knees and the farmer his crown,
 Lumpety, lumpety, lump.

The mischievous raven flew laughing away,
 Bumpety, bumpety, bump;
 And vowed he would serve them the same next day,
 Lumpety, lumpety, lump.

- a. Read or recite the poem to the class several times until they grasp the meaning and the feeling of the rhythm. Clarify all words and phrases such as "rosy and fair," "raven cried croak," "his crown," "vowed he would," and "mischievous raven." Let the children stand while the poem is being read and suggest that they do whatever they feel like when the refrain is read. Some children pretend they are riding a trotting pony and let the rhythm of their bodies show this. Get as much bodily action from them as possible, but be sure it fits the rhythm and the feeling in the selection.
 - b. The children should decide from the various expressions of rhythm which they want to use as a uniform one. As the teacher continues to read the poem they all keep the same rhythm until it is fairly well developed.
 - c. The children give the refrain with the teacher and continue to perfect their rhythm.
 - d. Some child who has memorized the entire selection from this repetition may give the verse with the other children chiming in on the refrain and the rhythm. In this particular selection stress the sounds "b" and "l." Stress them throughout, using them very clearly yourself when reading or reciting the poem.
4. Specific procedure for unison reading
- Jack and Jill—Mother Goose**
- , , , , ,
- Jack and Jill went up the hill
- , , , , ,
- To fetch a pail of water
- , , , , ,
- Jack fell down and broke his crown
- , , , , ,
- And Jill came tumbling after.
- a. Read or give the poem to the class several times until the sense of the selection is grasped by every member of the group. As the teacher reads she should tap the rhythm lightly on the strong beats marked in the selection.
 - b. Children clap or finger-touch the rhythm while the teacher repeats the poem. During the teacher's repetition she should be very careful to watch her pronunciation. In this selection she might well stress the sounds "j," "p," and "f."

- c. The pupils will read with the teacher, perhaps silently at first, then chime in on any lines they are certain they know until the entire poem has been memorized.
 - d. The group is then ready to give the selection with the help of the teacher in timing, but without her oral assistance.
5. Selections
- a. For rhythmic response to the teacher's speaking

Hot Cross Buns	Walking
A Farmer Went Trotting	Trotting
Jack Be Nimble	Running
Grand Old Duke of York	Marching
Rock-a-bye Baby	Swaying
Ride a Cock Horse	Swaying
Dance to Your Lady	Dancing
Hickory Dickory Dock	Skipping
 - b. Containing refrains

To Market, to Market	Dickory Dickory Dock
A Farmer Went Trotting	The Journey
Bow, Wow, Wow	Lippity, Lippity, Lop
I Saw Three Ships A-Sailing	
 - c. For two-part speaking

Pussy Cat, Pussy Cat	Mother Goose
What Does the Bee Do.....	Rossetti
If a Pig Wore a Wig.....	Rossetti
How Many Seconds in a Minute.....	Rossetti
Cackle, Cackle	Rossetti
Ferry Me Across the Water.....	Rossetti
Rain	Stevenson
Windy Nights	Stevenson
The Horsemen	De La Mare
Silver	De La Mare
The Moon's the North Wind's Cooky.....	Lindsay
The North Wind Doth Blow.....	Mother Goose
Baa, Baa, Black Sheep.....	Mother Goose
Goosey, Goosey, Gander.....	Mother Goose
The King of France Went Up the Hill.....	Mother Goose
Lady Moon	Houghton
 - d. For line-a-child speaking

The Kittens in the Dairy.....	Farjeon
The Little Turtle	Lindsay
Mix the Pancake	Rossetti
Who Likes the Rain	Rossetti
If I Were King	Rossetti
Sing a Song of Sixpence.....	Mother Goose
One, Two, Buckle My Shoe.....	Mother Goose
Miss T	De La Mare
Milking Time	De La Mare

Hide and Seek	De La Mare
Mrs. Earth	De La Mare
The Buckle	De La Mare
In the Fashion	Milne
The Elf and the Dormouse.....	Herford
A Fairy Went A-Marketing.....	Fyleman
The Hens	Roberts

e. For part speaking

The Three Foxes	Milne
The Four Friends	Milne
Disobedience	Milne
The King's Breakfast	Milne
Simple Simon Met a Pieman.....	Mother Goose
Three Little Kittens.....	Mother Goose
Little Bo Peep.....	Mother Goose
Wee Willie Winkie	Mother Goose
The Cupboard	De La Mare
Jim Jay	De La Mare
Fairies	Fyleman
The Fairies Have Never A Penny.....	Fyleman
The Mysterious Cat	Lindsay
The Potato	Lindsay
Who Stole the Nest.....	Child
The Little Elf.....	Bangs
The Swing	Stevenson
Marching Song	Stevenson
Where Go The Boats	Stevenson
Singing	Stevenson
The Sugar Plum Tree.....	Field
Dutch Lullaby	Field
Wynken, Blynken, and Nod.....	Field
Rock-a-bye Baby	Field
Mary Ann's Luncheon.....	Aldis
The Owl and the Pussy Cat.....	Lear
The Pobble Who Had No Toes.....	Lear

f. For unison speaking

Little Miss Muffet.....	Mother Goose
Jack Sprat	Mother Goose
Jack and Jill	Mother Goose
Humpty Dumpty	Mother Goose
Blow, Wind, Blow	Mother Goose
Daffodowndilly	Milne
The Moon's the North Wind's Cooky.....	Lindsay
The Potato's Dance	Lindsay
Windy Nights	Stevenson

Note: Some of these poems are listed in more than one place, which indicates that they are suited to more than one type of choric speaking. This

is only a suggestive list. Many more selections may be found in the books listed in the bibliography.

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III. Storytelling

The origin of storytelling is not known, for it is as old as language itself, and through the years has been a representation of the age. Good storytellers are as much in demand today as they were when bards and minstrels of old traveled about from country to country captivating king and peasant alike. We have but to read the fantastic tale of the Arabian Nights and see the influence of a good storyteller on the king when he spared the life of the girl who told the stories, in order that the continued tales might be told night after night. Today, we have the storytellers who tell us exciting accounts of their adventures in explorations, humorous storytellers as the late Will Rogers, professional actors and actresses such as Alexander Moissi, radio artists, after dinner speakers, and ordinary people in life today who are sought after because of their gifts in telling stories. This art is not necessarily a natural gift, for there are certain fundamentals that one learns in order to be able to charm audiences and individuals. The study necessarily limits itself to knowledge of good stories, principles of story making, principles of story giving, principles of story listening, and the ability

to understand, appreciate and give beauty and rhythm. The last is particularly true in writing and giving poems.

The storytelling unit which follows consists of reproduced stories, stories told after careful reading and analysis, original stories, stories told following a general outline, memorized poems, and original poems. The primary teacher must, above all, encourage naturalness and allow free expression, but must follow the elementary principles of good storytelling, so that she will create a firm foundation for the art of telling stories. Much can be accomplished in this field if the teacher wisely directs. It is hoped that we will keep the children's natural love for stories, build our program progressively from grade to grade, and develop a social aid that will help in every field of life.

A. Reproduced Stories

1. General procedure

- a. Stimulate interest in particular story by showing pictures, or asking good questions leading to interest in the story to be studied. Be certain that the vocabulary is understood.
 - b. Read the story to children or direct silent study under close supervision.
 - c. Ask questions that bring out complete statements in logical order. Pictures may be used to secure correct sequence for beginning children.
 - d. Reread parts of the story if necessary to get thought.
 - e. Write contributions made by class in response to questions. Weigh each and decide which shall be used.
 - f. Reread conversational parts, if necessary, or parts of the story where vocabulary helps materially in telling the story.
 - g. Have three or more children tell the story in relay form. Review speech charts given previously. Stimulate minds of beginners to correct sequence by using pictures suggesting scenes or thoughts.
 - h. Permit one child to reproduce the entire story.
 - i. Encourage helpful criticisms by other members of the class.
 - j. Allow child to mark his chart for storytelling.
 - k. Review thoughts and vocabulary in some interesting way.
- ##### 2. Specific procedure for "The Hare and the Tortoise" for first grade
- a. Stimulate interest by showing picture of hare. Be careful of pronunciations. Ask children questions about rabbits they have seen, as well as tortoises or turtles.
 - b. Read story to children.
 - c. Show following pictures, ask appropriate questions, and write class responses.
 - (1) Picture of hare and tortoise
 - (2) Picture of hare and tortoise asking fox to be a judge
 - (3) Picture of the race
 - (4) Picture of end of race
 - d. Reread parts of story if necessary to get thought.
 - e. Write contributions on the board such as:

A hare laughed at a tortoise because he moved so slowly.
The tortoise said, "Let us run a race."
They asked the fox to tell them when to start and how far to go.

The hare ran so fast that he became tired and had to take a nap.

The tortoise ran slowly and never stopped.

The tortoise won the race because he never stopped.

- f. Reread only if you did not secure some conversation in contributions.
- g. Reproduce story orally by parts giving the four pictures first each to a child, then two to a child.
- h. Reproduce story by individual children and encourage telling of the story without the aid of pictures.
- i. Encourage helpful criticisms about those showing good qualities.
- j. Encourage each child to mark his own chart of storytelling.
- k. Provide further practice in the vocabulary found in the story.

3. List of stories

a. First grade

The Old Woman and Her Pig	The Little Red Hen
The Three Bears	The Ginger Bread Man
Peter Rabbit	The Three Billy Goats Gruff
Cinderella	Little Red Riding Hood
How the Camel Got His Hump	Ragglylug
Epaminondas	How Nice It Would Be
Chicken Little	Millions of Cats
Why the Evergreen Trees Keep Their Leaves	
Little Boy Who Forgot to Wash His Hands	
How the Robin's Breast Became Red	

b. Second grade

The Three Little Pigs	The Golden Rod and the Aster
The Little Gray Pony	The Fox and the Crow
The Ant and the Dove	Molly's Easter Hen
Polly Flinder's Apron	The Fox and the Grapes
The Dog in the Manger	The House that Jack Built
The Wolf and Seven Little Kids	
The Little Pine Tree Who Wished for New Leaves	

c. Third grade

How Hans Saved Holland	Playing Too Dear for His Whistle
The Sun and the Wind	The Ant and the Grasshopper
The Miser and His Gold	The Crow and the Pitcher
The Pied Piper	The Elves and the Shoemaker
The Little Half-Chick	The Christ Child
Piccola	Little Fir Tree
Brownie's Hallowe'en	One, Two, Three
Trusty Hans	King Alfred and the Cakes
Maximilian and the Goose Boy	The Little Hero of Harlem

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B. Original Stories

1. Topics

- a. Child's own experiences
- b. Community experiences
- c. Nature
- d. Health

- e. Pictures
 - f. How people live in other lands
 - g. Holidays
 - h. Suggestive beginning sentences or paragraphs given by teacher
 - i. Imagined thoughts in minds of people in pictures
 - j. Pretended dreams
 - k. Fantastic happenings
2. Basic suggestions
- a. Select topics because of specific interest shown by each child.
 - b. Stress importance of good title and good beginning and ending sentences. Encourage quality and not quantity of sentences.
 - c. Encourage participation of entire class.
 - d. Follow simple procedure, time after time, to secure best results. Do not be discouraged if it takes a long time to secure good stories.
 - e. Watch adherence to speech chart.
 - f. Use good English drills, so that proper speech results.
 - g. Stress impersonation in conversation and teach placement of characters in telling a story.
 - h. Use constant vocabulary drills to enlarge connotative vocabulary. Pictures help immeasurably to establish connotative words.
 - i. Apportion time so that more frequent rather than lengthy periods are used.
 - j. Encourage children to become good listeners, for this is most important in storytelling.
 - k. Create good mental pictures.
3. General procedure
- a. Find suitable picture for beginning stories. Later, other stories might suggest original stories. Plan desired outgrowths before presenting picture to class, then exhibit picture.
 - b. Create interest by asking questions which will help children form mental pictures.
 - c. Secure class responses of one sentence and place on board. Work toward meaningful sentences by endeavoring to combine at least two thoughts in one sentence and abolishing the word "and" whenever it is unnecessary. Question skillfully, so that you secure sentences that are full of meaning. Discuss thoroughly before deciding which sentences to use.
 - d. Choose best responses through class participation for all sentences and place on board. Read corrected story.
 - e. Decide upon the best title, making it brief but suggestive of the story.
 - f. Encourage children to tell the completed story following good speech principles.
 - g. Encourage constructive criticisms by other children.
4. Storytelling charts
- Individual or group charts consisting of sentences that denote desirable qualities of good storytellers should be made.

5. Methods for building vocabulary

a. Synonyms

- (1) Play games with "words that mean the same."
- (2) Print words under pictures showing synonyms. These may be around the room or in children's notebooks. Create opportunities for much incidental work of this type.
- (3) Stress synonyms in various stories and poems studied.
- (4) Encourage daily usage of synonyms by complimenting children when synonyms are used. Encourage other children to give synonyms when one child uses a word for which there is a good synonym.

b. Antonyms

Follow similar procedure as outlined for synonyms.

c. Word combinations

Show pictures and lead discussion of words which are formed by combining two words.

d. Comparisons

- (1) Play games of guessing.
- (2) Use pictures suggesting comparisons.

e. Descriptive words that suggest one word

- (1) Play games of guessing.
- (2) Make notebooks containing new words and pictures.

f. Pictures describing one mood or thought

g. Individual collections of pictures of new words

h. Signs around the room

i. Alliterations

j. Pantomimes

k. Picture words for titles

6. Correct English

- a. Use games of various types.
- b. Place placards at various times around the room on which are written correct forms.
- c. Compliment children who use good forms, and encourage others to do likewise.
- d. Use club programs in which proper parliamentary procedure, good English plays, and the like, are used.

7. List of pictures

A Holiday	Potthast	Going to Market.....	Troyon
An Aristocrat	Landseer	Goldie Locks and the Three	
Baby Stuart	Van Dyck	Bears	Smith, Jessie W.
Behind the Plow.....	Welch	Master Hare	Reynolds
Boy and Rabbit.....	Raeburn	Piper and Nut Crackers..	Landseer
Can't You Talk.....	Holmes	Portrait of a Child and	
Child With Cherries.....	Russell	Nurse	Frans Hals
Children of the Shell....	Murillo	Saved	Landseer
Dancing in a Ring.....	Thoma	Shoeing the Bay Mare..	Landseer
Feeding Her Birds.....	Millet	Simplicity	Reynolds
Girl With Cat.....	Hoecker	The Shepherdess	Lerolle

The Strawberry Girl.....	Reynolds	The Windmill	Ruysdael
The Torn Hat.....	Sully	Two Mothers and Their	
The Turkey Drive.....	Brooke	Families	Bouguereau, Eliz.

C. Memorized Poems

1. Basic suggestions

- a. Choose poems within the experience and emotional grasp of the children and with a definite appeal to them. Select short poems, so that the memory is not unduly taxed.
- b. Study the poem carefully before reading it to children, so that your reading will be interesting. We cannot expect complete connotative feeling, rhythm, good diction, good posture, emotional expression, and projection of voice unless good examples are constantly before the children.
- c. Encourage memorization but do not demand it. Much memorization will be accomplished in an incidental manner.
- d. Guide pupils to complete understanding of poem without too much technical work.
- e. Always leave your poem with a lingering appetite and stimulate pupils to love poetry. Present some choice literature, but always remember not to select too difficult material.

2. General procedure

- a. Clarify phrases or words that are absolutely necessary for thought work.
- b. Read poem to children.
- c. Discuss poem. Whenever a child is in doubt about a thought, the teacher should read the poem again. If thought is clear, create good reasons for reading the poem again.
- d. Memorize the poem with teacher helping with parts.
- e. Give completed selection in groups, then individually.

3. List of poems

a. First grade

Animal Crackers	Morley	Hippity Hop	Jacks
The Little Elf.....	Bangs	The House Cat.....	Wynne
General Store	Field	The Hen	Martin
Hoppity	Milne	The Little Turtle.....	Lindsay
Halfway Down	Milne	The Brownie	Milne
Clouds	Aldis	Land of Counterpane..	Stevenson
Mother Goose Rhymes		The Mouse	Chinese
		Mother Goose Rhymes	

b. Second grade

Three Little Kittens.....	Follen	Vegetables	Field
The Hens	Roberts	The Rabbit	Roberts
Indian Children	Wynne	My Shadow	Stevenson
The Sugar Plum Tree....	Field	The Woodpecker	Roberts
The Cow	Stevenson	Jonathan Jo	Milne
The Swing	Stevenson	Puppy and I	Milne

- c. Third grade
 The Owl and the Pussy Cat_Lear The Raggedy Man_____Riley
 My Airedale Dog_____Mason The Three Foxes_____Milne
 The Snowman _____Scollard Fairies and Chimneys___Fyleman
 A Fairy Went A-Market- Someone _____De La Mare
 ing _____Fyleman Naughty Soap Song_____Aldis
 My Funny Umbrella____Wilkins Who Has Seen the Wind_Rossetti
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D. *Original Poems*

1. Basic suggestions
 - a. Do not force original poetry upon the children.
 - b. Encourage beauty of expression and rhythmic work.
 - c. Read many poems to children before attempting free expression.
 - d. Secure group compositions before attempting individual work.
 - e. Find opportunities for children to create poetry.
 - f. Insist upon short poems with definite word pictures, rhythms, and proper thought concepts. Encourage quality rather than quantity.
 - g. Give much training in word rhyming, incidentally. Poetry should not always conform to rhyme, but that is a simple way to initiate and encourage individual creative work for beginning children.
2. General procedure
 - a. Read various poems to children selecting short ones with definite word pictures and rhythm.
 - b. Stress rhythm and word pictures.
 - c. Leave out a definite word of poem you are reading that rhymes and endeavor to lead children to supply the missing rhyming word.
 - d. Give simple couplets to children and endeavor to get the end rhyming word.
 - e. Endeavor to secure a second line with end rhyme that completes the thought, or expresses another thought that follows first line.
 - f. Criticize constructively following standards for original poetry.
3. List of poems

Bareback Rider _____Aldis	Who Has Seen the Wind_Rossetti
In the Barnyard_____Aldis	What Does Little Birdie
Not Any More_____Aldis	Say _____Tennyson
Fourth of July Night_____Aldis	My Brother _____Aldis
When I Was Lost_____Aldis	Winter Coats _____Aldis
The Light _____Aldis	Found Again _____Aldis
The Picnic _____Aldis	Meadow Cooking _____Aldis
Ducks _____Aldis	The Little Calf_____Aldis
Squirrel, Squirrel_____Aldis	In the Fashion_____Milne
Good_____Aldis	Bread An' Jam_____Garthwaite
The Balloon Man_____Aldis	Wings _____Garthwaite
The Woodpecker _____Roberts	I Wonder _____Garthwaite
To China _____Jackson	No Manners _____Garthwaite
The Hen _____Martin	At the Crossing_____Garthwaite
Frogs at School_____Cooper	Tight Rope Walker_Garthwaite
My Airedale Dog_____Mason	I'd Love to be_____Garthwaite
The Milk Jug_____Herford	The Barnyard King_Garthwaite
The Dollies Tea Party_____Aldis	Why _____Garthwaite
The Easter Rabbit_____Aldis	The Skater _____Garthwaite
A Long Time Ago_____Aldis	I Like Little Pussy_____Taylor
Daffodowndilly _____Milne	The Bear Hunt_____Widdemer
Jonathan Jo _____Milne	Time to Rise_____Stevenson

The Swing -----Stevenson	The Wind -----Stevenson
One Day I Went	Mother Goose Rhymes
Walking -----Seegmiller	Every Meal -----Garthwaite

IV. Dramatization

A. Book-In-Hand Dramatization

1. Definition

Any dramatization in which someone reads the descriptive passages and the characters read their parts, omitting explanations such as, "he said" and "they said," and performing the actions for the characters portrayed.

2. Basic suggestions

- Choose conversational stories from children's readers.
- Encourage children to read as though they were talking, thus developing the ability to look at an audience part of the time while reading orally.
- Emphasize posture, diction, pronunciation, and characterizations.
- Be certain that the children have a thorough understanding of the selection and are able to pronounce words accurately before attempting reproduction.

B. Thought Dramatization

1. Basic suggestions

- Choose easy selections within the grasp of the children and which can be easily given in child language. They should have a great deal of action and not too many scenes.
- Endeavor to enlarge vocabulary by having certain phrases on board, or in some other manner endeavor to place them before the children.
- Encourage all to participate. Give the timid child a part with the group, so that he may have a chance to lessen his self-consciousness.
- Encourage free expression and interpretation. After readiness for dramatization has been attained, give children opportunity to work independently.
- Work for joyous abandon in interpretation. Proceed in a thoughtful manner, always having a reason for what the children do. Make the children conscious of this.
- Stimulate minds of children to imagine other happenings that are similar to the story, or another way that the story might have ended.
- Develop a constructive critical attitude on the part of the students.

2. General procedure

- Choose appropriate story and study it thoroughly before presenting it to children.
- Read the story carefully to the children, or have them study the selection thoroughly before attempting reproduction.
- Discuss characters that are necessary.
- Study complete story then lead to division of the story into scenes. Attempt initial reproduction of thoughts.
- Develop each scene, step by step, letting children imagine what each

character might have said, as well as permitting them to use any words they remember. Encourage good characterizations and endeavor to secure natural action.

- Criticize the finished production according to your speech chart, stressing impersonation chiefly.

3. List of stories

Why the Bean Wears a Stripe Down Its Back-----	Bailey and Lewis
The Big Red Apple -----	Bailey and Lewis
Apple Seed John -----	Bailey and Lewis
The Gingerbread Boy -----	Bailey and Lewis
The Rich Goose -----	Bailey and Lewis
Tale of Peter Rabbit	The Proud Chicken
Mrs. Tabby Gray	The Lion and the Mouse
Millions of Cats	Jack and the Beanstalk
The Cat and the Parrot	The Ugly Duckling
Bremen Town Musicians	Epaminondas
Little Red Riding Hood	Brier Rabbit and the Little Tar Baby
Hansel and Gretel	<i>Chain Stories and Playlets,</i>
The Town Mouse and the Country Mouse	Chadwick-Freeman, World Book Co.

C. Memory Dramatization

1. Procedure for original playlets

- Decide on a story. Playlets should grow out of activities that are in progress in the schoolroom and are the result of group composition.
- Plan the acts and scenes necessary, summarizing what will happen in each scene.
- Decide upon characters.
- Plan conversation and action which will take place. Teacher may write the play as planned and dictated by the group.
- Assign characters for production with assistance of group.
- Practice the play, allowing much pupil direction.
- Produce the play for an audience.
- Evaluate the play.

2. Basic suggestions for non-original playlets

- Select short playlets within the interests of children with few stage properties and simple settings.
- Stimulate interpretation by the pupils. Suggest tactfully the character portrayals, but do not force your interpretation upon the children.

3. General procedure for non-original playlets

- Create a desire for reading the play.
- Study playlet thoroughly.
- Discuss various interpretations of characters.
- Try out for the various characters.
- Determine properties and apparel necessary for production.
- Practice the play under student leadership.
- Produce the play.
- Stimulate constructive criticisms by children.

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D. *Puppetry*

1. History

It is not definitely known where puppets and marionettes were first used. It is thought, however, that they originated independently in different parts of the world. At a very early date, even before the time of Christ, they were used in China, Japan, Greece, and along the Nile. In the earlier centuries they became known in many parts of Europe. They were reborn in the Christian Church to portray the characters of saints in ritualistic plays. Because they became very popular in the church activities they fell into disfavor and were banished from the church during the seventeenth century. Later in the seventeenth and eighteenth centuries marionettes and puppets became very popular in the French theatre and at the fairs. Their popularity spread for a time to other parts of Europe. During the nineteenth century they again lost popularity.

Tony Sarg is largely responsible for the development of puppets and marionettes in this country. As an artist he was particularly interested in collecting toys. He had a most unusual collection of dolls. In reading the many books about dolls he happened upon this phrase, "Would that an artist and an enthusiast would revive this ancient art of the theatre," referring to puppets and marionettes. Since Tony Sarg had several marionettes in his collection of toys he became interested. He encountered much difficulty in finding printed materials and ideas, with the result that he had to develop his own marionettes which were in many

ways superior to those made in Europe. Some of Tony Sarg's puppets are so well made that they can move their eyes and smile. They can pick up articles and lay them down, smoke pipes, and play musical instruments.

Puppet and marionette theatres constructed and used by boys and girls in our schools today provide not only an interesting and worth while socializing activity but are rich in speech experiences. For the primary grades we find it advisable to use only the stick puppets. First and second grades even find them a bit difficult because of the dual activity necessary. Third grade may well find this activity within their ability.

2. Procedure

- Select a suitable story. It should contain considerable conversation, few characters and simple acting.
- Plan the scenes and acts and what is to be included in each. Make this very simple.
- Plan the conversation and acting through group discussion and composition.
- Construct the stage. It will need to have an open space at the bottom and be so constructed that it can be set on a table, an orange crate, or some kind of a standard.
- Make the puppets. A heavy durable cardboard is the best material because of the inability of the pupils to handle coping saws. The puppets should be painted on both sides.
- Construct very simple scenery.
- Prepare selection for presentation to an audience.
- Evaluate the production.

3. List of stories

Billy Goat Gruff	Little Red Hen
Chicken Little	Little Red Riding Hood
Epaminondas	Old Woman and Her Pig
Fables	The Bremen Band
Little Black Sambo	Three Little Pigs
Little Half-Chick	Tiger, Brahman, and the Jackal

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E. Shadow Graphs

1. History

It is thought that shadow plays originated in the Orient. The play followed many superstitions that were early related to the shadow. These superstitions and various uses of the shadow in religious rites personified the shadow so that it came to be used in the theatres. A Chinese legend suggests that shadow plays originated through the efforts of an emperor's vizier to save himself from death. The emperor had, during a rage, ordered his two court fools beheaded. When he was no longer angry he found life rather dull without them, so ordered his vizier to return them to him alive. The vizier realized that if he did not carry out the emperor's command, that he, too, would be beheaded. He secured some dried fish skins from which he cut the jesters. After much manipulation he again presented the fools to the emperor on a shadow screen. The emperor was much pleased and spread the idea of shadow entertainments throughout the kingdom.

The shadow play reached England and France during the sixteenth and early seventeenth centuries when trade was being carried on quite extensively with the East. From these countries it spread to other parts of Europe and other parts of the world. Recently the human shadow figure has become as important as the cut-out figures for entertainment. Probably more modern means of lighting has helped to increase the possibilities of the human shadow figures.

For primary grades the human figure and very simple cut-outs may profitably be used. They should not however, be used in the first grade because of their dual performance. Second grade may do very simple plays such as nursery rhymes and jingles. Third grade may add more difficult material but should continue to do simple plays. Nursery rhymes, fables, folk tales, and simple fairy tales make the best material for shadow plays.

2. Kinds

a. Cut-out shadow plays

(1) Basic suggestions

- Be sure the selection has plenty of action and appeals to the interest of children.
- Lead the children to plan for the fewest possible characters and settings.
- Avoid uniformity in the size of characters to add interest and variety to the play.
- Be sure that characters are held close to the screen to prevent variation of size in an individual figure.
- Make use of the opportunity to develop good oral reading in the children chosen as readers.
- Stress voice, pronunciation, diction, and naturalness.

(2) General procedure

- Choose the selection carefully.
- Present selection to children.
- Select characters necessary to the plot.
- Plan the scenes.
- Construct necessary materials including stage, characters, and setting.
- Work out the play with as much pupil direction as possible and the help of each pupil if possible.
- Produce the play for an audience.
- Criticize and evaluate final production.

b. Human shadow plays

(1) Basic suggestions

- Choose a selection with plenty of action and characters that may be easily recognized when they appear on the screen.
- Choose a selection in which the scenery may be suggested by silhouettes.
- Be sure costuming is effective as a shadow.
- Construct profiles desired by using paper features taped in place.
- Provide for at least two pupil directors, one on each side of the screen.
- Place sheets of colored gelatine in front of the lights to diffuse them over the entire screen. Use colored lights throughout the play or not at all.
- Add appropriate music to develop effect whenever possible.
- Make use of the opportunities provided for audience reading.

- (2) General procedure
Use much the same procedure as used above for cut-out plays.
- (3) Suggestions for use
 - (a) Nursery rhymes
 - (b) Fables
 - (c) Simple folk tales
 - (d) Make-believe incidents or activities

F. *Pantomime*

1. Definition

Any form of bodily movement, such as face, head, arms, fingers, feet, and the like that expresses thought without the usage of speech

2. History

Pantomime means a mimicry. It was first used to signify actors, rather than the play itself. In early days it was very popular. The play was given and expressed by means of gesture, dancing, and music, with the help of masks used by the performers. The thought work was easily understood by the audience, we are told, so we know that pantomime must have been well done in its early stages. Later, it seemed to degenerate into a vaudeville type in which many acrobatic feats were used. In recent years it has again become popular and now refers almost entirely to a very short play.

3. Basic suggestions

- a. Use very simple work for beginning children. This can be done by giving simple oral directions such as, "Hop like a rabbit," and the like. When children begin to read independently, use flash cards, board directions, and ideas gleaned from the various readers used in your classroom work.
- b. Secure victrola records that adapt themselves to interpretative action and have children sing and pantomime.
- c. Correlate daily with all activities.

G. *Other Dramatization Possibilities*

1. Table manners

2. Telephone conversations

- a. How to telephone and ask for someone
- b. How to answer the telephone
- c. How to engage in a friendly conversation
- d. How to order merchandise

3. Moving pictures

- a. The circus
- b. Our toys
- c. Getting ready for winter
- d. Community characters classed as helpers

4. Courtesy rules

- a. Entertaining guests
- b. Showing proper respect for older people
- c. Acting as hostess

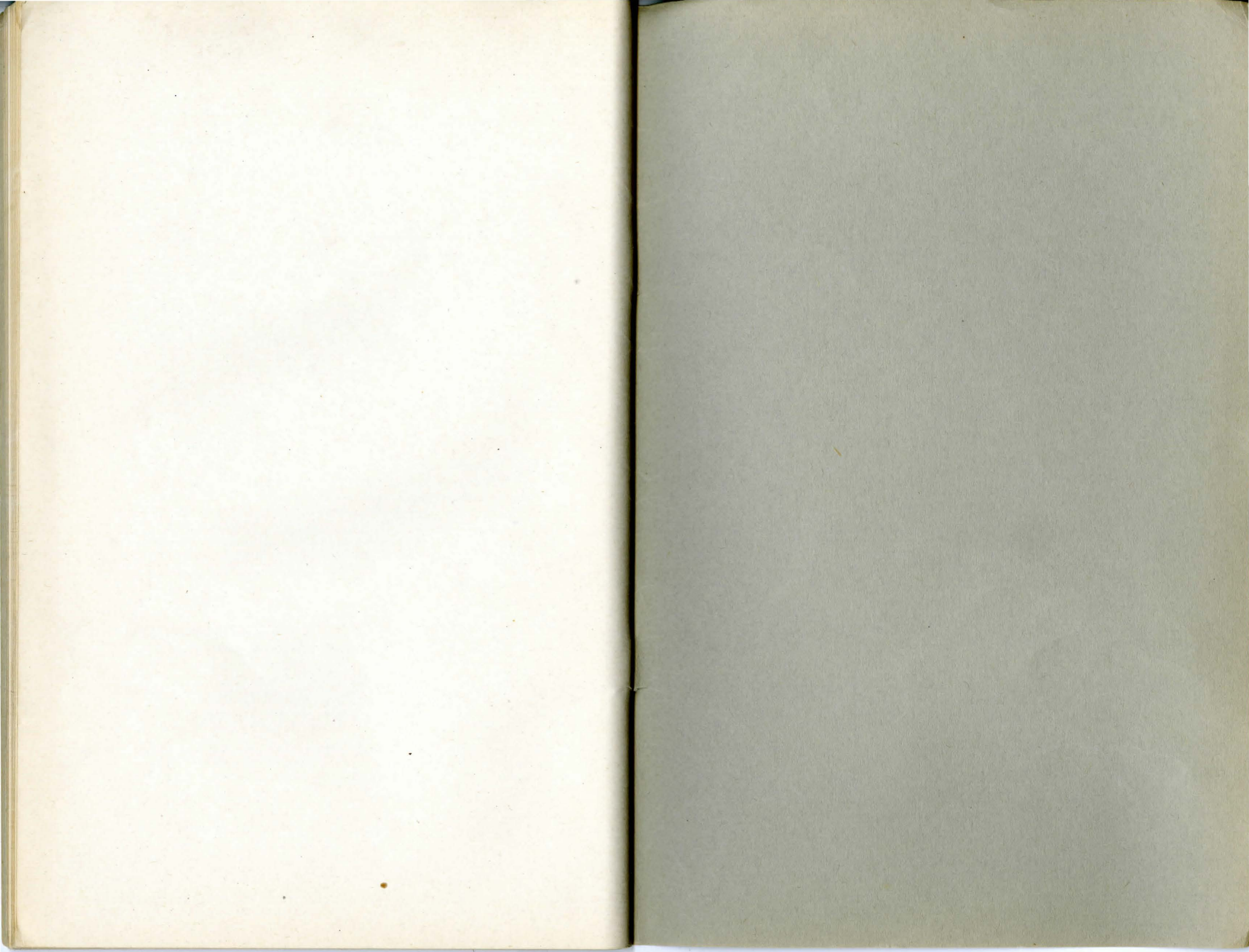
5. Introductions

- a. One person to another
- b. One person to a group
- c. A speaker to an audience

6. Presenting and accepting a gift

- a. From one person to another
- b. From group to a person
- c. From one person to a group

7. Radio programs



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