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ABSTRACT

A revised edition of the 1968 Michigan Speech Association (MSA) curriculum guide (ED 026 392), this volume is intended to provide the elementary school student with instruction in listening and speaking. Units on listening, conversation, nonverbal communication, discussion, informal drama, reading aloud, story telling, giving talks, and speech improvement are included. They have been designed to help teachers provide children with oral communication experiences necessary for development of effective communication skills (habits). Each unit is divided into guidelines, a teacher's example, activities, bibliography, and an audiovisual materials section. (Author/LG)

MSA CURRICULUM GUIDE 1

Speech Activities in the Elementary School

National Textbook Company

Speech Activities in the Elementary School

THE MICHIGAN SPEECH ASSOCIATION
CURRICULUM GUIDE SERIES

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INTRODUCTION

Exploding knowledge and constant change are the warp and woof of our society. The exponential rate at which knowledge increases forces specialization and teamwork in order for us to effect meaningful change. Teams of scientists develop new methods of combating disease. Teams of social scientists analyze urban stress. Research teams innovate educational methodology. Teams of specialists control space vehicles simultaneously from the ground and from space. Interaction, the fundamental tool of human development, is the keystone of our existence. Therefore, effective oral communication, the primary means of social interaction, becomes an indispensable tool for all men.

The security of a free society rests in the hands of youth. In our classrooms are the leaders of the twenty-first century. Educators are charged with the responsibility of providing youth with the training ground that will enable them to mature physically, intellectually, emotionally, and socially into responsible adults capable of rational decision-making. Youth must cultivate and refine the ability to listen critically, to evaluate objectively, and to express ideas clearly, truthfully, and openly.

Oral communication is the process by which a speaker and a listener attempt to influence each other. It is the integrating factor in achieving productive interpersonal relationships; in the creative development and enjoyment of the arts; and in creative, rational decision-making. Oral communication is essential in achieving meaningful interrelationships between subject areas in team examination of the substantive ideas, ideals, and issues of our time to the end of nurturing adaptive and innovative decision-making.

The new Michigan Speech Association Curriculum Guide Series includes eight guides:

Speech Activities in the Elementary School
Speech and Drama in the Intermediate School
Speech Communication in the High School
Debate in the Secondary School
Discussion in the Secondary School
Dramatic Arts in the Secondary School
Oral Interpretation in the Secondary School
Radio, Television, and Film in the Secondary School

This series is the product of a $5,200 project jointly funded by the Michigan Speech Association and the Michigan Education Association. Nearly 150 kindergarten through twelfth grade teachers and curriculum directors from metropolitan, suburban, and rural school systems throughout Michigan participated in the project either as reactors or revisers. A reactor completed an extensive questionnaire designed to determine to what extent the 1968 edition of a guide was useful in his particular teaching situation. A reviser taught from a guide for one semester, reviewed the data compiled from the questionnaire survey of that guide, and served as a member of one of the eight revising teams that prepared the new series.

The eight guides are designed for the beginning speech teacher; the teacher who is assigned responsibility for speech but lacks speech training; the teacher of specialized speech courses; and for teachers of courses other than speech who wish to use oral communication as an integrative tool in their courses. Prospective teachers in undergraduate methods courses, libraries, curriculum directors, school administrators, and leaders of youth groups will find the guides useful.

Deldee M. Herman
Sharon A. Ratliffe

PREFACE

One of the most predominant features of the twentieth century is the fact that we live in a verbal society. Consequently, we can scarcely overemphasize the importance of oral communication. Today's elementary school child lives in a world of language and is constantly experimenting with its use. Responsibility for developing oral communication skills rests heavily upon the elementary school teacher because these are the most formulative years of the child's formal schooling. The mastery of communication skills will give children essential tools for living in our complex society. The child who fails to achieve competence in expressing himself clearly and comfortably faces life with an unfair handicap for which the school must accept responsibility.

Educators agree that the foundation for effective communication habits should begin in the kindergarten. Communication activities can be integrated into the daily program of the classroom or emphasized as separate activities. Communication skills can be developed through dramatic play, storytelling, games, jingles, reading aloud, choral reading, nursery rhymes, and simple tongue twisters. Communication activities that actively involve children are enthusiastically accepted by them.

The authors are concerned that both speaking and listening activities be integrated with instruction in the classroom to help the child learn to communicate effectively. Consequently, this guide has been designed to help teachers provide children with oral communication experiences as well as improve their own oral communication.

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CLASSROOM ORGANIZATION

The classroom teacher is in a strategic position to facilitate the improvement of oral communication. However, it is essential that he appraise his own communication habits. The example the teacher sets for children is more important than what he says about communication.

Effective teachers recognize that there must be rapport between individuals in the classroom if a climate conducive to the development of effective communication is to be established. The classroom must be a place where people enjoy working and living together, for an environment that encourages good mental health is a necessity. It is especially important that the entire class support the communication needs of children with speech problems. The class should be encouraged to listen quietly and patiently whenever children with speech problems communicate. While the authors are aware that not every teacher can be a speech specialist, we believe that every teacher can have communication activities in his room every day. Communication is a habit that is developed through meaningful activity; therefore, it is within the power of the classroom teacher to help children gain more effective use of their communication powers.

Classroom organization that will help the child learn how to speak and listen effectively will provide opportunities for the child to learn to respect himself as an individual and to respect the individuality of others. Limits to behavior should be clearly defined and understood. Opportunities for participation in group activities and for creative development should be provided. From the moment the child enters the classroom until he leaves it, he

should be related to in a friendly manner. A feeling of neatness, orderliness, and appropriateness should accompany his activities throughout the day. The child should be provided with many well-planned and meaningful oral language and listening experiences.

The teacher may find it of great value to have groups of individuals responsible for the various tasks in the classroom community. These may be called "committees." There might be committee chairmen who are responsible to officers elected by the class. If the terms of office are short, then a number of children can be elected during a school year. For older children, rules of parliamentary procedure might be studied.

The use of multimedia in the classroom is an exciting means of motivating communication activities. Variety and stimulus are added to the communication program through the use of media, such as records, audio and video tapes, films, filmstrips, slides, transparencies, flannel boards, pictures, bulletin board displays, exhibits, television, and radio.

With improved oral communication skills, the classroom will generate more organization, motivation, attention, interest, and curiosity. The teacher, the key resource in the classroom, is the strategic person to make learning through communication challenging, exciting, and meaningful.

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Chicago: Follett Educational Corp., 1970. (See especially Books 4 and 5 in the series.)

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UNIT ONE: LISTENING

Both children and adults spend most of their time listening to themselves and others. Listening involves the perception of the sounds we hear and is highly related to the stimuli received by all our senses and the interpretation we give to those stimuli based on our ideas and feelings. Listening is a learned skill which can be improved with purposeful practice.

Listening is affected by physical as well as emotional factors. For example, there may be a permanent or a temporary loss of hearing in a child who is a poor listener. A child may lack readiness to listen to certain materials or there may be an emotional problem creating interference. The environment may not be conducive to effective listening if there are distractions, if seating is uncomfortable, or if ventilation is inadequate. Such factors can make the difference between effective and ineffective listening.

We listen for different purposes. Listening for enjoyment does not require the same kind of energy that critical listening does. The teacher should vary classroom activities to help the children experience the different purposes for listening.

I. GUIDELINES

A. Encourage the child to listen to himself.
B. Encourage the child to understand the purposes of listening and the importance of each to him.
C. Encourage the child to relate to what others are saying and feeling.

D. Encourage the child to be aware of posture, eye contact, and verbal response as they relate to listening.

II. TEACHER'S EXAMPLE

Inventory your own listening. If you talk more than you listen, try to balance the situation. When a child speaks to you, look at him. Let your face react to what he is saying and feeling. When you give directions, make sure they are concrete and concise so that effective listening skills can be practiced. Allow time for questions. Refrain from using the phrase "Now, listen." Children will imitate your listening as well as your speaking habits.

III. ACTIVITIES

A. Place familiar objects in a box. Use objects such as toys, buttons, ruler, pencil, shell, marble, bead, spool, scissors, etc. The child reaches into the box and pulls out an object. He names the object and gives another word that begins with the same sound. Children may listen for vowel sounds as well as beginning and ending sounds.

B. Five children are chosen to be big mice. Each one sits on a chair in front of the room. One object representing a piece of cheese is placed under each chair. All other children act as baby mice who try to steal the cheese from the big mice. The big mice close their eyes and five baby mice are selected to steal the cheese. They go up as quietly as mice. Even if a big mouse hears a baby mouse, he does nothing. When each baby mouse has a piece of cheese, all children exchange seats very quietly so the big mouse cannot trace the sound and guess who stole his cheese. Each big mouse is given one guess to determine who stole his cheese. If he is successful, he remains a big mouse. If he fails, each successful baby mouse becomes a big mouse.

C. Ask the children to close their eyes. Make familiar sounds and ask the children to identify each one. Try these sounds: crushing paper, knocking on a door, tapping a glass, writing on the chalkboard, clapping hands, tapping the desk with a pencil, whistling, or blowing a harmonica.

D. Beat on a drum a specific number of times as all the children listen. Select one child to clap the number of beats he hears. If he responds correctly, he may become the next drummer.

E. Use rhyming riddles such as "I am thinking of a word that rhymes with *bake*. It is something good to eat."

F. Play "I'm Going on a Picnic." One person says, "I'm going on a picnic and I'm going to take _____." (He names something that begins with the same letter as his first name.) "If you would like to come with me, say the sentence I said; but name a different item to bring."

G. Give practice in following directions. Give each child a blank sheet of paper and a crayon. First say "Listen carefully and do exactly what I tell you to do." Then give simple directions such as:
   1. Draw a red line near the top of your paper.
   2. Draw a blue cat near the middle of your paper.
   3. Draw the first letter of your name near the bottom of your paper using a black crayon.

H. One child is "It." He says, "Feathers" (or hair or fur or skin). If someone raises his hand and calls out the name of an animal that has feathers, he scores one point. If the animal does not have feathers, then he has a point taken away. The "It" changes on a regularly determined basis.

I. Sit in a circle. Start off with a word such as "Oscar." The next child adds another word after repeating the first word; for example, "Oscar was." Each child adds a new word until a complete sentence is constructed.

J. Children sit with their eyes closed for three minutes. During this time, make a variety of noises; drop a pencil, erase the board, open a window, clap your hands, or ring a bell. At the end of the series of noises, the children write the noises they recall in the order they heard them.

K. Tell a familiar story, introducing changes to see if the children notice them.

L. Play games which require effective listening, such as "I Packed My Bag," "Gossip," "Simon Says," "Twenty Questions," "Doggie, Doggie, Who's Got the Bone?"

M. Play rhythm and musical games, such as "Musical Chairs" and "Mulberry Bush." Listen to music which changes in

rhythm or style and see if the children can note the changes. Records which suggest animals musically are excellent for this purpose.

N. Read a problem story and have the children suggest solutions.

O. Develop a class discussion on listening manners. For example, "Why is it important to 'hear out' what a person has to say?"

P. Discuss the meaning of this quotation: "Do not criticize the other fellow until you have walked two moons in his moccasins."

Q. Use class discussion to develop a set of listening standards that class members think are important to them. Make posters and place them in the room or in the halls.

R. Sit in a circle. One person is the starter. He says "One." The person on his right says "Two." The next person says "Three." When seven is reached, instead of saying "Seven," that person says "Buzz." Continue numbering. Every person who has a number containing seven or divisible by seven says "Buzz" instead of the number.

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Russell, David H., and Russell, Elizabeth F. *Listening Aids through the Grades*. New York: Bureau of Publications, Teacher's College, Columbia University, 1959.

Weaver, Carl H. *Human Listening: Processes and Behavior*. Indianapolis: The Bobbs-Merrill Co., 1972.

V. AUDIOVISUAL MATERIALS

Filmstrip

Listening Skills. Eye Gate House.

Recording

McIntyre, Barbara, and Wilcox, Edna. *Listening with Mr. Bunny Big Ears*. Freeport, New York: Educational Activities.

Video Tapes

All That I Am. National Instructional Television Library. Produced by Midwest Program of Airborne Television Instruction. Lesson four on listening.

Learning Our Language. National Instructional Television Library. Produced by Midwest Program of Airborne Television Instruction. Unit one on listening.

UNIT TWO: CONVERSATION

The child comes to the classroom with preschool and out-of-school experience with conversation. As the child's teacher, you can provide activities in conversation that will help him learn about sharing his thoughts and feelings and about developing and maintaining friendships and other social relationships. Many activities which happen naturally in every classroom provide opportunities for the child to develop his conversational ability while communicating in his natural language. In the classroom, find ways to maximize the experiences from his conversations with friends, family, animals, and possessions that he brings with him.

I. GUIDELINES

A. Encourage the child to choose topics of interest to himself and his listeners that are appropriate to the time and place.
B. Encourage an environment of friendliness that will help the child respect his own ideas and feelings as well as those of others.
C. Encourage the child to communicate clearly and audibly.

II. TEACHER'S EXAMPLE

Be a pleasant conversationalist with colleagues and children. Have a conversation with each child daily. Draw children into meaningful conversation with each other.

III. ACTIVITIES

A. Have the children bring their lunches to school or have a special snack period.

B. Have committees for carrying out classroom tasks such as answering the telephone and collecting money.
C. Plan walks and field trips that will provide stimuli for conversation.
D. Set up a music corner equipped with a record player and tape recorder. Encourage the children to bring music to share.
E. Set up a telephone connection in the classroom that children can use to practice telephone conversations. (Contact your local telephone company for assistance.)
F. Set up permanent full-length mirrors in the classroom.
G. Organize a class pet show.
H. Set up a grocery store, lost and found department, or similar situation that will provide an environment that stimulates conversation.
I. Invite special guests or resource people to the classroom.
J. Plan a party. Invite children from other classes or parents. Assign committees to meet the guests, make introductions, and serve refreshments.

IV. AUDIOVISUAL MATERIALS

Films

Acts of Courtesy. Sound. 12 minutes. McGraw-Hill Textfilms.
Are Manners Important? Sound. 11 minutes. Encyclopedia Britannica Films.
Courtesy at School. Sound. 11 minutes. Coronet.
Courtesy for Beginners. Sound. 16 minutes. Coronet.
Everyday Courtesy. Sound. 11 minutes. Coronet.
Words of Courtesy. Sound. 12 minutes. McGraw-Hill Textfilms.

Filmstrip

How to Converse. 41 frames. Society for Visual Education.

V. EQUIPMENT

Teletrainer. Bell Telephone Company or General Telephone Company.

UNIT THREE: NONVERBAL COMMUNICATION

We often send and receive nonverbal messages which are inconsistent with what is said. If a person says "Hello" or "Good morning" without smiling and passes us by, we receive inconsistent messages from the person. He may be expressing indifference, he may be tired, or he may be engrossed in other thoughts. In any event, he has said more than the verbal greeting through the nonverbal communication of his body and facial expression.

Many messages are reinforced by appropriate bodily action and facial expression. A person conveys messages to others even when he is not speaking. It is important for children to understand how bodily action, movement, and facial expression can be used to support verbal meaning.

I. GUIDELINE

Encourage the child to use bodily action, movement, and facial expression to support the meaning of his verbal messages.

II. TEACHER'S EXAMPLE

As a communicator, be aware of the nonverbal messages you send, and be sure they support your verbal messages. Play the activities with the children to stimulate your own awareness of nonverbal communication.

III. ACTIVITIES

A. Have the class gather pictures of people with various facial

expressions; compose captions for the pictures; and discuss their meaning for each picture.

B. Discuss the nature of nonverbal communication and pantomime examples such as hands on hips, legs spread apart in a defiant stance, corners of the mouth turned down. Discuss the meanings of each example.

C. Have the children name various emotions or moods, such as happiness, anger, sadness, or stubbornness. Write each mood on a separate card. Have one child select a card and pantomime the mood written on it. The rest of the class guesses the mood.

D. Experiment with nonverbal communication that expresses the meaning of short phrases, such as stop, come, yes, no, and hello.

E. Pantomime the nonverbal communication of a policeman directing traffic, the referee at a sports event, the conductor of an orchestra, or a signalman.

F. Play a tug of war game (see Spolin in unit bibliography). Pantomime pulling a rope. Try it in slow motion for variation. When the teacher gives the signal, the rope breaks and the children fall in slow motion. Discuss slow motion films to get the feeling of moving slowly and following through on movement.

G. Pantomime tossing a ball (see Spolin). Have it change in size and weight. It might also become sticky, muddy, wet, hot, or cold. Slow motion again helps in getting all the muscles involved in nonverbal communication. Urge the children to exaggerate their movement.

H. Mirror game (see Spolin). The children work in pairs. One becomes a person looking into a mirror while the other becomes the mirror image. Many variations might include slow motion with emphasis on movement and facial expression.

I. Use finger plays with small children.

J. Pantomime songs, such as "Mulberry Bush," "Hokey Pokey," and "Bunny Hop".

K. Play games to music. Use "Statue," "Follow the Leader," imitations of animals, and other rhythmic games.

L. Pantomime carrying objects of various weights and shapes.

The children will need to rely on the movement of their muscles, their posture, and their facial expression to differentiate between light or heavy and slight or bulky objects. Help children imagine that they are lifting a fifty pound manhole cover, a squirming twenty-five pound dog, a plastic bag filled with water, a feather between their teeth, or a book on their heads.

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Hall, Edward T. *The Hidden Dimension*. Garden City: Doubleday, 1969.

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Pei, Mario. *The Story of Language*. rev. ed. New York: New American Library, 1965.

Spolin, Viola. *Improvisation for the Theatre*. Evanston: Northwestern University Press, 1963.

V. AUDIOVISUAL MATERIALS

Filmstrip

How Do You Feud? 14 frames. Encyclopedia Britannica Films.

Recordings

Let's Play series. Two sets. Vancouver, B.C.: Kay Ortman Productions, Ltd.

Rhythmic Activities. RCA Victor. Volumes I-V.

Dance-A-Story series, by Anne Lief Barlin. RCA Victor. Includes: *Magic Mountain, Noah's Ark, The Little Duck*, and *Balloons*.

UNIT FOUR: DISCUSSION

Discussion is a group activity that involves interaction of ideas and feelings on a specific topic. Some of the best discussions begin spontaneously; others are planned. In the elementary classroom, discussions form a major part of the daily activity. Discussion involves a leader (either a child or the teacher), a common concern, an attitude of friendly cooperation, and a face-to-face seating arrangement.

The procedure for discussion begins with having a clear purpose in mind. For younger children, the teacher should lead the discussion and keep it moving along by frequently asking questions. The teacher should summarize major points and conclusions. If a decision is to be made, the merits of each possible solution or proposal should be discussed.

Evaluation following discussion might include questions such as:
"Did we accomplish what we intended to?"
"Did everyone participate?"
"Did we consider all points of view as openly as possible?"
The discussion may be taped and played back for self-evaluation.

I. GUIDELINES

A. Encourage the child to suggest his personal concerns as possible topics for discussion.
B. Encourage the child to become involved in the discussions.
C. Encourage the child to express his point of view even though it may be different from that of others in the group.

II. TEACHER'S EXAMPLE

The greatest test of a teacher's guidance of democratic procedures probably occurs in classroom discussion. He must keep an open mind about the children's choice of subject, ideas and feelings, and proposals for action.

III. ACTIVITIES

A. Involve children in determining the goals and content of units of work and class projects.
B. Hold discussions on how the class can become involved in celebrating the national holidays as they occur.
C. Establish a class library. Either as a class or in committees, discuss:
   1. Where the library will be kept;
   2. What materials should be in the library;
   3. How often the library materials should be changed;
   4. How many books, magazines, etc. should be in the library;
   5. Who should be responsible for maintaining the library.
D. Set up action committees following discussion of topics close to the interests and concerns of the children. They may wish to plan action after discussing topics, such as school rules, assemblies, classroom organization, and ecology.
E. Conduct an Indian council fire. The purpose is to negotiate peace between warring tribes.

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_____. *Teaching Strategies and Cognitive Functioning in*

Elementary School Children. San Francisco: San Francisco State College, 1966.

V. AUDIOVISUAL MATERIALS

Filmstrips

Fundamentals of Thinking series. Eye Gate House. Includes: *Analyzing*, 28 frames; *Assumptions*, 25 frames; *Classifying*, 24 frames; *Comparisons*, 26 frames; *Critical Thinking*, 26 frames; *Interpreting*, 32 frames; *Problem Solving*, 26 frames; and *Summarizing*, 26 frames.

UNIT FIVE: INFORMAL DRAMA

Dramatic play is one of the most exciting learning tools for children. Drama can be spontaneously improvised or it can involve playscripts, lighting, costumes, properties, and formal rehearsals. This unit is concerned with informal drama. For formal drama, refer to guide number six in this series.

I. GUIDELINES

A. Encourage the child to express his ideas and feelings openly and clearly.
B. Encourage the child to use his imagination.
C. Encourage the child to try on the roles of a variety of types of people.
D. Encourage the child to play dramatic situations that involve a beginning, middle, and end, as well as dramatic conflict.

II. TEACHER'S EXAMPLE

Do not be afraid to communicate your ideas and feelings through imaginative dramatic play with the children.

III. ACTIVITIES

A. Have the children pretend that they are involved in the following situations:
   1. Opening an ornately decorated door. What will they *see* behind it? Here it will be important for the teacher to indicate by the tone of her voice the mood of the situation. Is it mysterious, fun, adventuresome?

2. *Listening* to an imaginary "scratching sound" in the corner of the room. Create a situation: "You are at home alone. Your parents are out for the evening. You've settled down to read a book. Suddenly you hear . . . what do you think?" For younger children, they might pretend to be in bed and hear the sound.
3. *Tasting* dill pickle, lemon, medicine, honey, peanut butter. Question the children about their reactions. Note their believable facial expressions and comment favorably.
4. *Feeling* fur, sandpaper, ice, radiator, or hot iron.
5. *Smelling* flowers, mint, skunk, ammonia, and cookies baking.

B. After experiencing separate sense sensations, combine them into a single situation. For example, an imaginary walk in the woods provides opportunities to cross a stream with stepping stones, to see a bird's nest on the ground, to stop, build a fire and roast marshmallows and hotdogs, and so forth. There are numerous examples of situations involving the senses in good children's literature.

C. Practice situations in unison by pretending to be Rip Van Winkle waking up from his twenty-year nap; Michael, Jane, and Mary Poppins laughing at Uncle Albert and filling up with laughing gas until they float upward; little Miss Muffet being frightened by a spider. Make all of the action as believable as possible without the use of props. Imagination must be stretched. Coaching and verbal stimulation from the teacher is crucial for good, total group response.

D. In attempting characterization, children need to be made aware of the differences in people and the reasons behind these differences. Age, sex, environment, and emotions change the way people move, talk, and act. In literature there are many real as well as imaginary people. Act out elves and giants as well as a boy like Tom Sawyer. Discuss the personal qualities of the characters. As the children play the characters, talk to them as would another character rather than as a teacher.

E. Establish situations in which a variety of people might appear, such as impatient people waiting at a bus or train station,

busy people in a supermarket, and disgusted people watching a film which keeps breaking. Let the children establish the characters they wish to play only after they are questioned as to why the person acts the way he does. Rita Criste suggests knowing the "five W's" about a person: who, what, where, when, and why.

F. For dramatization choose poems, stories, riddles, and other literary forms which have much emotion or in which something exciting happens. Action and emotion are the prize ingredients needed. Not all literature possesses these elements. Even though a literary selection is excellent for reading, it may lack the excitement necessary for dramatization. Let the class help you choose.

G. Collect unusual props such as an old umbrella, a piece of costume jewelry, an interesting scarf, a seashell, or an oddly shaped bottle. Divide the class into groups and distribute the props at random, giving one to each child. Let the children build a story around these props and pantomime or act it out for the class. It is important to discuss the props first and glean suggestions from the class about possible stories. Suggest that the groups make an ending for their story so that they will know when to stop.

H. Note that the main character in a story usually has a problem to solve or is in some kind of trouble. This will help the children find a "middle" for their story.

I. Proceed from simple stories with simple settings to more complicated plots and complicated dialogue. Do not expect children to be able to ad-lib dialogue on their first try with dramatics. They must be carefully guided toward this difficult step.

J. Dramatization can also be used in other subject areas.
   1. History. Dramatize famous events such as Lord Nelson's sea battles, Columbus's seeking financial aid for his voyage, or Lindbergh's arrival in Paris after his transatlantic flight.
   2. Social Studies. Dramatize stories of people from other lands; take imaginary trips to other countries; dramatize

cultural differences in nonverbal communication.

3. Spelling. Pantomime meanings of new words or pantomime synonyms and antonyms.
4. Mathematics. Act out story problems; dramatize discoveries of famous mathematicians.
5. Reading. Act out favorite stories after discussing the characters and their motivations. Study the moods of the stories and the reactions of the characters. Understand the proper historical and physical settings.
6. Science. Dramatize stories about scientists inventing and discovering. Dramatize natural phenomena, such as caterpillars becoming butterflies, eggs hatching, and thunderstorms.
7. Music, art, and physical education. All of the fine arts are related. Incorporate dance, art activities (costumes and scenery), and music into the more complex projects.

K. For upper elementary school children, play games such as "charades" or theatre games suggested by Spolin.

L. Examples of good stories to dramatize would be *The Three Pigs*, *The Three Bears*, and Wanda Gag's *Millions of Cats* for younger children. *The Musicians of Bremen* and *The Elves and the Shoemaker* are suggested for intermediate grades. For older children try episodes from *Tom Sawyer*, *Homer Price*, *The Adventures of Robin Hood*, and *Mary Poppins*.

M. Puppetry can also be incorporated into the above activities. Do not, however, spend too much time in making a doll rather than creating a character. What the child does with his imagination, the movements of his hands, and the voice he gives the puppet are far more important than constructing a beautifully painted face. Have the children use only their hands to convey characters; then add a feather, a drinking straw, or a small scarf. What can the hand-character say now? Let the hands dance to music. Can a hand bow to a mighty King? Can it sneeze? The teacher should talk to the hands with her own hand and ask questions which will stimulate conversation such as "You look so tired (happy). Is there a reason?"

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Ward, Winifred. *Playmaking with Children.* New York: Appleton-Century-Crofts, 1957.

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Way, Brian. *Development through Drama.* London: Longman Group, Ltd., 1970.

V. AUDIOVISUAL MATERIALS

Films

Creative Drama: The First Steps. Sound and color. 32 minutes. Northwestern University.

How Much Can You See? Sound, 15 minutes. Indiana University.

Just Imagine. Sound, 15 minutes. Indiana University.

Moods. Sound, 15 minutes. Indiana University.

Story Acting is Fun. Sound, 11 minutes. Coronet.

Ways to Find Out. Sound, 11 minutes. Churchill Films.

Video Tape

All That I Am. 16 lessons, 19 minutes each. Midwest Program of Airborne Television Instruction.

UNIT SIX: READING ALOUD

In reading aloud, the reader attempts to communicate the author's point of view as well as his own ideas and feelings about what the author is saying. Announcements, reports, poems, and stories written by the child or by others can be used for oral reading.

Choral reading, oral interpretation by a group, is an excellent activity for involving the timid child as well as for changing speech patterns. For beginning groups and young children, the "refrain" method is the easiest. The teacher may read most of the poem while the children read the short chorus which usually repeats after each verse. The "two-part" method indicates that there are two divisions of readers. A teacher, child, or small group reads one part and the second group responds. With older children this division of parts might be based upon high and low voices. In the "line-a-child" technique, solos are assigned. For sequential reading, one group reads and then a second group is added so that the effect is one of increasing volume and intensity. The most complex technique is "part arrangement" in which a number of the above methods are utilized. Choral reading should not be thought of as performance only.

I. GUIDELINES

A. Encourage the child to read material that both he and his listeners will enjoy.
B. Encourage the child to experiment with pauses, timing, inflection, rate, and intensity through choral reading.
C. Encourage the child to prepare for communicating the meaning of a selection by analyzing mood, theme, characterization, conflict, and vocabulary.

D. Encourage the child to communicate the meaning of the author both verbally and nonverbally.

II. TEACHER'S EXAMPLE

Read aloud with energy, expression, and enthusiasm. If you consider oral reading a chore, your voice will be dull and uninteresting. If you treat reading aloud as an adventure, then children will have enthusiasm for reading aloud.

III. ACTIVITIES

A. Play word-meaning games. For example, use key words from an oral reading and proceed as with a spelldown.
B. Play a game of moods. Communicate anger, sorrow, joy, excitement, surprise, fear, and shyness while saying this sentence "He touched me." Vary by using other sentences and feelings.
C. Play the emphasis game. Use any sentence and emphasize a different word each time you say it; for example, "I am going home." Discuss the variety of meanings communicated by placing the emphasis on different words.
D. Say "Well" in as many different ways as possible. Listen to the ups and downs of the voice (pitch). Practice saying statements as questions. For example, "You are?" and "You are," "No?" and "No." Discuss the ways in which inflection changes meaning.
E. Read a passage using different rates and pauses. Discuss the effect on a listener. Also note what pauses can do to change meaning; for example, "What's that in the road —a head?"
F. To practice various vocal qualities, select a story with dialogue spoken by a variety of people or animals. How can the reader make the people appear to be different? What would happen if you read Papa Bear's words with a tiny voice? How would a proud "emperor with new clothes" speak?
G. Use jokes, riddles, and limericks.
H. Use stories which the children have written themselves. Perhaps a common story could be chosen for which each child

could compose his own ending to read aloud.

I. Read favorite poems and stories aloud to the class.

J. Practice reading to appropriate musical accompaniment to help effective vocal quality. For example, use martial music for patriotic literature and lyrical music for spring, elves, and fairies. Using this technique, try Walter de la Mare's "Silver."

K. Tape selections as they are read aloud. Encourage the child to listen to his reading and suggest improvements he could make in reading aloud.

L. At first, choose literature with definite rhythms of skipping, walking, running so that children develop a feeling for poetry. In this activity, the children need not read the poetry but should act it out as it is read. Try this activity with Vachel Lindsay's "Potato Dance," and Langston Hughes' "Danse Africaine," A. A. Milne's "Hoppity," and P. Edmonds' "Skiping Song."

M. Refrain reading: try Vachel Lindsay's "The Mysterious Cat," Mother Goose poems, ballads, and songs.

N. Two-part: "Pussy Cat, Pussy Cat, Where Have You Been?"; Christina Rossetti's "The Swallow" and "What is Pink?"; "Jonathan Bing" by B. Curtis Brown; "Disobedience" by A. A. Milne; "I Met a Man That Was Coming Back" by Ciardi; and "Mean Sing" by Eve Merriam.

O. Line-a-child: Try "Solomon Grundy," Anonymous; "Bunches of Grapes," Walter de la Mare; "Bad Sir Brian Botany," A.A. Milne; "Where's Mary?," Ivy Eastwick; "Godfrey Gordon Gustavus Gore," William Rands; and "Boa Constrictor," Shel Silverstein.

P. Sequential: Traditional poetry, such as "The House that Jack Built," "There Was an Old Woman Who Swallowed a Fly," "For Want of a Nail the Shoe was Lost," "A Musical Trust," and A. A. Milne's "The King's Breakfast."

Q. For complex arrangements, the teacher might also consider adding music, pantomime, or a suggestion of costuming and scenery. Poems which lend themselves to this kind of activity might be: "The Duel" by Eugene Field; "Casey at the Bat" by E.B. Thayer; "The Pirate Don Durke of Dowdee" by M.

Merryman; "The Owl and the Pussy-Cat" by Edward Lear; "Adventures of Isabel" by Ogden Nash; "Hist Whist" by e e cummings; and "Jabberwocky" by Lewis Carroll.

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V. AUDIOVISUAL MATERIALS

Films

Let's Read Poetry. 10 minutes. Bailey Films.

Sentences That Ask and Tell. 11 minutes. Coronet.

Poems Are Fun. Sound. 11 minutes. Coronet.

Filmstrip

How Can You Say It? 14 frames. Encyclopedia Britannica Films.

Recordings

Rhyme Time: A Study in Choral Speaking. Ten-inch record, 78 rpm. 15 minutes. Audio-Visual Education Co.

Music for Children, by Carl Orff. Album 3582B (35650-651). Angel Records.

UNIT SEVEN: STORYTELLING

Storytelling, one of the earliest forms of communication, is a medium for enjoying shared experiences and for learning and transmitting ideals and values from one generation to another. No culture has ever been without stories to tell. Every known civilization including the Greeks, feudal England, and the American Indians has had storytellers. Storytelling is a method of oral communication that appeals to both children and adults. A child can learn to recount a story he enjoys so others may share the story with him.

I. GUIDELINES

A. Encourage the child to share a story that he enjoys, understands, and wants to share.
B. Encourage the child to share his feelings about the story he tells.
C. Encourage the child to develop storytelling techniques.
   1. Know the story well.
   2. Introduce the story and characters.
   3. Relate the events of the story in sequence.
   4. Look at the listeners.

II. TEACHER'S EXAMPLE

When you use an illustration in your teaching, point it out by saying, "Here is an example." Instead of reading a story to the children, try telling one. Stress the dramatic elements.

III. ACTIVITIES

A. Children work in pairs to pantomime a story or incident.

Classmates tell what they have seen.

B. Children tell familiar stories. For examples of good stories to tell see pg. 17, item L.

C. Have one child begin a story and ask volunteers to add to the story. Use action pictures to suggest possibilities for stories.

D. Show story films. Children should retell the story by relating the events in the sequence in which they appeared in the film.

E. Encourage the child to illustrate his story. As he tells it, he might use the blackboard, flannel board, or physical movement.

F. Use creative topics to motivate storytelling about personal experiences such as:
   1. "On rainy days, I. . . ."
   2. "When I grow up, I would like to. . . ."
   3. "Once my pet. . . ."
   4. "Last summer I. . . ."
   5. "The origin of my last name is. . . ."
   6. "If I had one wish, I would. . . ."
   7. "My favorite thing. . . ."
   8. "The best thing that ever happened to me. . . ."
   9. "Happiness is. . . ."

G. Tell a story using illustrations for each scene. Place the illustrations on separate cards. When you finish the story, scramble the illustrations and let the children put the story together in the appropriate sequence.

H. Show movies and interrupt at the climax. Have children finish the story; for example, *Mrs. Pennypacker's Package*.

I. Introduce conflict into a picture story situation. Have the children write a story about how the problem is resolved.

J. Have children listen to music and tell a story about what they hear. Use music such as "Danse Macabre" (Saint-Saens) or "Peer Gynt Suite" (Grieg).

K. Children who wish to should be encouraged to select their favorite story and share it in another classroom.

IV. BIBLIOGRAPHY

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Co., 1957.
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Shedlock, Marie L. *The Art of the Story-Teller*. 3d. ed., rev. New York: Dover Publications, 1951.
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V. AUDIOVISUAL MATERIALS

Films

Describing an Incident. Black and white. 10 minutes. Coronet.
Story Acting Is Fun. Black and white. 10 minutes. Coronet.
Story Telling: Can You Tell It in Order. Sound. 11 minutes. Coronet.
What's in a Story? Black and white. 14 minutes. Film Associates of California.

Recording

"How Fear Came," from *The Jungle Book* by Rudyard Kipling. Read by Boris Karloff. Caedmon, TC1100.

UNIT EIGHT: GIVING TALKS

The important goal in giving talks is to help every child enjoy speaking about his ideas and feelings. To help him organize his thoughts, the child should prepare a brief outline before speaking. Children should be encouraged to use supporting materials and to distinguish between fact and opinion. Experience in story-telling will be helpful as the child tries to use examples and illustrations effectively. Do not force a child to give a talk. To help a child who has difficulty in giving a talk, converse with him from the side of the room or join him as he speaks.

I. GUIDELINES

A. Encourage the child to talk about a topic that is important to him.
B. Encourage the child to prepare his talk carefully.
C. Encourage the child to use supporting materials.
D. Encourage the children to discuss the ideas and feelings presented in the talks.

II. TEACHER'S EXAMPLE

The old saying "Nothing succeeds like success" points up the teacher's responsibility in guiding speaking activities. A warm, supportive atmosphere can be provided by the teacher so that children will be eager to give talks and receive response from their classmates.

III. ACTIVITIES

A. Have the children relate personal experiences.

1. "Once I was very frightened. . . . "
2. "The funniest thing I ever said. . . ."
3. "On Saturday afternoons I like to. . . . "

B. Give demonstration speeches on topics such as:
1. "How to throw a curve ball"
2. "How to give a dog a bath"
3. "How to play a game"

C. Interview a resource person, community helper, or other children to obtain information for a talk.

D. Consider a variety of commonly held notions; check their validity using almanacs and encyclopedias. For example, "Is it true that when a groundhog sees his shadow on February 2, we shall have six more weeks of cold weather?"

E. Compose individual sentences or paragraphs interspersing facts and opinion. Ask the childen to distinguish one from the other. Encourage them to write their own examples of facts and opinions.

F. Make statistics meaningful by helping the children visualize the relationship between numbers and things. For example, "How many sports cars will a million dollars buy?" Think of various ways of stating how small an ant is or how far away the moon is.

G. Examine advertisements to discuss their use of facts, opinions, and statistics.

H. Discuss cause and effect relationships in everyday happenings as well as in scientific experiments. For example, when a burner on a stove is turned on, the burner gets warm.

I. Have the children give talks about their heroes, famous characters in history, or people currently in the news.

J. Have the child give a talk about his most highly valued possession and the reasons why he values it. Encourage children to bring their possessions to share as they talk.

K. Have the child give a talk about an important belief. Ask him to give the basis for his belief.

IV. BIBLIOGRAPHY

Parnes, Sidney J., and Harding, Harold F. *A Source Book for Creative Thinking*. New York: Scribners, 1962.

V. AUDIOVISUAL MATERIALS

Films

Preparing a Class Report. Sound, 11 minutes. McGraw-Hill Textfilms.

Ways to Learn. Sound, 13 minutes. United World Films.

Filmstrips

Building Reports. 49 frames. Encyclopedia Britannica Films.

Fundamentals of Thinking series. Eye Gate House. (For detailed list of parts, see page 13.)

Looking Things Up. 51 frames. Curriculum Materials Corp.

What Is Its Use? 45 frames. Eye Gate House.

Why, Where, How, and What? 44 frames. Eye Gate House.

Recordings

Great American Speeches. Educational Audio Visual.

Golden Treasury of Famous Speeches. Educational Audio Visual.

Video Tapes

Learning Our Language. 5 units, 64 lessons. National Instructional Television Library. Midwest Program of Airborne Television Instruction.

UNIT NINE: SPEECH IMPROVEMENT

A child is said to have a speech difficulty when his speech attracts attention to itself even though the environment is a fairly relaxed one. Most teachers are able to identify the majority of children with speech defects in their classroom, but they will need to refer these children to a trained therapist for complicated speech problems.

The largest group of speech defectives are those with articulation problems. Substituting, omitting, or distorting consonant sounds are characteristics of this speech difficulty. Because many children do not acquire all of their consonant sounds until the third grade, the classroom teacher will find a number of perfectly normal children with articulation problems. Although this situation is common, it increases the need for speech improvement exercises. Often these children are not producing a sound accurately because they are not hearing it accurately. Additional reasons for improper articulation may be physiological, psychological, or the result of poor models or of faulty learning. Whatever the causes, the classroom teacher can help to alleviate the problem through speech improvement exercises. However, the teacher should consult the speech therapist regarding specific problems.

Another group of speech-handicapped children involves those who are hard-of-hearing. These children may be noticed by the classroom teacher first. If you suspect that a child maybe hard-of-hearing, a simple way to check is to ask the child to listen to a watch ticking or to repeat various words to you with his back turned. If it is suspected that the problem is more than a

temporary one (possibly due to a cold), a therapist should be consulted. An adequate seating arrangement should be provided for the child immediately.

More complicated speech problems include stuttering, cleft-palate speech, and cerebral-palsied speech. Only a therapist is trained to handle these problems, but the teacher should keep in touch with the therapist to be informed of the child's progress.

General rules for the teacher to consider regarding all speech problems are:

1. Understand the nature of the speech problem and accept the child fully.
2. Provide for a pleasant classroom atmosphere so that these children will not feel tense and insecure.
3. Reinforce the therapist's work under his direction.

The teacher is strongly urged to use a manual of speech training which explains in detail the aid he can give. Many fine, inexpensive manuals are available such as those listed in the unit bibliography.

I. GUIDELINES

A. Encourage the child to identify his incorrect speech sounds.
B. Encourage the child to hear sounds correctly and imitate them.
C. Encourage the child to want to speak accurately.

II. TEACHER'S EXAMPLE

The teacher's acceptance of the speech-handicapped child will set the tone of the classroom's acceptance. Recognize the psychological aspects of speech difficulties and understand the physical nature of the problem. Note the following very important rules:

A. Do not discourage the speech-handicapped youngster from speaking.
B. Do not say his words for him.
C. Do not look away from him when he speaks.

D. Do not mimic or ridicule him in an effort to force him to change his speech patterns.
E. Do not ask for a spelling of a mispronounced or misarticulated word in an attempt to teach proper form.
F. Do not hurry him through recitation.
G. Do not force him to speak on a day which is particularly difficult or trying for him.

III. ACTIVITIES

A. Begin with relaxing games. Have the children pretend to be sleeping flowers, rag dolls, or deflated balloons. Such games can be stimulated by music. These relaxing exercises also aid children in achieving a more pleasing vocal quality.
B. Play games which involve the utilization of the articulators. (Note manuals listed in unit bibliography.)
C. Play games which reward correct speech sounds. (Note manuals listed in unit bibliography.)
D. Use dramatics, puppetry, and choral speaking to engage the timid child in speech activities. Poems and stories which stress particular sounds might also be helpful for auditory training and enjoyable sound repetition.

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Jones, Ruth E. *For Speech Sake.* San Francisco: Fearon Publishers, 1958.

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Wyatt, Gertrud. *Language Learning and Communication Disorders in Children*. Glencoe: Free Press, 1969.

Zedler, Empress Y. *Listening for Speech Sounds*. New York: Harper and Row, 1955.

V. AUDIOVISUAL MATERIALS

Films

Fun With Speech Sounds. Sound, 11 minutes. Coronet.

Improve Your Pronunciation. Sound, 11 minutes. Coronet.

Let's Pronounce Well. Sound, 11 minutes. Coronet.

Filmstrips

My Talking Helpers. 29 frames. Webster Publishing Co.

See, Hear and Do. Webster Publishing Co.

Improving Communication Skills Through Speech Correction. Eye Gate House.

Recordings

Listening with Mr. Bunny Big Ears, by Barbara McIntyre and Edna Wilcox. Freeport, New York: Educational Activities.

Say and Sing. Jeri Productions. Albums II, III, and IV.

Your Talk[illegible]udio Visual Educational Co.

Video Tapes

Talking Time. 36 lessons. National Instructional Television Library. Southern Finger Lakes Educational Television Council. (Supplementary instruction in speech. Stresses sensitivity to sounds.)

Talking Town. 36 lessons. National Instructional Television Library. (Supplementary instruction in speech improvement.)