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## The Development of a Rhythmic Activities Program for Deaf or Profoundly Hard-of-Hearing Children

Madge Bowman

*University of Tennessee - Knoxville*

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To the Graduate Council:

I am submitting herewith a thesis written by Madge Bowman entitled "The Development of a Rhythmic Activities Program for Deaf or Profoundly Hard-of-Hearing Children." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Education.

Lorin C. Staats, Major Professor

We have read this thesis and recommend its acceptance:

Gladys Jayne, Herschel Ward, & Florence Essery

Accepted for the Council:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

August 18, 1956

To the Graduate Council:

I am submitting herewith a thesis written by Madge Bowman entitled "The Development of A Rhythmic Activities Program for Deaf or Profoundly Hard-of-Hearing Children." I recommend that it be accepted for nine quarter hours of credit in partial fulfillment of the requirements for the degree of Master of Science, with a major in Special Education.

James C. Stead  
Major Professor

We have read this thesis  
and recommend its acceptance:

Lawrence J. Essey  
Madge Payne  
Herchel R. Ward

Accepted for the Council:

E. G. Waters  
Dean of the Graduate School

**THE DEVELOPMENT OF A RHYTHMIC ACTIVITIES PROGRAM  
FOR DEAF OR PROFOUNDLY HARD-OF-HEARING CHILDREN**

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**A THESIS**

**Submitted to  
The Graduate Council  
of  
The University of Tennessee  
in  
Partial Fulfillment of the Requirements  
for the degree of  
Master of Science**

---

**by**

**Madge Bowman**

**August 1956**



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M. B.

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## CHAPTER I

### GENERAL INTRODUCTION

Rhythm is a natural part of the growth and development of all normal children. One who has observed the rhythmic play of a baby's legs, arms, and voice has observed rhythm in the beginning stages. During the child's first year of development when he begins to coordinate vocal play into speech, and physical movements into locomotion, one can observe more easily rhythmic organization expressed bodily. After a period of approximately one year, the child begins to develop a rhythmic awareness.<sup>1</sup>

The deaf or profoundly hard-of-hearing child also has rhythmic ability but his rhythmic sense which is dormant has to be developed through a tactile sense rather than through the auditory.

It is interesting to observe groups of hearing children when left alone with recorded music. Some will whirl around, others will march, skip, hop, and run. This is their method of response. The deaf or severely hard-of-hearing child will not respond in this manner. He is completely unaware that there is music about him unless he is so informed and shown a way in which to respond.

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<sup>1</sup>Elizabeth Waterman, The Rhythm Book (New York: A. S. Barnes and Company, Inc., 1937), p. 1.

### Statement of the Problem

The problem advanced in this thesis concerns the development of a rhythmic activities program for deaf or profoundly hard-of-hearing children. It is approached in terms of three objectives enumerated below:

1. To bring about rhythmic expression as a part of the overall development of the deaf or profoundly hard-of-hearing child.
2. To integrate rhythm with his activities in and away from school.
3. To integrate rhythm with his educational progress.

### Importance of the Study

This study is important in that it demonstrates a need for a rhythm program which is integrated with academic subject matter and adapted to meet the needs of the deaf or profoundly hard-of-hearing child who is striving for growth both educationally and physically.

Natural speech is one of the highest goals of the deaf or profoundly hard-of-hearing child. Although this factor is encouraged in the rhythm class where the child uses his voice for all types of rhythmic activities, it can only be approximated in the majority of cases through the use of activities which aid the child in realizing a need and purpose for

vocalization.<sup>2</sup>

Mental attitudes toward other school activities are often influenced by accomplishments in the rhythm class. If the child feels he can dance as well or better than someone else, or can do rhythmic exercises just as well, the feeling of success and achievement often carries over to other classroom activities which he may not be doing well, or about which he may have a feeling of inferiority. If rhythm drill accomplishes no more than dispelling the child's feeling of inferiority, it justifies its place in the curriculum.<sup>3</sup>

#### Definition of Terms

1. The anatomy of the ear. References for the anatomy of the ear may be found in Textbook of Physiology,<sup>4</sup> Hearing and Deafness. A Guide for Laymen,<sup>5</sup> and Textbook of Anatomy and Physiology.<sup>6</sup>

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<sup>2</sup>Dorothy K. Stair, "Correlating Rhythm With Other Subjects in the School for the Deaf (Unpublished paper written for class at Tennessee School for the Deaf), p. 1.

<sup>3</sup>Ibid.

<sup>4</sup>Zeehout and Tuttle, Textbook of Physiology (St. Louis: The C. V. Mosby Company, 1952), pp. 543-547.

<sup>5</sup>Hallowell Davis, Hearing and Deafness. A Guide for Laymen (New York: Rinehart and Company, Inc., 1947), pp. 50-62.

<sup>6</sup>Kimber, Gray, Stackpole, and Leavell, Textbook of Anatomy and Physiology (New York: The Macmillan Company, 1955), pp. 709-719.



The ear is divided into three distinct areas: the external, the middle, and the inner ear. The external ear consists of the auricle, or pinna, and the external auditory canal. The pinna which serves a cosmetic purpose is rudimentary and although doubtful, is believed to serve, to some extent, in collecting and directing sound waves to the external auditory canal. It extends from the side of the head and is composed of a framework of cartilage, muscles, adipose, and soft connective tissues. It is covered with skin and joined to the surrounding areas by ligaments and muscles.

The auditory canal is a tubelike passage approximately one inch in length leading from the pinna to the tympanic membrane, or eardrum. Its external portion which is a continuation of the pinna consists of cartilage; the internal portion is shaped out of the temporal bone. The outer half of the canal is lined with thick skin and is not sensitive, but the inner half is very thin and extremely sensitive. The external opening is supplied with hair cells, and further inward with sweat and ceruminous glands which secrete the yellow cerumen, or earwax. These hair cells and glandular secretions serve to protect the ear from entrance of foreign bodies.

The eardrum, or tympanic membrane, forms a diagonal partition between the external and middle ear. It is a thin layer of tough, flexible, fibrous tissues externally covered



with skin and internally with mucous membrane.

The middle ear lies on the inner side of the tympanic membrane and is a small cavity located in the hard portion of the temporal bone. The cavity is lined with mucous membrane and is separated from the inner ear by a bony wall in which are located two openings, the oval window (fenestra vestibuli) and the round window (fenestra cochleae). The floor of the cavity houses the Eustachian tube which forms a connection between the middle ear and the pharynx. Its function is to equalize air pressure on both sides of the eardrum as well as give periodic ventilation to the cavity.

Extending across the cavity from the eardrum to the oval window is a chain of three small bones termed the ossicles and named because of their shape, the hammer (malleus), and anvil (incus), and the stirrup (stapes). These three structures are bound together by tiny ligaments and muscles. The handle of the hammer is attached to the eardrum, and the head forms a joint with the body of the anvil. The anvil is connected to the head of the stirrup and the foot of the latter is attached to the oval window which leads into the inner ear.

The inner ear which contains the auditory nerve endings is composed of a series of intricate channels and chambers, and is known collectively as the osseous labyrinth, or bony labyrinth. These chambers are formed within the hard

portion of the temporal bone and are named because of their shape, the vestibule, the cochlea, or organ of hearing, and the semicircular canals which form the sense organ for turning in space. Within the labyrinth lies a structure called the membranous labyrinth which, although smaller, has the same general shape as that of the surrounding bony structure. This membranous structure is separated from the bony walls by a fluid called perilymph which is attached to the bone by fibrous tissues. Another type of fluid called endolymph is found within the cavity of the membranous labyrinth and on its walls are located the branches of the auditory nerve.

The central connecting portion of the bony labyrinth is termed the vestibule. The membranous labyrinth of this structure consists of two small sacs sensitive to the pull of gravity and to acceleration called the saccule, the smaller of the two and located nearest the cochlea, and the utricle located nearest the semicircular canals. These sacs contain endolymph and are surrounded by perilymph. Their inner walls consist of two kinds of cells, specialized nerve cells connected with hair cells which serve as end branches of the auditory nerve, and supporting cells which have no nerve connections.

The cochlea forms the front portion of the bony labyrinth and lies horizontally in front of the vestibule. Its appearance is that of a snail shell in a flat spiral of

two and one half turns. The canal is approximately one inch long and terminates in a cul-de-sac or blind alley. The membranous cochlea lies within the bony cochlea. Within the spiral extends the basilar membrane which divides the membranous cochlea into two sections, the scala tympani and the scala vestibuli which are filled with perilymph. Across the latter stretches a membrane forming the scala media, or canal of the cochlea, which is filled with endolymph. On the basilar membrane is located the organ of Corti whose hair cells connect with the nerve fibers of the eighth cranial or auditory nerve.

Behind and above the vestibule are three bony structures lying at right angles to each other known as the semicircular canals. The membranous semicircular canals are similar to the bony canals in shape and number, but less in diameter. Within the membranous canal is a ridge of cells containing hairlike processes extending into the endolymph. The hair cells are covered with particles of calcium carbonate which pull and push against the flow of the endolymph when the head position is changed, thus forming the stimulation for reflexes which maintain equilibrium against gravity.

Air vibrations entering the external auditory canal cause corresponding vibrations of the tympanic membrane. Its vibrations set in motion the auditory ossicles (hammer,

anvil, and stirrup) causing the foot of the stirrup to move into and out of the oval window. While the bones are greatly magnifying the sound waves, the fluid of the vestibule is set in motion. These fluid waves cause disturbance of the hair cells and auditory sensory cells. Their activity stimulates the surrounding nerve endings and impulses are generated to the auditory nerve.

One of the most important means by which one maintains coordinated movements, equilibrium, and becomes aware of the position in space is through the action of the vestibule and semicircular canals. Motions of the head set up waves in the endolymph of the canals and act to stimulate the nerve endings around the hair cells which transmit the impulses to the cerebellum. The cerebellum combines these impulses with others received from the joints and voluntary muscles of the body and sends them to the motor areas of the cerebral cortex and spinal cord.

Aside from those cases where the semicircular canals have been disturbed by disease, the deaf compare favorably in balance and general motor ability, but one whose deafness is due to a condition which has also affected the semicircular canals is inferior in balance. Any condition causing impairment of the function of the canals will render defective equilibrium.<sup>7</sup>

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<sup>7</sup>Davis, op. cit., pp. 461-462.

Rhythm exercise is especially valuable to the deaf or profoundly hard-of-hearing child who is very often in need of improvement in equilibrium and coordination.

2. Auditory training. An activity in which each child's residual hearing is used for the interpretation of rhythm through the use of recordings or the piano.

3. Basic rhythms.

A. Natural rhythms. Those rhythms which apply to and illustrate natural movements of the body, such as walk and run.

B. Waterman symbols. Markings or symbols which illustrate visually the movements of the natural rhythms. These symbols were formulated by Elizabeth Waterman and have been modified for use with deaf and profoundly hard-of-hearing children.

C. Animal rhythms. Vocal and non-vocal activities which work with characteristic animal sounds, such as the moo of the cow and the gobble of the turkey. No one animal is classified in a particular time pattern. Rather, a song is chosen in which the animal sound appears frequently.

4. Big and little. Terms used to apply to loud and soft chords. The words big and little are used with beginners to relate with language at this stage of instruction.

5. Deaf.

Those in whom the sense of hearing is non-functional for the ordinary purposes of life. This general group



is made up of two distinct classes, based entirely on the time of the loss of hearing:

- (a) the congenitally deaf: those who were born deaf.
- (b) the adventitiously deaf: those who were born with normal hearing but in whom the sense of hearing became non-functional later through illness or accident.<sup>8</sup>

6. Hard-of-hearing. "Those in whom the sense of hearing, although defective, is functional with or without a hearing aid."<sup>9</sup>

7. Interpretation of degrees of hearing loss. All the children observed hear some gross sounds such as the bass drum and low, loud notes on the piano. Their loss is nerve deafness or a combination of nerve and conductive deafness. Hearing loss range of the entire group is from 35 to 100 per cent based on the American Medical Association percentage scale of speech intelligibility.

8. Jingles. Verses built around elements of speech taught in the classroom and presented on charts so designed as to aid in realization of visual rhythm patterns.

9. Residual hearing. The amount of usable hearing which remains with a person who has a permanent hearing impairment.<sup>10</sup>

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<sup>8</sup>Ibid., p. 353.

<sup>9</sup>Ibid.

<sup>10</sup>Meeting the Needs of the Acoustically Handicapped, Bulletin 421 (Harrisburg, Pennsylvania: Commonwealth of Pennsylvania, Department of Public Instruction, 1944), p. 125.

10. Step-point. An uncomplicated rhythmic activity with the feet. It exemplifies the different times of music and can be changed to illustrate different meter. This activity corresponds to the big and little exercises. Big is represented by a step or stamp of the foot and little by tapping the toe.

11. Tactile. Referring to the sense of touch.

12. Times or meter. Refer to times of music, such as  $2/4$ ,  $3/4$ ,  $4/4$ , and  $6/8$ , meaning how many counts are given to each measure of the music.

13. Vibrations. Wave forms caused by a moving body striking against the surrounding molecules of air.<sup>11</sup>

14. Vowel. "A vowel is a voiced speech sound in which the vocal chord tone is selectively modified as it passes through the resonance cavities of the throat and head. There is relatively little obstruction of the breath stream."<sup>12</sup> Vowels are classified on the basis of the variation of tongue positions, and the general horizontal position of the tongue is meant when one refers to the front, back, and middle vowels.

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<sup>11</sup>Judson and Weaver, Voice Science (New York: F. S. Croft and Company, 1942), p. 280.

<sup>12</sup>Grant Fairbanks, Voice and Articulation Drillbook (New York and London: Harper and Brothers, 1940), p. 21.

The front vowels are: (i) beat; (I) big; (e) bait;  
(ɛ) bet; (æ) bat.

The back vowels are: (u) fool; (U) full; (o) boat;  
(ɔ) fall; (ɒ) hot; (ɑ) calm.

The middle vowels are: (ə) above (ʌ) above.<sup>13</sup>

### Scope of the Study

This study will illustrate the procedure of the following activities and show their relation to work in the classroom.

1. Vibrations:
  - a. Introduction to rhythm through use of the drum and piano.
  - b. Distinguishing between intensities of vibration, or big and little activities.
  - c. Beginning times with step-point.
  - d. Advanced times with step-point.
2. Basic rhythms:
  - a. Natural rhythms.
  - b. Waterman symbols.
  - c. Animal rhythms.
3. Kindergarten band.
4. Exercise to music.

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<sup>13</sup>ibid.



5. Dance:
  - a. Tap dancing.
  - b. Folk dance.
6. Speech:
  - a. Waterman symbols in relation to speech.
  - b. Jingles.
7. Auditory training.

#### Method of Procedure and Sources of Data

For this study, fifty-two children were selected for observational purposes. Eighteen were in the six and seven years age group, eighteen in the nine and ten years group, and sixteen in the twelve to thirteen years group.

These children were observed for four months at the Tennessee School for the Deaf in their rhythm class which met for five periods a week. All the activities listed in Scope of the Study were covered in rhythm class for observational purposes. A more detailed account of the procedures in this study will be found in Chapter II.

Research for the study is based on information found in books pertaining to the deaf and in articles published by the American Annals of the Deaf.

### Organization of the Study

This study begins with rhythm exercises on the first, second, and third primary levels and progresses through work for the elementary and intermediate grades.

### Evaluation

The evaluation of the rhythm program in terms of educational progress will be covered in Chapter III.

### Related Studies

A book written by Waterman<sup>14</sup> was referred to for material pertinent to this study. Chapter One includes a general discussion relating how and when rhythmic development occurs in children. The author classifies rhythm into six categories termed movement experiences, movement translated from sounds, sound experiences, movement translated into sound, visual patterns translated into movement, and visual rhythm patterns. Miss Waterman lists quotations from authorities in the field of rhythmic study who describe the analysis of rhythmic movements which are a result of our physiological structure and which precede rhythm perception.

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<sup>14</sup>Waterman, op. cit., pp. 1-49.

These quotations describe the beginning phases of rhythm as to structural function, transition from structural function into rhythmic perception, and the perception of rhythmic movements.

Chapter Two includes the basic rhythmic movements walk, run, tiptoe, hop, skip, and swing, in addition to several other movements which were not used for this study. The author presents descriptions and illustrations of how each movement is performed.

Chapter Three discusses how the rhythmic movements of Chapter Two are translated into visual rhythm patterns and here are included illustrations of the Waterman symbols with an account of how they were originally formulated.

In "Rhythm and Its Relation to Training of the Deaf,"<sup>15</sup> Gladys G. Jayne discusses such topics as the influence rhythm appears to have in regulating our lives, and when rhythm training was first introduced in schools for the deaf. She states the purpose of the rhythm program at the Tennessee School for the Deaf in terms of three objectives enumerated below:

1. To stimulate coordination between mind and muscle.
2. To aid in development of natural speech.

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<sup>15</sup>Gladys G. Jayne, "Rhythm and Its Relation to the Training of the Deaf," American Annals of the Deaf, 84:137-149, March 1939.

3. To create more desirable mental attitudes.

Each of the three objectives are then discussed more specifically, describing how development of each is brought back in terms of the various phases of the rhythm program, and accompanied by suggested steps for development.

The article is concluded with an evaluation of the rhythm program relating its benefits and values and including citations of two examples of children at the Tennessee School for the Deaf who were definitely aided and influenced by the rhythmic activities program.

Stair<sup>16</sup> discusses the benefits of a rhythm program for deaf children and the influences such a program can have on physical development, mental attitudes, and speech. The author includes a general description of the various phases of the rhythm program at the Tennessee School for the Deaf and illustrates how each phase can be integrated with classroom subject matter.

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<sup>16</sup>Stair, op. cit.

## CHAPTER II

### PROCEDURES

#### Vibrations

##### Introduction to the Piano and Drum

The child's initial instruction in rhythm is based on vibrations that can be felt through the top of the piano or drum when the vibratory components are set in motion. The first activity that is performed on the first day of rhythm class is that of beginning instruction in listening with the fingers. The child's hands with only the fingertips touching are placed on top of the piano. When the instrument is played, attention is called to the fact that there is something present which he can feel when the teacher strikes the keys. One habit to be discouraged when the child is in the initial stages of his rhythmic program is that of leaning on the piano with the elbows, which decreases his ability to feel vibrations.

The process of learning to listen with the fingers will require longer for some children than others, depending on degree and type of hearing loss, and the more intelligent child will sense sooner than will the slower that the experience has changed when the teacher stops playing.

To give more of an introduction to the piano, the

child is allowed to play on the keys while the others in the class listen with their fingers. In addition to playing on the keys he looks inside the piano, places his hands on the strings, and watches the hammers move while a child or teacher plays.

To build up interest in beginning vibrations, games such as "Hunt the Music" are introduced. In this activity the children stand around the piano listening with their fingers and when the music stops they hunt for it. At first they have to be shown how and where to look, but very soon they understand and are eager to look in the closet or in teacher's handbag. When the music starts playing again, the children run back to its source and start the game over again.

In playing this game, the child is beginning to feel vibrations through the floor away from the piano. In addition to a learning activity, these running games provide excellent opportunities for drawing off excess energy.

Following "Hunt the Music" the children are introduced to the bass drum in exactly the same manner as the piano. They feel the drum's vibrations, play the drum, and hunt for its music.

As a final step in introduction to vibrations, the child learns to distinguish between the sound of the drum and the sound of the piano. The class is lined up at the



end of the room with their backs to the piano and drum. In the beginning stages, the drum is moved away from the piano but later moved closer. When an instrument is played, the children run and place their hands on it. At first, some in the class will not be able to distinguish between the two instruments but will know something has occurred.

If in this phase of feeling vibrations away from the piano the children seem unable to distinguish between the sounds, they should be told to place their hands on the floor in the same manner as on the piano. Eventually they are able to distinguish correctly without feeling the floor.

The only relation to language at this stage of the rhythm program would be "yes" or "no" when asked if the piano is being played.

### Big and Little

Following the introduction to vibration, the child learns to distinguish between intensities of vibrations when a big chord is played as opposed to a little chord. These chords are actually loud and soft, but the terms "big" and "little" are used with beginners to relate with the language introduced at this stage. They have been learning in the classroom the difference between big and little objects, and soon realize in the rhythm room that big and little chords can be compared to big and little objects.<sup>1</sup>

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<sup>1</sup>Dorothy K. Stair, "Correlating Rhythm With Other

In beginning class instruction the two words, big and little, are written on the blackboard. The teacher stands with the children at the piano, and when a big chord is played she makes an exaggerated, downward clap with her hands and says, "big." The children imitate her movements. Another big chord is played, she goes to the blackboard and in the space under the written word "big" draws a long vertical line, claps her hands in the same exaggerated movement, and says "big."

Little is introduced in the same manner. When the little chord is played she shows with her fingers how small a little chord is. Another little chord is played, she goes to the board and draws a short vertical line under the space for little. The hand movement for a little chord is made by tapping the tips of the fingers of one hand to the palm of the other.

The two chords are isolated in this manner until they are understood and can be correctly identified by the majority of the class. They should not be combined as two chords for identification purposes until the class is ready for advanced times.

After the teacher has illustrated the difference in big and little both visually and through vibrations, the

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Subjects in the School for the Deaf" (Unpublished paper written for class at Tennessee School for the Deaf), p. 2.



children listen, and when a chord is played one child will go to the board, mark under the correct word, say the word and clap his hands accordingly.

When he can successfully identify big and little chords while at the piano and mark them correctly on the blackboard, he is ready to identify them away from the piano where his only clue will be the amount of vibrations he receives through the floor.

As preparatory work for moving away from the piano, the class is moved to the middle of the floor and arranged in a circle, semicircle, or whatever organization is best for the group. When a big chord is played they stamp their feet or clap their hands and say "big." When a little chord is played, they tap their toes or clap their hands and say "little." Any type activity is used which will include big and little both physically and verbally.

Following the preparation work, one child is sent to the blackboard while the other children remain at the piano. He listens for the chord and marks it accordingly. If while at the blackboard he cannot successfully identify the chord, he should be allowed to watch the teacher. By observing the movement of her hands on the keyboard, he should be able to reason which chord was played. However, he should not be permitted to watch her hands all the time.

As a final step in working with big and little, the

child is moved to another blackboard. On the entire length of the board are written the words "big-little-big-little." As the child hears or feels the chords he marks them accordingly. If he is not able to identify the chords as they are played, he should put his hands on the floor and try to identify them in that manner. If then he cannot make correct identification, his teacher tells him.

### Beginning Times

As number work is begun in the classroom, the child learns in rhythm class how to count times of music by counting big and little chords in units as they are played on the piano. Counting the vibrations helps him to understand number concepts with his counting from one to six. He will also gain further drill in recognizing on the lips the form "how many?"

Times begin with one which is played as one loud or big chord. The words and numbers from one to six are written on the board with sufficient space under each for markings. The teacher illustrates that one big chord is equivalent to the one he has been studying in number work, and is clapped and written exactly like the big chord. She claps one big, goes to the board, marks accordingly, says "one," and shows with her feet what a one looks like. With the feet, one is a step or stamp.

Two is introduced at the same time. On the piano it is played as a combination of a big and little chord, and is illustrated with the hands by clapping once for the big chord in addition to a finger tap for two. It is written as one long and one short mark. This meter,  $2/4$ , begins the exercise with step-point which is, step once with the left foot, and tap the toe of the right. This type foot movement is used because it so closely corresponds to the clapping motion of the hands.

These two times are worked on until they are understood and can be identified by the class. While working with all the times, the child is expected to say the numbers when identified rather than holding up the correct number of fingers.

The numbers three, four, and six are introduced in the same manner as were one and two with the hand and foot movements and illustrations on the blackboard corresponding to the respective number. With all writing and step-point activities the teacher emphasizes that the big chord is always first in the series.

In beginning times, five is not included as a time or step but is always written on the board in its proper place. If not written there some child may think that rote counting is one, two, three, four, six. When four has been

introduced and practiced, the teacher explains to the class there is a five but that they do not learn a five at the present time. She tells that a five will be learned when they get older and learn to tap dance.

The procedure for introducing all times is:

1. Identify the time.
2. Clap and say the time.
3. Write the time on the board.
4. Illustrate the time with the feet.

#### Advanced Times

When the times have been practiced, identified, and illustrated the child is ready to learn several measures of a time visually and physically, as well as verbally. It should be noted that when working with several measures of a one, some children can make correct identification but add the ones and when asked "how many?" will say the total number of times the one was played. Should this occur the teacher must emphasize that she is interested only in what the time was and not how many times it was played.

When the times are reviewed, several measures are played for identification. The child identifies the time and claps it while counting each beat aloud. If, for example, two, a series of big-little, is being practiced, the child identifies the two verbally and physically. While the piano is playing music in  $2/4$  time, he marks on the board

units of twos. Using the step-point exercise, he illustrates what a two looks like. The teacher will have to demonstrate how to combine units of two which will be step left, point right, step right, point left, the length of the floor. While the child is performing the step-point activity, he should do so in time with the music.

With the more advanced classes the children are asked to think of other methods in addition to step-point by which the times may be shown with the feet. Possibilities of other patterns are: (1) jump, walk, or stamp; (2) march; (3) waltz.

With the exception of five, all the times are practiced in this manner and when a time is correctly identified, the entire class is lined up across the room where they perform the step-point for that particular time.

## Basic Rhythms

### Natural Rhythms

The natural rhythm movements which are verb forms aid the child in further relating action and speech with reading, thereby bringing about more practice in speech and vocabulary. These rhythms correspond to body movements and are in order of their presentation to the class:

1. Jump. The action which moves the body into the air against the pull of gravity and involves landing



simultaneously on both feet.<sup>2</sup>

2. Tiptoe. Except for a different use of the feet, this movement resembles walking. To perform, rise and balance on the toes with feet close together. Walk with small, light steps extending the leg well before receiving the weight. Transfer from one foot to the other should be made quickly.<sup>3</sup>

3. Fall. A drop of the body to the floor.

4. Run. A faster walking pace in which both feet leave the floor at the same time.<sup>4</sup>

5. March. The walking movement in which the step of the left foot is emphasized more heavily than that of the right.

6. Skip. An uneven rhythmic movement in which each foot alternates a step and a hop.<sup>5</sup>

7. Walk. The forward stepping movement in which one foot is always on the floor. Transfer of body weight is from the heel to the ball of the foot in a smooth, rolling motion.<sup>6</sup>

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<sup>2</sup>Elizabeth Waterman, The Rhythm Book (New York: A. S. Barnes and Company, Inc., 1937), p. 21.

<sup>3</sup>Ibid., p. 20.

<sup>4</sup>Ibid., p. 19.

<sup>5</sup>Ibid., p. 27.

<sup>6</sup>Ibid., pp. 17-18.

8. Swing. With the natural rhythms this movement is illustrated with the arms rather than the feet. The arms move back and forth in a pendulous motion.

9. Hop. The action which moves the body into the air against the pull of gravity and involves landing on only one foot.<sup>7</sup>

Each of the above movements is illustrated pictorially with black images on white cards preferably no smaller than fourteen by eleven inches with the verb form printed in black letters below the picture.

Introduction of these rhythms involves no more than two actions at a time. When the music for jump is played the instructor shows the card for jump, says "jump," and performs the action. Immediately following jump, the music for tiptoe is played. The card is shown and action performed. No other rhythm is presented until jump and tiptoe are understood and can be identified by the majority of the class.

A suggested activity for drill of jump and tiptoe, and those other rhythms to follow, is that of placing the two cards, in addition to three others, at the end of the room. When music is played for a rhythm, one child is selected to make the identification. He does not say the rhythm while at the piano but waits until after selecting the appropriate

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<sup>7</sup>Ibid., p. 22.

card. He then holds the card up and says the action while performing it. Further drill would be that of performing the above steps and on completion of action, write on the board, "I jumped," or "I tiptoed."

Fall, march, skip, walk, swing, and hop are introduced in the above manner. When presenting a new rhythm to the class it is taught only after a review showing its relation to other known rhythms.

When the class has advanced to the point where correct identification of all the rhythms can be made, and if the teacher feels the ability of her class warrants, sequence drill is begun. This exercise combines two natural rhythms such as run and fall, or jump and swing. Unless identification and performance of the action is made in proper sequence, the activity is incorrect.

#### Waterman Symbols

The Waterman symbols involve the same actions of the natural rhythms but are illustrated lineally rather than pictorially. These symbols, heavy black lines on white eleven by fourteen inch cards, are presented in the same order and manner as were the natural rhythms. When a new symbol is introduced, it is always shown with the corresponding natural rhythm illustration.

In view of the fact that Miss Waterman's original symbols have been modified somewhat for use with deaf or



profoundly hard-of-hearing children, the illustrations of those symbols now in use will be found in the Appendix.

Class activity is initiated with a review of the natural rhythms, the card illustrations of which are spread over the piano top within reach of the class. When the child identifies the rhythm and selects the correct card, the teacher shows its corresponding Waterman symbol. Only three symbols are presented at a time and no more are introduced until the first three are understood. Sequence drill with symbols is carried out in the same manner as was done with natural rhythms.

Piano accompaniment for the natural rhythms and Waterman symbols can be found in Waterman.<sup>8</sup>

Work with the symbols in relation to speech and accent drills will be discussed in the section under Speech.

### Animal Rhythms

Animal rhythms are based on characteristic animal sounds and are not emphasized or practiced as much as other activities of the rhythm program. Picture cards of the animals are used, and if the teacher wishes to integrate some silent reading with this activity, the name of the animal is printed at the bottom of the card. The animals

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<sup>8</sup>Ibid., pp. 83-143.

drilled on are the duck, turkey, cow, dog, cat, bird, and seal.

With the exception of the bird and seal, all the animals produce characteristic noises which when imitated provide excellent opportunities for drill on the vowel sounds ( $\text{æ}$ ) in quack, ( $\text{ɑ}$ ) gobble, ( $\text{u}$ ) in moo, ( $\text{aʊ}$ ) in bow wow, and ( $\text{jʊ}$ ) in mew.

Class procedure for introducing the animal rhythms involves presenting the animal by associating its name and characteristic sound with corresponding vibrations felt through the piano top.

Piano accompaniment may be found in Shafer.<sup>9</sup>

### Kindergarten Band

Band exercises are used almost exclusively on the primary level and discontinued on the elementary and intermediate levels in order to allow more time for other rhythmic activities. The prime objective of band drill is to develop concentration and ability to follow directions. Concentration for any length of time is difficult for many hearing people and for the deaf or hard-of-hearing is something of

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<sup>9</sup>Mary S. Shafer, Rhythms For Children (New York: A. S. Barnes and Company, 1938).

particular importance. It is a skill which must be learned, and is brought into practice in the classroom repeatedly during the day, but is perhaps at its maximum intensity in the rhythm room during band drill. In order for the child to play his instrument correctly, he must depend entirely upon visual impressions to follow the band charts rather than get his cue through the auditory.<sup>10</sup>

Band drill has its relation with language and vocabulary as well as number work because the child must understand the written instructions on the charts as well as the meter of the music. Practice in silent reading is brought about by writing the names of the instruments on their shelves in the closet, and though the child may not realize it, he reads these names when he goes to get his instrument. Reading scope is also broadened by reading titles of band selections at the top of the charts.

Band drill is begun with beginners late in their first year. The class is organized in a semicircle in front of a blackboard with the taller children in the back row and the smaller sitting on the floor in the front. The blackboard is marked off as follows:

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<sup>10</sup>Stair, op. cit., p. 4.

one				
two				
three				
four				

The teacher, accompanied by the piano, begins by clapping the time across the first line, using the same clapping exercise learned with beginning times. This clapping drill is carried out with great irregularity in order to encourage paying attention. Two, three, and four are covered in this manner.

The teacher then begins to skip around in the different times. For example, she may indicate a one, then a three, down to a four, and back up to a two.

During the following activity the children say "bu"

instead of clapping. The first beat of a time will be a loud "bu" and following beats of that series will be soft. "Bu" drills will be covered in the section under Speech.

Following the "bu" activity, the teacher issues instruments. It is advisable at first to give all the children the same type of instrument, preferably sticks. The times on the board are again repeated irregularly, one line at a time, later skipping around. The children play their instruments for the time indicated.

Different instruments are distributed when the initial activities have been completed. With the new instruments the work on the board is repeated following the same steps mentioned, but working with only one group of instruments at a time. When every group has practiced the blackboard chart, the instruments are combined to follow the chart as the teacher indicates.

The instruments used are as follows:

1. sticks
2. bells
3. triangles
4. horseshoes with nails
5. wooden clappers
6. shakers or maracas
7. drum
8. wood block

9. cymbals
10. tamborines
11. whistling bird.

Over the period of a year the child learns to play all these instruments.

Elementary band charts are presented when the class has advanced to the point where they can follow the blackboard chart. These charts are printed on large sections of heavy paper approximately thirty by thirty-six inches. For easier handling, two strips of wood are attached to the top of the chart and on either end of the wood strip a string is tied so that the charts can be hung. Construction of the charts is begun by lining the paper in the number of measures of the music, usually eight, sixteen, or thirty-two. These measures are then marked off in  $2/4$ ,  $3/4$ ,  $4/4$ , or  $6/8$  time. A measure of  $3/4$  time would have only three marks which are termed visible rhythm. When the child looks at the visible rhythm patterns he can immediately identify that time as a three. Above each beat of the measure is drawn a picture of the instrument that is played on that beat. If all instruments play on one beat, the word ALL is substituted for the pictures. With the more advanced groups, symbols or the initial of the instrument are used in place of pictures.

Four types of band charts are used:



1. Simple charts with pictures.
2. Advanced charts with pictures.
3. Simple charts with symbols.
4. Advanced charts with symbols.

The process of playing the charts as a group is not immediate. When first introduced, the title is explained and the question "how many?" is asked in reference to the time of the chart. In order to have a better mental image of the visible rhythm pattern the time is clapped. One group of instruments is then called up to the chart, and while the teacher points to the visible beats they play when their respective symbols indicate. All groups of instruments are dealt with in this manner. The class is combined as the band only after this period of individual instruction and drill.

The teacher always directs the band charts and at no time should the group be allowed to read a chart without her guidance.

### Physical Exercise

Exercise to music improves body balance, coordination, concentration, and attention span. These exercises are uncomplicated movements led by the teacher. In addition to physical development, this activity also encourages natural



speech expressions such as "up," "down," "in," "over," "stop," "go," "oh," and "ouch." The teacher may use any type exercise desired such as the alternate toe touch or deep knee bends, saying "down, up" throughout the exercise.

One which provides an opportunity for drill on preposition is: stand with the feet together, arms to sides, hands folded in front. Lift the folded hands above the head and say "up." Pull arms behind the head, say "back." Separate hands, bring down to side, say "down." Place folded hands on the lower abdomen, pull in, say "in" and then "oh" or "ouch."

One which improves balance is: stand with feet approximately six inches apart. Rise up and down on the toes and heels, saying "up, down." A variation of this exercise which requires more balance control is that of turning the toes inward and performing the same up-down movement.

Suggested exercises are:

1. Toe touch. Standing with the feet approximately six inches apart, with arms extended full length above the shoulders, bend from the hips touching the toes with the hands and returning to starting position. The knees are not flexed.

2. Alternate toe touch. Standing with the feet approximately twelve to sixteen inches apart with arms extended at shoulder level parallel to the floor, bend from the

hips touching the right hand to the left toe, return to starting position, and touch the left hand to the right toe. The knees are not flexed.

3. Situps. Lying on the floor with the arms extended directly above the shoulders, pull the body up to a sitting position without lifting the feet from the floor or bending the knees. A method which has been found useful in teaching performance of this exercise is that of holding the child's feet to the floor if he is unable to perform the action correctly. However, this practice of holding the feet is not advisable after the initial learning stages.

4. Deep knee bends. Standing with the feet approximately four to six inches apart, arms extended in front at shoulder level parallel to the floor, or hands placed on the hips, flex the knees to the maximum. Heels must rise off the floor when extent of the knee bend is reached. Return to starting position. The back remains straight.

To work for developing concentration and attention span, the teacher can play a type of "follow the leader" game in which she makes up movements for the class to imitate. These movements can be small actions such as a movement of the hand or bending of the knee which will call for close observation on the child's part if he is to perform the activity correctly.

Another drill which would not necessarily be classified as physical exercise is the activity designed to encourage

more natural walking habits. One who visited a school for the deaf undoubtedly has heard some children "drag" their heels while walking. Line the class around the room and pretend that everyone is a high stepping, prancing horse. This activity is usually performed at the end of the rhythm period so that the children can be sent back to their home-room walking in this manner.

## Dance

### Tap Dancing

Tap dancing exercises work toward developing body balance and coordination, and are integrated with number concepts taught in the classroom. The dance steps are based on numbers from one to six, and by combining two steps to form another, the child gains more practice in simple addition. Dancing, for the most part, is a group participation activity which aids the child in acquiring the feeling of being a part of his group. When the steps are eventually incorporated into dances which are learned and accomplished by the majority of the class, each child is called upon to accept the responsibility of leading his group in a dance.

Tap dancing is not an entirely new activity when first begun because a one in tap is similar to the action used in illustrating a one with the step-point exercise. In order to show the beginning group what they will be working to obtain

they are invited prior to beginning drill to observe the performance of an advanced class.

When presenting a new dance step, its number and addition combination are written on the board. After the children have demonstrated all the methods they know in which to physically express that number, the teacher illustrates the corresponding tap dance step. The number of steps taught to a beginning class depends on the progress of the group.

The basic dance steps are always learned and practiced with alternate feet and performed while remaining in place.

They are:

One. A stepping movement of the foot.

Two. A forward swinging motion of the foot and leg in which only the ball of the foot touches the floor when moving forward and again when returning to original position.

A teaching method which has been found to be most satisfactory is that of dusting an eraser on a small area of the floor.

The teacher performs a two and shows that the chalk dust is found only on the extreme front portion of the sole.

Three. A three is taught as a combination of a two, plus a one which appears as a swinging motion, plus a step on the same foot.

Four. A four is taught by combining a three plus a one which is the swinging motion and step in addition to a

step on the opposite foot.

Five. A five is learned as a one, plus a three, plus a one which appears as a step on the left, a swing and step on the right, and a step on the left. The fifth count actually receives two counts of the measure instead of one received by successive steps of that series.

Six. With one exception, a six is taught in the same manner as a five. When the fifth step of the series is completed, a toe tap of the opposite foot is added to account for the sixth beat of the measure.

Front slaps. Front slaps are performed by walking forward brushing the toe of the active foot against the floor before transfer of weight is completed.

Back slaps. The back slaps are similar to the front slaps but are not performed in the same manner. While flexing the knee to step backward, the ball of the foot is brushed against the floor before weight transfer occurs.

If a class on the primary level is very advanced and skilled in dancing, the hop-three and Irish are taught. However, these two steps are usually presented after the child reaches the elementary grades. These steps which are suitable for either  $2/4$  or  $4/4$  times are performed as follows:

Hop-three. Hop left in addition to a three with the right.

Irish. A two with the left; a hop with the right; a step with the left.



When presenting a new dance its title is written on the board and explained. In order to give a general idea of its appearance, it is then performed in its entirety by the teacher. Actual teaching procedure involves dividing the dance into a series of step units taught separately but which are incorporated after being learned with other known steps of the dance so as not to break the continuity. For example, when teaching a dance composed of two step units, the instructor illustrates, teaches, and drills on unit one until it is successfully accomplished. After unit two has been taught, unit one will be reviewed and combined with unit two, thereby completing the initial presentation of the entire dance.

After teaching a three the teacher can initiate uncomplicated dances composed of one's, two's, and three's, in order to break the monotony of drill on basic steps alone. By performing these simple dance routines, the children acquire not only a feeling of accomplishment, but also a beginning appreciation of dance.

The waltz step can be introduced at the same time a three is being taught. Beginning on the left foot, step forward left; step forward right; slide left foot to side of the right. It can best be remembered by saying "step, step, together."

Beginning waltz drill is performed by advancing the



length of the floor. When the forward waltz is learned, it is then practiced backward in the same manner. After it can be successfully performed either way, the children are taught to waltz with each other in the social dance position.

The teacher must be aware of the fact that the children are not in some instances going to keep in exact time with the accompaniment which very often will have to change tempo in order to stay with the group. Piano accompaniment for a dancing group composed of deaf or hard of hearing children is frequently a matter of the accompanist following the children rather than the children following the accompanist.

The elementary dances learned by beginning classes are "Three Blind Mice" and "Mulberry Bush." More advanced groups learn "Melody of Love," "Dimples and Cherry Cheeks," "Soldiers Brave," "Humpty Dumpty," and "Hey Diddle Diddle." With the exception of "Melody of Love," "Mulberry Bush," and "Dimples and Cherry Cheeks," which are originals, the dances are found in Duggan.<sup>11</sup>

### Folk Dance

Folk dancing is stressed with elementary and intermediate

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<sup>11</sup>Ann Schley Duggan, Tap Dances for School and Recreation (New York: A. S. Barnes and Company, Inc., 1936).

classes more than with primary children due to the fact that any child in the six to nine year age group, whether he has a hearing loss or not, is physically unable to perform complicated dances involving specific and definite step units. The primary children learn simple, big movement dances designed to encourage speech with action which also are enjoyable to perform. These dances are "A-Hunting We Will Go," "London Bridge," "Dance of Greeting," "Virginia Reel," and "The Shoemaker's Dance."<sup>12</sup>

Children on the elementary and intermediate levels can accomplish any folk dance within their ability range.<sup>13</sup>

Folk dancing is a means by which the teacher can create interest in geography. While learning a dance of a particular country, the children can gain a knowledge of that country's location on the map and an understanding of its

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<sup>12</sup>Neilson and Van Hagen, Physical Education for Elementary Schools (New York: A. S. Barnes and Company, Inc., 1929).  
<sup>13</sup>A Program in Physical Education for the Elementary Schools of the State of Tennessee (Nashville: State Department of Education, 1950).

<sup>13</sup>The World of Fun Series (Nashville, Tennessee: Methodist Publishing House).

Duggan, Schlottman and Rutledge, The Teaching of Folk Dances (New York: A. S. Barnes and Company, Inc., 1948).

Duggan, Schlottman, and Rutledge, Folk Dancing of the British Isles (New York: A. S. Barnes and Company, Inc., 1948).

Duggan, Schlottman, and Rutledge, Folk Dances of European Countries (New York: A. S. Barnes and Company, Inc., 1948).

Duggan, Schlottman, and Rutledge, Folk Dances of

people's characteristics and customs.

Steps such as the polka and schottische are not isolated and practiced unless a knowledge of them is necessary for performance of a specific dance. In the event that such a step occurs, it is taught in relation to the entire dance.

Teaching procedure for presenting folk dances is the same used in teaching tap dance. Title and nationality are written on the board and explained in addition to a story connected with the origin of the dance. The dance is then divided into a series of step units which are taught separately but incorporated after being learned with other known steps of the dance so as not to break the continuity.

### Speech

#### Speech in Relation to the Waterman Symbols

Speech lacking in rhythmic patterns would be monotonous and difficult to understand. For this reason rhythmic phrasing of speech is especially valuable to the deaf or profoundly hard-of-hearing child.

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Scandinavia (New York: A. S. Barnes and Company, Inc., 1948).  
 Duggan, Schlottman, and Rutledge, Folk Dances of the United States and Mexico (New York: A. S. Barnes and Company, Inc., 1948).

The rhythmic approach to speech is accomplished by combining speech with the physical expression of the Waterman symbols which the children have learned. Speech markings are placed over the syllable or word requiring the accent and related to the symbols of tiptoe, run, march, walk, or swing.

Classroom speech training is initiated with babbling the sound "bu" which the child learns through imitation of visual and tactile impressions. While articulation and word concepts are taught in the classroom, rhythm exercises emphasize phrasing and accent by applying a rhythmic pattern to speech.

Class procedure for verbal drill of the symbols is the same used with previous instruction when the symbols were first learned. With piano accompaniment, the cards with corresponding "bu" voice patterns are presented and illustrated by the teacher. The child must substitute "bu" for the action indicated by each symbol.

Syllable drills, or "bu bu" drills, as they are often referred to, are begun when verbal expression of the symbols is accomplished. A chart is made depicting groups of "bu" indicating how each series is visualized and expressed when the accent falls on different "bu's" of the series. The markings used correspond to speech development of the children. At first, only length is used as accent, but when the children are ready the accent marking is used. The chart is

as follows:

bú            bú  
 búbu        búbu  
 búbubu    búbúbu    bububú  
 búbububu   búbúbubu   búbubúbu   búbububú

With piano accompaniment, the chart is led by the teacher and practiced until the child can produce the speech pattern indicated.

Following the chart drill, a series of "bu's" is written on the board and acted out with physical rhythm patterns as follows:

bu bu bu bu representing a swing, glide, or skate

bú bu bu bu representing a march

bu bu bu representing a tiptoe

bu bu bu bu evenly timed to represent a walk

bububububu representing a run.

This activity is practiced with the guidance of the teacher and involves all the symbols that can be related to rhythm speech patterns.

Word drills are begun following the "bubu" activity. If, for example, yes, no, hello, goodbye, and thank you are being worked with, their syllables in the form of "bu" are written on the board and accented according to speech development of the children.



<u>bu</u>	<u>yes</u>
<u>bu</u>	<u>no</u>
bubú	hello
bubú	goodbye
<u>bu bu</u>	<u>thank you</u>

The use of the syllable "bu" is a means by which a simpler learning situation is created because it is less complicated for the child to acquire a knowledge of accent and phrasing if he is not burdened with articulation in the process of learning.

Words on card strips are introduced in the classroom and brought to the rhythm room for emphasis on rhythmic speech patterns. These card strips are printed in such a manner as to utilize both surfaces. On one side is printed the syllable "bu" substituted for each word, phrase, or sentence and marked accordingly. On the other side is the word, phrase, or sentence accented identically. When the class can accomplish the proper accent using "bu" the card is turned over showing the words associated with that accent previously learned.

While learning rhythmic phrasing of speech, the child gains practice in lip reading through observation and imitation of the words.

Examples of phrases and sentences with symbols accent are:



Stop!

Good morning.

How are you?

How are you?

Don't do that!

Don't do that!

I am sorry.

Excuse me.

We went to the zoo.

When are we going to town?

Today is Monday.

### Jingles

Jingles are used as a group speech activity and selected on the basis of speech development of the group. Source of jingle material includes direct or indirect subject matter relating to classroom activities, numbers, seasons, holidays, days of the week, months of the year, colors, popular songs, hymns, prayers, nursery rhymes, and patriotic songs. Elementary jingles are usually composed of no more than eight measures, but the more advanced are sixteen, thirty-two, or sixty-four measures depending on the length of the song or verse selected.

Jingles are printed on the same type of paper and constructed in the same manner as the band charts. The measures are marked off in visible rhythm patterns with the word placed over its respective beat. By watching the chart as the teacher

leads, the child knows exactly when to say the correct word.

After a jingle is introduced and studied in the classroom for the purpose of learning vocabulary and working on isolated words, it is brought to the rhythm room for rhythmic interpretation. Primary classes stand around the piano, but more advanced groups may find this type of organization unnecessary.

The procedure for developing a jingle which will apply to both elementary and advanced is as follows:

1. Explanation of title.
2. Identification of time.
3. Clap the time of all measures.
4. Count the time aloud while clapping it.
5. Say "bu" for all beats of the measure.
6. Clap the time omitting all visible rhythm beats which have no accompanying words.
7. Say "bu" omitting all beats which have no accompanying words.
8. Say words in time with the music.

The following is an example of a jingle:

### The Slide

One, two, three,	here I go,	up, up,	up.
One, two, three,	here I go,	down, down,	down.

Care must be taken that jingles are based upon accent and speech patterns with accompaniment adapted to fit the speech rather than using music as in ordinary nursery rhymes. Without this careful attention singsong speech may result, creating defective speech.

### Auditory Training

One phase of auditory training is an activity designed to utilize each child's residual hearing for the interpretation of rhythm through the use of recordings or piano with the group

hearing aid. Rhythmic auditory training activities are conducted with charts on which are printed the words that are recorded. These charts are not constructed with the visible rhythm time patterns unless they are to be used also as jingles.

On introduction of a new recording, the children listen and read the words as indicated by the teacher. The recording is played again, and although the child is not expected to say all the words on the chart, he is required to say those which the teacher indicates when they occur in the recording. If the recording is concerned with mechanical noises or animal sounds, the child is required to identify the source by picture or name.

The teacher's main responsibility during rhythmic auditory training is to interpret the words of the recording either by actions or pictures, particularly if there is no accompanying chart. Without her explanation the activity would be useless because sounds are meaningless to a deaf or profoundly hard-of-hearing child until interpreted and given meaning.

Suggested recordings for use in auditory training are the records which accompany the auditory training book What's It's Name?<sup>14</sup> which is used with primary classes, and

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<sup>14</sup>Jean Utley, What's It's Name? Auditory Training Album. A Guide to Speech and Hearing Development (Minneapolis, Minnesota: Maico Company, Inc., and The University of Illinois Press).

Music For Early Childhood<sup>15</sup> which deal with mechanical and animal noises. Other recordings used for language and reading which are enjoyed by the children are A Visit to My Little Friend<sup>16</sup> and My Chocolate Rabbit.<sup>17</sup>

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<sup>15</sup> Music For Early Childhood, New Music Horizons Series, Silver Burdette Company, Set MJV-141, 78 r.p.m.

<sup>16</sup> A Visit to My Little Friend, The Children's Record Guild, Abbey Record Corporation, New Jersey, No. CRG-1017A, 78 r.p.m.

<sup>17</sup> My Chocolate Rabbit, Columbia Records, Set MJV-95, 78 r.p.m.

## CHAPTER III

### RESULTS OF OBSERVATION

In order to evaluate the rhythmic activities program, each of the fifty-two children selected for observational purposes of this study was rated on rhythmic achievement by the classroom teacher and by the writer on the basis of satisfactory (S), fair (F), or unsatisfactory (U). The teacher rating, (T), was based on her knowledge of the child's capabilities and progress in rhythmic activities for the year, and the writer's rating, (B), was based on individual performance observed in the rhythm class over a period of four months.

Each of the three age groups selected has two accompanying tables. The first indicates age group, name and sex of the child, time at which hearing loss occurred, and present loss in each ear based on the American Medical Association percentage scale of speech intelligibility. The second is concerned with individual ratings compiled by the teacher and the writer.

In Tables II, IV, and VI, the rhythmic activities are indicated as follows:

Big and little . . . . .	1
Times . . . . .	2
Step-point . . . . .	3
Natural rhythms . . . . .	4



Waterman symbols . . . . .	5
Tap dancing . . . . .	6
Kindergarten band . . . . .	7
Speech with action . . . . .	8
Speech with recordings . . . . .	9
Folk dancing . . . . .	10
Dance leadership . . . . .	11
Sentences with symbol accent . .	12
Jingles . . . . .	13

TABLE I  
SIX AND SEVEN YEAR OLD CHILDREN

Name	Sex	Age at Loss	Left Ear Per Cent	Right Ear Per Cent
R.B.	m	birth	99.4	99.9
D.B.	m	"	100.0	100.0
S.C.	m	"	94.8	96.4
G.C.	f	"	94.2	94.3
K.H.	f	"	no accurate test	test
D.H.	m	"	no accurate test	test
J.L.	m	"	99.8	100.0
D.M.	m	"	100.0	100.0
R.M.	m	"	100.0	100.0
B.M.	m	"	95.4	99.6
L.M.	m	"	100.0	100.0
L.R.	f	"	99.5	92.3
V.R.	f	"	99.4	99.4
A.S.	f	"	100.0	100.0
N.S.	f	"	99.6	95.3
G.S.	f	"	84.4	84.3
P.S.	f	6	90.0	91.8
L.T.	f	birth	100.0	100.0

TABLE II

## INDIVIDUAL RHYTHMIC ACHIEVEMENT RATING

Name	1		2		3		4		5	
	T	B	T	B	T	B	T	B	T	B
R.B.	U	F	U	F	U	F	U	F	F	F
D.B.	F	S	F	F	F	F	F	F	F	F
S.C.	F	F	F	F	F	F	F	F	F	F
G.C.	S	S	S	S	S	S	S	S	S	S
K.H.	F	F	F	U	U	U	F	U	F	U
D.H.	U	F	U	U	F	U	U	U	U	U
J.L.	F	F	F	F	F	F	F	F	F	F
D.M.	F	F	F	F	F	F	F	F	F	F
R.M.	F	F	F	F	F	F	F	F	F	F
B.M.	F	S	F	S	F	S	F	S	F	S
L.M.	F	F	F	F	F	F	F	F	F	F
L.R.	F	F	F	F	F	F	F	F	F	F
V.R.	U	R	F	F	F	F	U	F	U	F
A.S.	F	S	F	S	F	S	U	F	F	F
N.S.	F	F	F	F	F	F	F	F	F	F
G.S.	S	S	S	S	S	S	S	S	S	S
P.S.	F	F	F	F	F	F	F	F	F	F
L.T.	F	S	F	S	S	S	F	F	F	F

TABLE III  
NINE AND TEN YEAR OLD CHILDREN

Name	Sex	Age at Loss	Left Ear Per Cent	Right Ear Per Cent
S.A.	f	birth	100.0	100.0
J.B.	f	"	83.8	99.8
P.B.	f	"	98.4	100.0
J.C.	f	"	81.6	90.2
N.C.	f	"	99.9	100.0
R.F.	m	"	87.5	98.4
R.F.	m	"	88.3	92.4
B.G.	f	"	87.6	100.0
R.H.	m	6	100.0	99.8
J.J.	f	birth	91.7	91.7
J.J.	f	"	65.0	72.8
R.L.	m	"	96.3	97.8
J.M.	f	"	99.7	91.7
R.P.	m	4½	96.9	99.3
S.P.	f	birth	95.5	100.0
R.S.	f	"	100.0	99.8
E.W.	f	"	99.8	99.8
D.W.	m	"	85.4	99.8

TABLE IV

## INDIVIDUAL RHYTHMIC ACHIEVEMENT RATING

Name	4		5		2-3		6		7		11		8		9	
	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T	B
S.A.	S	S	F	S	S	S	S	S	S	S	S	S	S	S	S	S
J.B.	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
P.B.	S	S	S	S	S	S	S	S	S	S	U	F	U	U	U	F
J.C.	U	F	U	F	U	F	U	F	S	S	S	S	S	S	S	S
N.C.	S	S	S	S	S	S	U	F	U	F	U	F	U	U	U	U
R.F.	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
R.F.	S	S	S	F	U	F	U	F	S	S	S	S	U	F	S	S
B.G.	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
R.H. #	U	U	U	U	U	U	U	U	U	F	U	U	U	U	U	U
J.J.	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
J.I.	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
R.L.	S	S	U	F	U	F	U	F	S	S	S	S	S	S	S	S
J.M.	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
R.P.	S	S	S	S	S	S	S	F	S	S	S	S	S	S	S	S
S.P.	S	S	S	F	S	S	S	S	S	S	S	S	S	S	S	S
R.S.	S	S	S	S	S	S	S	S	S	F	U	U	U	U	U	U
E.W.	U	F	U	U	U	F	U	F	S	S	S	U	U	U	U	U
D.W.	S	S	S	S	U	F	U	F	U	F	U	F	S	F	S	F

Polio myelitis at age four and a half; spinal meningitis at age six.

TABLE V

## TWELVE AND THIRTEEN YEAR OLD CHILDREN

Name	Sex	Age at Loss	Left Ear Per Cent	Right Ear Per Cent
W.A.	m	1	63.1	83.8
P.B.	f	birth	100.0	100.0
R.B.	f	"	100.0	99.0
M.C.	f	"	100.0	100.0
W.C.	m	3	100.0	100.0
J.G.	f	birth	83.7	83.8
C.H.	m	5 $\frac{1}{2}$	100.0	100.0
B.L.	f	2	54.1	35.3
W.M.	m	birth	99.9	100.0
L.M.	f	1	99.0	100.0
B.O.	m	birth	96.5	100.0
R.O.	m	3	100.0	100.0
P.P.	f	birth	99.0	100.0
W.S.	f	"	99.7	100.0
J.S.	f	"	97.7	93.1
P.T.	f	"	100.0	98.6





## CHAPTER IV

### CONCLUSIONS

It is the opinion of the writer that there is no relation between hearing loss and rhythmic ability after the initial stages of rhythmic instruction. This opinion is based on the findings of Chapter III and on observation of individual and group performance in the rhythm class.

In the first phase of detecting and identifying vibrations these children with the most usable hearing understand and perform the activities better and more accurately than those children with more severe losses. However, after the initial learning stages, those children with severe losses achieve performance as rapidly and accurately as those with less hearing loss.

The effectiveness of the rhythm program depends on the inclusions of every child regardless of his rhythmic ability. Rhythm exercises should not be organized and presented in such a manner as to include only those children whose performance is termed satisfactory. Each child is capable of succeeding in some phase of the program and should be made to feel that he is a definite part of the activities.

The rhythm class can be a period in which much can be learned and accomplished, or it can become a period for

"play." The teacher must realize and understand the important role rhythmic activities can play in the child's educational progress.

Verbal drill of the rhythm program is designed so as to become a part of developing natural rhythm patterns of phrasing and accent which will aid the child in producing more understandable and less monotonous speech.

Performance of physical rhythmic activities aids the child not only in developing better coordination, equilibrium, posture, and walking habits, but also in acquiring skills which will carry over to other physical activities.

The dancing portion of the rhythm program is a means by which the child's social outlook is enriched. As he becomes older and attends dances and social functions, he is capable of dancing almost as well as a hearing person even though he does not hear the music.

Rhythmic activities in general aid in developing in the deaf or profoundly hard-of-hearing child an awareness and understanding of a portion of the world of sound and hearing about which he might otherwise be oblivious. As he becomes familiar with the instruments used for rhythmic instruction, he learns that these instruments which indicate rhythm to a hearing person also indicate rhythm to him.

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С. В. МЕРЗЛОВА. С. ВЕРТ

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**APPENDIX**

APPENDIX

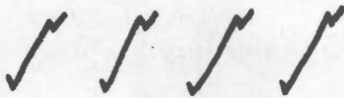
Jump  or 

Tiptoe | | | | | | | |

Fall 

Run - - - - -

March | | | |

Skip 

Walk - - - - -

Swing 

Hop ^ ^ ^ ^