

Practical Education.

Queries in relation to methods of teaching, discipline, school management &c., will be answered in this department. J. HUGHES, Editor.

ERRORS IN ARTICULATION AND HOW TO CURE THEM.

II.

LISPING.

This error consists in the substitution of *th* for the hissing sound in *c, s, z* or *z*, as

Theather for Caesar. Thickthly for Sixty.

Yeth, thir " Yes, sir. Thithe " Sizoz.

Causes.—It is always caused by allowing the tongue to lie too low in the mouth, or too far forward.

Remedies.—Raise the tongue completely out of the lower and front portion of the mouth, and place the end of it lightly against the gums of the upper incisor teeth while the air is being forced over it to produce the hissing sound, which is made by the air rushing past the ends of the teeth, as the whistling of the wind is produced by the sharp angles of a house in autumn. Practise the hissing whistle often indulged in by boys; do it whenever it can be done without annoying any person, until you have completely eradicated the lisp, and can easily utter a pure, sweet, birdlike hissing whistle. Then repeat the following deliberately, carefully watching your tongue in forming every hissing sound:—

Simple Simon saw sixty-six sets of steel scissors sharpened and set last Saturday at Sam Slick's, consequently he knows how to sharpen and set scissors for his sweet sister, Susan.

The Tongue should never be allowed to protrude beyond the teeth in uttering any sound.

THICKNESS OF UTTERANCE.

Causes.—Thickness of utterance may arise from malformation, bad habits, defective control of the muscles or indolence.

Remedies.—Malformation will require a surgical operation. The worst habits are chewing tobacco and drinking spirituous liquors. Any person who has listened to the speaking of a drunkard needs no further proof of the necessity for avoiding these habits.

Defective muscular control arises from a lack of nerve stimulus, and any person suffering from it should obtain plenty of sleep, and amusements that will interest without exciting.

In most cases, however, this error is caused solely by indolence. There is no better single test of a man's energy than his mode of articulation. If he is too indolent to lift and move his tongue properly, he is not likely to display much energy in his general actions. So direct is the connection between a man's mode of articulating and his general style, that any one who has paid much attention to the matter can almost unerringly predict his mode of utterance from his action, or describe his manner of action from his utterance. One who is quick and graceful in his movements will not be thick in his articulation; and on the other hand, one who drags his toes in walking, and allows his arms to dangle at his sides, very rarely enunciates clearly. Teachers should be especially careful to cause their pupils to stand erect, with their lower extremities firmly braced at the knees, while reading or answering orally. The very effort required to do this is similar to that required to secure distinctness of utterance.

OMISSION OF SOUNDS.

This is the most common of all the errors in articulation. Very few even of the most careful speakers avoid it in all its forms. Yet numerous as are the errors of this class, they may with few exceptions be traced to two sources. He who gives a full, definite sound to final consonants and unaccented vowels, will make few errors by omission.

Consonant Omissions.—The consonants most commonly ignored are, *d, f, g, h, r*, and *t*.

D.

This letter is all but universally omitted in such words as:

An'	for	And.	Wiles	for	Wilds.
Frons	"	Friends.	Kinoly	"	Kindly.
Feels	"	Fields.	Blinc-ness	"	Blindness.
Colely	"	Coldly.	&c.		&c.

Cause.—It is scarcely ever omitted unless preceded by *l* or *n*, and the reason of its omission after these letters is, the tongue occupies the same position in making their final sounds, that it does in making the introductory sound of *d*. It is odd that *d* is never omitted after sounds which require an arrangement of the vocal organs differing from its own. When we have to form the whole letter we never omit it; when we have our organs placed in readiness for its formation we rarely articulate it. No one omits it after a vowel, or after *r*, or any consonant except those which require the tongue to be placed against the gums of the upper incisors in their formation.

Remedies.—Enunciate such a word as *an*, dwelling on the final sound, and carefully watching the position of the tongue at its close. Then follow with *and* in a similar manner. It will thus be found that in the first case the sound is completed with the tongue pressed against the front part of the roof of the mouth; and in the second, after going through precisely similar movements, the end of the tongue is pressed more strongly for an instant, so as to increase the pressure of the air, and then suddenly removed to form a slight explosion. This explosion is represented to the eye in print by *d*, and whenever this letter occurs the explosion ought to be distinctly heard. It is not considered good articulation to make this explosion strong enough to produce an echo, but in practising to acquire the *d* force I would not hesitate to do so, even prolonging it into an additional syllable. What would be improper in ordinary reading or speaking may produce excellent results as an articulation drill exercise.

Note.—*D* is not sounded in Wednesday or handsome.

F.

This letter is frequently omitted in the word *of* when it is followed by a consonant. Scotchmen omit it in many phrases, as "The Land o' Cakes," but men of all nationalities often do so before the combination *-th*, as "Watchman, what o' the night." It is also sometimes omitted in the word *twelfth*.

Causes.—Haste or indolence.

Remedy.—Take time to partially shut off the preceding sound by meeting the upper lip and the under teeth.

G.

Gross mistakes are made by the omissions of this letter. They occur in final *ing*, and in words where *g* is situated between *n* and *th*.

EXAMPLES.

Readin'	for	Reading.	Singin'	for	Singing.
Writin'	"	Writing.	Goin'	"	Going.
Len'th	"	Length.	Stren'th	"	Strength.

Cause.—Placing the point only instead of the body of the tongue against the roof of the mouth. This may be easily shown by enunciating *in* and *ing*, as directed for *an* and *and* under *D*.

Remedies.—Prolong any vowel sound and suddenly close it off by placing the body of the tongue against the roof of the mouth. It will also be a good practice to say *sing* (as the *g* is never suppressed at the end of a monosyllable), and then repeat the identical *ing* sound of *s-ing* so as to form the word *singing*. It will be well to divide the words for sound-spelling as follows:

S-ing-ing.	Br-ing-ing.	Cl-ing-ing.
R-ing-ing.	St-ing-ing.	Sw-ing-ing.