

Chapter 1 : Speaking Drills

*A drill manual for improving speech [William Norwood Brigance] on calendrierdelascience.com *FREE* shipping on qualifying offers. A drill manual for improving speech.*

The introduction and summary to each movement will contain certain required information. P Purpose of the movement. C Number of counts involved in its execution. W When the movement may be executed. C Commands to cause the movement to be executed. Commands will be broken down by 1 stating what the command is; 2 stating what the preparatory command and the command of execution are; 3 giving the command in the appropriate voice. Movements that can be executed both from the halt and while marching will be taught from the halt first. Each movement will be explained and demonstrated in detail and then demonstrated as it is executed in cadence. When executed from the halt, all steps in marching, except right step, begin with the left foot. The DI indicates the proper cadence, when necessary, by counting cadence. The only movement that requires the DI to count cadence is side step. Commands of execution are given as the foot on the side of the desired direction of march strikes the deck. There will be a one count pause between the last syllable of the preparatory command and the command of execution. Larger units may require a longer pause. Commands from the halt are given at the cadence of quick time cadence. Before explaining any individual movement, the instructor must give the "P. C" for that movement. The movement I will explain and demonstrate is the position of attention. Introduction 1 P - Basic military position from which most other drill movements are executed. However, there are seven steps in describing this movement. Attention is preceded by a preparatory command that is designated by the size of the unit, such as squad, platoon, or company. For the purpose of my demonstration, I will use a squad. Fall In is a combined command given without rise or inflection of the voice. The command will sound like this: Body 1 Explain and demonstrate the seven steps. Give all commands, as commands. Upon completing the movement the DI will summarize by restating the P. P Basic military position from which most other drill movements are executed. C No counts, however, there are seven steps in describing the position of attention. W This movement is executed when halted, at any position of rest, while marching, at route step or at ease. Bring your left heel against the right. Turn your feet out equally to form an angle of 45 degrees. Keep your heels on the same line and touching. Your legs should be straight, but not stiff at the knees. Keep your hips and shoulders level and your chest lifted. Your arms should hang naturally, thumbs along the trouser seams, palms facing inward toward your legs, and fingers joined in their natural curl. Keep your head and body erect. Keep your mouth closed and your chin pulled in slightly. Stand still and do not talk. You would assume your position in ranks at the position of attention. P To give the troops a rest from the position of attention. C Parade rest, at ease and rest are one 1 count movements. Fall Out is not a precision movement and it has no counts. W Halted at attention. On the command of execution REST and for the count of one, move the left foot smartly twelve inches to the left of the right foot. The twelve inches are measured from the inside of the right heel to the inside of the left heel. The heels remain on line. The legs remain straight without stiffness, allowing the body weight to rest equally on both legs. At the same time the left foot is moved, clasp the hands behind the back. The left hand is placed just below the belt, at the small of the back and the right hand is placed inside the left. The thumb of the right hand lightly grasps the thumb of the left hand. All the fingers are extended and joined and the palms are to the rear. The elbows will be in line with the body. Silence and immobility are required. The only command you may receive while at parade rest is back to the position of attention, which is preceded by a preparatory command that is designated by the size of the unit such as squad, platoon or company. For the purpose of my demonstration I will use Squad. On the command of execution, smartly bring the left heel against the right heel and at the same time drop the arms to the sides and assume the position of attention. You may move about and adjust equipment. Silence must be maintained. The only command you may receive while at ease is back to the position of attention, which is preceded by a preparatory command that is designated by the size of the unit such as squad, platoon or company. For the purpose of my demonstration, I will use Squad. On the preparatory command Squad, assume the position of parade rest. On the command of execution ATTENTION,

smartly bring the left heel against the right heel, at the same time drop the arms to the sides and assume the position of attention. You may also be given this command when not in ranks. In this case it means cease talking but continue whatever you were doing before the command. Assume you are halted at attention and you receive the command, REST. At the command REST and for the count of one, the only requirement is that your right foot remain in place. You may move about, adjust equipment, and talk in a low conversational tone. The only command you may receive while at rest is back to the position of attention, which is preceded by a preparatory command that is designated by the size of the unit such as squad, platoon or company. You will go to a predesignated area or remain in the immediate vicinity. P To halt the unit. C Quick time - 2 counts. Double time - 3 counts. W Quick time, double time, mark time, half step, back step, and double time in place. Preparatory commands are designated by the size of the unit. The command of execution may be given as either foot strikes the deck. Your next step and for the second count of halt, you would smartly bring your right heel against the left heel and assume the position of attention Step. You will remain in this position until given another command. On the command of execution HALT, your next step and for the first count of halt, would be one more inch step to the front with your right foot Step. Your next step and for the second count of halt, would be a inch step to the front with your left foot decreasing the cadence and lowering the arms to the quick time position Step. Your next step and for the third count of halt, you would smartly bring the right heel against the left heel and assume the position of attention Step. To Halt While Marking Time. On the command of execution HALT, your next step and for the first count of halt, will be one more two-inch vertical step in place with the left foot Step. Your next step and for the second count of halt will be a two-inch vertical step in place with the right foot, and smartly bring the right heel against the left heel, and assume the position of attention Step. On the command of execution HALT, your next step and for the first count of halt, will be one more six-inch vertical step in place with the right foot Step. Your next step and for the second count of halt will be a two-inch vertical step in place with the left foot decreasing the cadence and lowering the arms to the quick time position Step. Your next step and for the third count of halt, will be a two-inch vertical step in place with the right foot, bringing the right heel smartly against the left heel and assume the position of attention Step. On the command of execution HALT, your next step and for the first count of halt, will be one more inch step to the front with your left foot Step. Your next step and for the second count of halt, you will smartly bring the right heel against the left heel and assume the position of attention Step. On the command of execution HALT, your next step and for the first count of halt, will be one more inch step backward with your left foot Step. P Used as a courtesy to reviewing officers and dignitaries during parades and ceremonies. W Halted at attention or marching at quick time. Assume you are halted at attention. On the command of execution RIGHT and for the count of one, all members of the formation, to include the platoon guide, will smartly turn their heads and eyes 45 degrees to the right. The shoulders remain square to the front. There is no command to terminate this movement. When the reviewing officer comes into your line of vision, you will follow his movement with your head and eyes until they are straight to the front. At this time, the movement is terminated and you will remain at the position of attention. Assume you are marching at quick time Step.

Chapter 2 : MCRD Parris Island: Drill Manual

Ever wondered how you could improve your Summary speech? Here is a quick and simple exercise you can do after any debate round. While I suggest doing it after practice rounds, you could always apply this analysis during a tournament if you have the time.

Students with Delayed Vocabulary Skills: Typically, these are the students who daydream, misunderstand classroom directions, or misinterpret instructions for task completion. The Following Directions Concept Lessons can be paired with any of the Vocabulary Picture Worksheets to practice listening to and following directions. As these students practice the Following Directions Concept Lessons paired with a variety of the Vocabulary Picture Worksheets, they will increase their ability to understand and follow verbal directions. This will be an invaluable life skill for these students as they start working on their vocational goals which include learning to take directions from future employers. Includes a item following directions i. The first 25 items are relatively easy for students in the second or third grades; the remaining 25 items get progressively harder and are more appropriate for older students. In each book there are over worksheets that are divided into initial, medial, and final positions of words as well as consonant blends. There are also several review worksheets that encompass different sound positions for carry-over practice. There are corresponding pages of practice drills for each Vocabulary Picture Worksheet. Each page includes three columns of 3-word phrases and two columns of 4-word phrases. The students can repeat one or two columns of phrases while looking at his or her Vocabulary Picture Worksheet for a five-minute daily practice in the classroom or therapy setting. The forty lessons in this section can be used in individual therapy or with groups. Each lesson takes approximately minutes to present. The students can use their own individual Vocabulary Picture Worksheets to participate in the lessons which means that different sounds can be practiced within a group setting. The lessons require the students to listen to a concept instruction and follow it by naming the correct picture or pictures. Even though the students are actually drilling their speech sounds over and over, they are also being asked to locate and name different pictures and follow a variety of directions. There are 48 different games and activities that can be played with any of the Vocabulary Picture Worksheets. It requires very little preparation to play these games in an individual or group setting. The games and activities are simple, engaging, often competitive, and a fun way to drill speech sounds to improve articulation skills. Students that need to practice different sounds can still be paired together while playing these games. There are 25 different activities that can be sent home with any Vocabulary Picture Worksheet. The instructions are clear and the activities are not time-consuming and can be easily practiced for a few minutes each day. Homework Tongue twisters make terrific homework.

Chapter 3 : Speedy Speech - Home

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Use earphones to practice anywhere and often. Make sure you have the voice speed set to that of normal speech, not too fast and not too slow. With an Apple device, there are two ways to practice reading before hearing the text read out loud. We will show you how to use both approaches. The first way is to hear selected text. The second way is to use VoiceOver. Then select your key stroke. Control and space works well, as one choice. When pressing this keystroke, be sure to press Control down first before hitting the space bar. Also, set the speaking rate slider to normal speaking rate. When practicing on an iOS device, it is often best to select a whole paragraph or group of sentences and then use the speak and pause button to stop as often as you wish, and wherever you wish. Make sure you have selected this in the Options section. With Ultra Hal you copy and paste the text you want to practice on into the Ultra Hal window. Then raise the font size up to 36, for easy selection and reading. Either way begin by starting to select some text, either with your mouse or your finger. As you start to select the text, begin to read the text out loud. Continue to select as much text as you want to read. This can be to the next comma or period, for example. Then press the signal to have the text read out loud. Listen to the text and then echo any words you did not get right. Next read the whole sentence fluently in one clip, pausing at the commas. Sometimes, you will have selected a whole sentence to begin with. At the bottom of the page, press option and down arrow to go to the next page. Then touch the top line of text when you are ready to hear it read out loud. If the bottom line of text is split not complete , do not try to read it. Instead, press option and down arrow to go to the next page; then press the top line of text and then quickly press the left arrow key. The last line you read will be read again, and you will see the next section of text in full, and be ready to start the new page of text. Moving up a page is just the opposite. If the top line of text is split not complete , press the top line of text and then quickly press the left arrow key. At the bottom of the page, press option and down arrow or the page down key to go to the next page. Then click on the top line of text when you are ready to hear it read out loud. Instead, press option and down arrow or the page down key to go to the next page; then press the top line of text and then quickly press the left arrow key. General Tips for Improving Speech Most people can improve their speech and communication greatly by focusing on three things: Make sure you read the end of each word correctly, saying the last letters correctly. Do not add any extra sounds as you read. Pause at the commas and periods. Not doing this is the biggest mistake most speakers make, and the easiest one to correct. Other people can not understand you if you do not pause between thoughts.

Chapter 4 : Speech Therapy Success - Speed and Repetition is Key - The Speech PathWay

*A drill manual for improving speech, [William Norwood Brigance] on calendrierdelascience.com *FREE* shipping on qualifying offers. How to improve your speech through exercises.*

Does your voice convey confidence and conviction every time you speak? Or does your voice need strength training? A Six Minutes reader whose career depends on a strong, confident voice sent in this question: For some reason my voice quivers. Is there some kind of exercise that may strengthen my vocal cords? Any ideas what may contribute to that? It can produce at least different pitches. There are more nerves in the muscles of the larynx than any other muscles in your body, with the exception of your eyes. In addition, you use three quarters of your body when you speak a word, and even a stubbed toe can affect the sound of your voice. Just as with the rest of your body, some people naturally have more vocal strength, while others need to pump up theirs just to keep up with their daily vocal requirements. Regardless of the case, voice training using proper vocal exercises can make a world of difference in both control and endurance in the voice. Unless you are a voice practitioner, or have studied with a voice professional which I highly recommend! So here is a mini-workout that you can use every day to get your voice in shape and get control of those tremors, quivers, and flips when you speak. Proper breathing is the foundation for a healthy voice AND control over nervous energy that can make the voice quiver. This develops mask resonance, which creates a clean and vibrant sound by creating a clean approximation of the cords and a resonance that will sound great and project easily. This enhances vocal flexibility and coordination. This is more mask resonance training. Starting at mid range, make a siren sound with Oooo and Eeee by sliding down your vocal range several times, starting higher each time. Again, the focus here is on more flexibility and coordination. Now, for isolation of muscles for articulation, try some tongue twisters like those below. To get the full workout, say them each several times but only as fast as you can go and keep them clear. You can increase your speed over time: The blue bluebird blinks. What time does the wristwatch strap shop shut? Freshly fried flying fish, freshly fried flesh. To bring it all together, speak a few sentences out loud. Use an opening or closing of a talk, a favorite poem or long quote, or song lyrics. Every good work out needs a cool down. End with 5 more big, deep breaths. Vocal Delivery Article Series.

Chapter 5 : A misguided Marine article on drill “ Foreign Policy

& Henderson, Florence M. , A drill manual for improving speech / [by] William Norwood Brigance and Florence M. Henderson Lippincott Chicago Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.

I consider myself a problem solver. I am someone who has worked with kids day in and day out for the past ten years to improve their articulation. I often reflect on what I do as a clinician that makes the most impact on my clients success. For me, the answer lies in two areas. Today we will look at the latter. He was a veteran of speech therapy and had worked with a handful of Speech Pathologist over the years. I was very pleased with how well he was doing until I heard him in the hallway with his friends. It was if he had never been to speech therapy at all. I know I am not alone with this. Recently, I was going through my copy of Assessment and Remediation of Articulation and Phonological Disorders 2nd Edition and found the following quote by Wayne Secord p. Consider the child who has just carried on a completely unstructured conversation in therapy and made no errors. Unfortunately, this is not an uncommon experience. It almost seems as if the aura of correct speech surrounds the client during therapy and disappears at the door. Over the next few sessions with my client it became clear to me that I was overlooking some obvious clues as to why this was occurring. My own personal bias for wanting to see my client succeed was distorting what I was perceiving as a successful productions during therapy. I was overlooking how the targets were being produced. For instance, during sentence drills or monitored conversation my client was "overemphasizing" his target sounds. Additionally, he was pausing slightly before his target sounds. So on the surface I could look at his productions in sentences and conversation and say "woohoo it is correct". The reality was my client was only correct when monitoring his conversation and using the compensatory tactics of pausing and emphasis. Why was this the case? Over time, I came to my own conclusion about this. I concluded it was the inability to transition articulators quick enough to use sound "automatically" in conversation. When you or I speak, our tongue moves rapidly to different points of articulation. Each and every client that begins working developing their speech sounds has to consciously attend to their sound production in order to be accurate. I then view my role as an SLP is to take what has to be consciously attended to and make it automatic. Over the past ten years it has become clear to me that the key elements to developing automaticity is number of repetitions and more importantly the speed of the repetitions. This works great when the child consciously monitors their conversation and works well in the moment when being prompted to slow down but I have found children resistant to adopting a slower speech rate as their automatic way of being. For me it made sense to teach the kids to speak faster by addressing the speed of their articulator transitions. When a child can say their targets accurately and rapidly, the carryover into conversation is much quicker. I have experienced this hundreds of times. It is my intention to share with you my knowledge and expertise in using such an approach. The free e-course that we offer is an excellent starting point. More resources will follow in time. Any questions and comments are greatly appreciated and encouraged. I am here to help.

Chapter 6 : Engaging, effective, and affordable speech therapy materials for school age children.

Drill: Improving your Final Focus A few weeks ago I posted a drill to improve your Summary, so here is the partner exercise for Final Focus. Hope this helps you improve this very important speech.

Tue, 17 Jan My response was that speed itself is not the issue, instead the critical element is comprehensibility. I decided that the response should be posted to NDT-L as well. The material in this posting comes mainly from a lecture on delivery by Cate Palczewski and Aaron Hawbaker at the National High School Institute at Northwestern University, supplemented by a couple additional drills that I have found useful. Sorry in advance for the length of the posting. A general comment about the drills -- all speaking drills are over-corrections. If a student has a particular speaking problem, they work to solve it by over-correcting. This list provides some examples of various drills. How do you correct this? Have them read a brief that is resting on the seat of the chair - - they should be breathing from the diaphragm during this process. Now have them put down the chair and have them re-read the brief in their normal way -- they will likely be breathing improperly. Have them do the chair drill until they start to notice the physical difference in their breathing process, D Posture -- slumping over and reading a table off of a desktop, or sitting down while they are talking, or other posture errors cause a lot of breathing from the throat problems. Have them stand up straight and put the briefs on a podium. Then, slowly have them build up to speed while they continue to over-enunciate and continue to clearly hit all of the hard consonants, 2 Pencil drill -- have the debater read a card while they have a pencil in their mouth, 3 Tongue Twisters -- have the debater read tongue twisters at high speed. Pitch problems are another symptom of improper breathing, so use the same chair drill that you use for breathing problems to work to correct this. That gets them out of their rhythm, forces them to almost stop speaking for a second, and then re-start again. Have the debaters read the brief, altering their pitch or emphasis when they get to those words. Try NOT to have them alter their volume, as by the end of the speech they will be shouting, and they will also be using valuable breathing. Also, try NOT to have them slow down for emphasis -- like braking a car and then re-accelerating, slowing down then forces re-acceleration in a speech, wasting time and breath, 2 Personality -- most debaters seem to divorce their own unique personality from fast speaking. Have them read the card or brief slowly, and in their normal mode of speaking like it was a conversation rather than reading evidence -- hints of their personality should come through. Now have them build up the speed, maintaining that personality influence along the way. The drill is simply to have them practice reading at the top of their voice. The other remedy is to simply have them practice reading at a whisper, and then to find the happy medium. This forces them to pay attention to what they are reading. The tag line, the impact is nuclear war, thus becomes translated into the a impact a is a nuclear a war a, 3 Have them read the brief in Pig Latin if you can stand listening to Pig Latin for that long. This implies a couple of things. A Get your debaters in the habit of reading through their briefs before they file them -- the more familiar they are with their evidence, the more fluid their speaking should be, B Do drills with material that the debaters have no interest in. For example, have them read Plato or Aristotle at warp drive, or have them read the classified page of the newspaper. If they could care less about baseball, have them read the baseball page of the newspaper as a drill. This causes them to focus on their technique in speaking, rather than on the specific content of their material. This does a couple of things. A lot of times debaters will start at a faster rate than they can maintain over the course of a speech. Thus, drink water and ice tea and so on before, during, and between debates. I have noticed that some people have similar problems if they drink stuff with too much sugar -- have them switch to plain water or diet soft drinks instead during the day. Then, at the next problem make them stop and start over again. This will get real old, real quick, and cause them to start incorporating the suggestions. Have them practice giving speeches without cards as well as reading cards a lot fewer cards are read in rebuttals, for example, than in constructives. Novices need them to get used to speaking in the debate situation. People with high school experience need them to get rid of their bad high school habits. Experienced debaters that often get speaker awards need them to keep in shape and move up on the speaker award list. You have to train every day, even after you win a marathon, because there is always another race to

run, another opponent to defeat. I hope these help. If anyone on the list has other drills that are useful, let me know.

Chapter 7 : 3 Ways to Improve Your Clarity of Speech - wikiHow

MCRD Parris Island: Drill Manual. The Regimental Commander is responsible for ensuring close order drill training is properly calendrierdelascience.com effectiveness of this training will be monitored through scheduled periods of close order drill, parades and ceremonies and the drill evaluations of each recruit series.

Chapter 8 : How to Improve Your Speaking Voice with Vocal Exercises

How to Improve Your Speech & Diction. If you want to be taken seriously in the business world, you must be able to speak with clarity and confidence. Many people get through school without putting enough time in improving their public speaking skills.

Chapter 9 : Drill Instructor Moto Speech | calendrierdelascience.com

trainer's manual obstetric emergency drills to improve the quality of care for women having obstetric emergencies 1 institute for clinical effectiveness and health policy maternal health task force.