

MOTO- KINESTHETIC TECHNIQUES:

- Edna Young in the late 1930s developed the moto-kinesthetic method. These methods involve the clinician using her/his hands on the client's lips, jaw or face to direct movement necessary for each speech sound. This manipulation provides information to the client related to the place at which movement beings, amount of tension or pressure needed, overall shape and direction of movement and timing. Use tactile and kinesthetic senses to help client feel the way sound is produced (Secord, Boyce, Donohue, Fox, & Shine, 2007).
- With gloves, the thumb and forefinger are used to move the lower lip upward until it comes in contact with the upper teeth and blow voiceless air over lips.

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TEACHING THE /f/ SOUND

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PLACE: Labiodental
VOICE: Voiceless
MANNER: Fricative

CONTEXTS:
INITIAL: FOOD
MEDIAL: SOFA
FINAL: ROF

SHAPING TECHNIQUES:

- Shape from /h/ to /f/
(Prolong /h/ and put upper teeth on lower lips.
- Shape from /v/ to /f/
while turning off voice

METAPHORS

- Firecracker sizzling sound
- Voiceless lip cooler
- Quiet brother of /v/
- Angry cat sound

KEY ENVIRONMENTS:

- Teach coarticulation of high-front, mid-front, and low-front vowels (e.g., feel, fit, fat, fake)
- Avoid words that require lip rounding
- Work in the initial position of words first since fricatives in the initial position imply fricatives in the final position.

PHONETIC PLACEMENT TECHNIQUES:

- Lower edges of upper teeth contact with lower lip to create a constriction; then voiceless airstream directed through this constriction.
- Place upper teeth on lower lip and blow unvoiced air over lip.
- Use a feather or small piece of tissue to indicate airflow.
- Use mirror to monitor teeth and lip placement.
- As a touch cue, place the client's finger below his bottom lip. Use one finger to indicate voiceless sound production.