

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)
- Using gloves place a thumb and forefinger on the corners of the upper lip; then move upper lip toward the center to allow them to protrude slightly.

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TEACHING THE /ʃ/ SOUND

PREPARED BY:

JACQUE JACOBS, ANNE BEMIS,
JENNIFER KARNATZ, TINA BLEW
KRISTEN RORABOUGH,
HOLLIE PORSI, DEBBE JANITZ,
JENNA HOFFHINES, MARLA STAAB,
MARSHA HAINES, JANET PORTER,
ANNETTE SMITH, JANICE CUNDIFF,
MARY STACKHOUSE,
BARBARA PAGEL, BECKY LONG,
SOMARY VILAYSING,
MARCY BEOUGHER

PLACE: PALATO-
ALVEOLAR

VOICE: VOICELESS

MANNER: FRICATIVE

CONTEXTS:

INITIAL: SHAKE

MEDIAL: FASHION

FINAL: BRUSH

SHAPING TECHNIQUES:

- Shape from /s/ to /ʃ/
- Shape from /tʃ/ to / ʃ /
- Shape from /h/ to / ʃ /

METAPHORS

- The “quiet” or “hushing” sound
- Quiet fat air sound
- Quiet brother of /ʒ/

KEY ENVIRONMENTS:

- Teach words that contain /ʃ/ at the end of a syllable or word.
- If the problem is tongue placement use high front vowels (e.g., she) .
- If the problem is with lip rounding use the high back vowels (e.g., shoe).
- Practice phrases that include words that end in /s/ before initial /sh/ words for example “this ship”.

PHONETIC PLACEMENT TECHNIQUES:

- Raise back of the tongue to feel upper teeth; put tip of the tongue behind upper teeth and pull tongue back slightly; pucker the lips; blow voiceless air over the center of the tongue
- Demonstrate the procedures above using a mirror and use a tongue depressor to make fine adjustments for place of articulation.
- Direct air through a straw or towards a feather held in front of client’s mouth (especially if lateralizing).
- Teeth close together, “fish lips”, and blow voiceless air.