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SPEECH IMPROVEMENT

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Speech Improvement

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ACKNOWLEDGEMENTS

PREFACE

The June 1964 issue of Asha carried an article entitled "The Speech Clinician's Role in the Public School." This article, which was an official policy statement of the Association, was the result of a great deal of careful study and deliberation by a committee which had been appointed by the Executive Council, selected to represent a full cross section of those who have a primary concern for the communicative problems of children. I can think of no better beginning for this preface than a quotation from this article.

"One universally accepted educational goal is the development of the ability of individuals to communicate effectively. Recognition of the importance of this objective should, therefore, be a guiding principle in structuring the educational program for all children. In the lower elementary grades the children who have speech and language problems which warrant special consideration may be divided into two groups. The needs of one group, the more numerous of the two, may be met by a comprehensive instructional program designed to improve the general speech and language skills of the group and to bring them to an acceptable level. Such a program is usually carried out in the classroom and has often been characterized by the term 'speech improvement.' The smaller number of children in the second group present relatively well-defined problems of impaired speech and language functioning. These problems are usually of a significantly handicapping character and can be dealt with adequately only by direct, intensive, clinical services."

The article continues by attempting to distinguish as clearly as possible between, on the one hand, the program of clinical services which is designed to meet the needs of the relatively small number of children who, because of the nature or severity of their communicative problem, need an individualized diagnostic and remedial program and, on the other, the program of instruction which is designed to meet the needs of a much more numerous group whose speech and language skills are inadequately developed, and who are in need of some special encouragement, stimulation and practice, i.e., speech improvement, to accelerate their development. The role of the clinical speech specialist is also defined with respect to both of these programs, and the significant consultative role of the clinician in relation to the speech improvement program is strongly stressed.

Because this has been the official position of the American Speech and Hearing Association for some time, and because I was both a member of the Executive Council at the time this policy statement was adopted, and a member of the committee which labored to develop it, it is very gratifying to see this policy being implemented effectively. The work of conferences such as this one, including the publications of their proceedings, constitutes an important contribution to this implementation process. The important and significant ideas which were expressed in that policy statement have been extended and elaborated by the various addresses and discussions made public in these proceedings. What remains, of course, is

for these ideas to be implemented in the day-by-day work of the speech clinician and the classroom teacher combining their efforts in true cooperation to accomplish the goals to which all of us are dedicated-- the best possible educational program for all children, whatever their special needs or talents, whether handicapped or gifted.

Iowa City, Iowa
June, 1967

James F. Curtis, Professor
Speech Pathology & Audiology
State University of Iowa

A major responsibility of the personnel within the Iowa Elementary
Schools should be to develop in the young citizens who attend these schools
a liking for oral expression and an awareness of its increasing importance.
Oral communication is a necessary as well as a stimulating part of the daily
life of all individuals.

If we believe that "speak" means to say words or talk; if we believe
that speech is the art of talking or the power of talking; if we believe
that speaking is the art of discourse, then we must believe that speech
is a natural experience for all people. Learning to improve oneself in
speech can be a pleasurable as well as a profitable experience.

Within the English language arts program, speech, one of the expressive
arts, serves as a vehicle for the communication of meaning. Speaking for the
very young child is used to secure needed or wanted necessities. The langu-
age the child uses when he comes to school is simply a reflection of the
language of the adults and other children with whom he has associated. At
the very beginning and during the early years of school, regardless of his
level of intelligence or his potential language ability, the child's langu-
age structure cannot be basically different from the language he has been
hearing.

A child's use of language in expressing his own thoughts reveals much
about his language background and whether or not that background is suited
to his needs in the tasks he will be required to do within the educational
program. Speech is something the individual encounters from the time he
awakens in the morning until his eyes close in sleep at night. The indivi-
dual must use speech as he learns to get along with people, as he learns
emotional control, as he learns to take responsibility, as he learns to
think through problems.

The listener to our speech knows whether we are slovenly or whether
we have standards, whether we are formal or casual, whether we use age-group
vocabulary or age-group slang. A child's speech involves relationships with
people. It is affected by the evaluation adults place upon him, by the
evaluation he places upon himself, and by the evaluation he places upon his
world.

In analyzing the child's speech the classroom teacher should not feel
that she is responsible for treating all difficulties which she may observe
or detect. The major function of the classroom teacher is to help children
develop good speech, voice, and language patterns and help them correct
minor speech and voice problems. The major function of the speech clinician
is to provide a therapeutic service to those children who have handicapping
disorders of speech.

Within our Iowa schools we are fortunate to have the services of
speech clinicians who not only work with children but with the classroom
teachers towards the correction or improvement of speech. As stated

initially and repeated for emphasis, the school personnel within the Iowa school systems have a major responsibility of aiding, assisting, directing, and instructing the pupils in the proper and effective use of speech.

Des Moines, Iowa
June, 1967

Gladys H. Horgen
Elementary Consultant
Iowa State Department of Public Instruction

INTRODUCTION

Margaret C. Byrne

A clinical speech program is designed to help those children whose speech and language is so deviate that it will not improve without our special services. We make two assumptions when we enroll a child in our program:

1. That his communication skills are far deviate from those of a middle class norm.

2. That we have special skills that will enable us to help him to change his speech and language behavior.

The standards for admitting a child to a clinical speech program are determined by the clinician. However, his criteria reflect the philosophy of the training institution in which he received his clinical education and his own middle class status. His standards usually take into account the variables of age, intelligence, and social environment. Most clinicians enroll children with serious deviations from the normal. Many expect the other children to "outgrow" or modify their speech and language, particularly if they live in a culturally disadvantaged environment.

In some communities the speech clinician can enroll in his program all children with even minor deviations. In most communities such a luxury is not available to the clinician. The former, if he is well-trained and has an ideal environment in which to work, will not need to help classroom teachers to do speech improvement. The others must encourage some form of speech improvement activities.

Speech improvement is the continuous ongoing process of speech and language learning and refinement. It involves group work conducted daily by teachers with whole classes. Its objectives are to improve the general linguistic and articulatory levels of performance of the children, to minimize or correct minor defects, to encourage effective listening and discrimination with regard to sounds, words, and ideas, and to provide directed practice in communication. These goals can be achieved through a program which encourages the child to listen to himself as well as to others, and provides him with standards against which he can determine his own and his peers' levels of achievement.

In many school districts speech improvement programs have been in operation for many years. They tend to be maintained because of the progress of the children and the continued interest of the teachers.

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THE SPEECH CLINICIAN AS A CONSULTANT

Four years ago an article appeared in <u>Asha</u> entitled, "Our Profession, What Is It?" In this Dr. William Perkins made the following statement:

> Ours is a profession with nebulous boundaries. These boundaries are
> not clear-cut either clinically or academically. Clinically we are
> not yet accorded the status of being the profession to which persons
> with speech or hearing disorders are referred. We share the respon-
> sibility for this group with a variety of specialists ranging from
> clinical psychologists and physicians to speech teachers and nurses.
> Moreover, we have not yet sharply differentiated ourselves from
> psychology and from education, from whom we originally borrowed our
> approaches and techniques.

This comment is particularly pertinent because in a speech improve-
ment program we are borrowing heavily from the educator, the psychologist,
and the teacher of speech. Because of confusion in the nature of our
responsibilities and because of our heavy commitment to philosophies
borrowed from colleagues in related areas, there has been much concern
about our role in Speech Improvement Programs. However, speech improve-
ment is now a recommended activity of the speech clinician if the clini-
cian acts as a consultant. Even though our national association has
said that this is a direction in which we must go, we need further
exploration and further research to help us in determining how we can
best use our talents and time as consultants. We have said that our
goal is not only one of rehabilitation of the child with a communication
problem but it is also one of prevention of speech and language deficits
in a large segment of the school population. The latter goal can be
achieved only if we encourage classroom teachers to engage actively in
speech improvement activities.

A speech improvement program may utilize a single, basic approach
or a combination. The three approaches described below are used widely.

One is the developmental-social, which assumes that there is a
developmental sequence of learning how to communicate, and the sequence
is modified by the environment. Through her research, Templin has pro-
vided norms for the child's learning of the speech sounds, the phonemes
of our language. Her research indicates that there is an orderly pro-
gression of acquisition. We have the same kind of developmental sequence
in the language area, and also in audition. The child develops his hear-
ing, his speech and his language within a social milieu. The nature of
the society in which he learns will determine what he hears, what his
standards will be, and how he will utilize the speech and language of
our society. If his home and his neighborhood have provided adequate
experiences and he has normal powers of acquisition, his speech and
language then should be within normal limits when he enters kindergarten.
If his communication is deviant, he can be enrolled in a program that
uses the social group approach to learning, with norms as guidelines.

Another approach to behavior modification is the one described as operant conditioning. A specific behavior is selected for modification, a child is placed on a schedule of positive reinforcement, and the behavior is thus stabilized. Those who use this frame of reference are not concerned about the reason for the specific behavior that is to be modified. They are concerned only with identification of the behavior and the development of a schedule of reinforcement to change the behavior. The teacher may not be able to change the environment in which the child spends most of his time. He can, however, modify some symptoms. He hopes that the child will be able to generalize from the reinforced new behavior to other types of behavior.

A third approach is the experiential one. The teacher who uses this approach assumes that a child requires many kinds of experiences before he is able to talk about them. He is not concerned about the accuracy with which the child describes his experiences but rather encourages him to engage in as much oral communication about himself and his interests as is possible.

Whatever approaches a clinician selects for the teachers to follow, he will have to determine at which level of linguistic adequacy the teachers must start in modifying the speech and language behavior of the individual. Most clinicians are skillful in working at the phonemic level, and can provide excellent guides for the teacher. The other three linguistic levels are the morphologic, the syntactic, and the semantic. Each is important, must be evaluated, and must be modified if there are inadequacies. The clinician must provide sufficient information about these aspects so that the teacher knows what is deviate, and what to do to change her pupils' communication.

GUIDELINES FOR EVALUATION OF SPEECH AND LANGUAGE

Roy E. Eblen, Jr.

Before starting on a speech and language improvement program one
must evaluate each child's performance on the various aspects of verbal
communication. Such an evaluation must proceed from a definition of
"normal" speech. Different authors have approached the problem in various
ways but all seem to agree that normal speech and language is that which
is appropriate for the age, sex, culture, and geographic background of the
speaker. Most people also agree that normal speech is unobtrusive, that
it does not call attention to itself or get in the way of the message.
Teachers may use this general criterion to assess the normalcy of each
child's speech. To be more specific, however, there are certain facets
of speech to which one may listen in judging normalcy. These include the
following:

1. Loudness of the voice. The child's voice should be appropriately
    loud for the situation in which he is speaking. A voice which is
    too soft fails to convey the message; one which is too loud may
    be distracting, annoying or actually painful.

2. Pitch. While there is considerable variation in the usual pitch
    of adults and children, one may note that a particular child talks
    at a much higher (or lower) pitch than others of the same age and
    sex. Movement from one pitch to another is customary during
    speech, and one should note the absence of such vocal variety.

3. Rate and Rhythm. Some children may speak rapidly; others in a
    slow, deliberate manner. An abnormally rapid rate may result in
    clipping syllables or running words together. Hesitating between
    words or syllables or speaking with irregular rhythm may also
    interfere with comprehension.

4. Voice quality. This is the factor which enables the listener to
    recognize voices. There may be many different voice qualities
    which are "normal". One can say that a voice which is obtrusive
    may be one which is harsh or hoarse or abnormally nasal, as com-
    pared to the voices of other children in the classroom.

5. Articulation. This involves the production of speech sounds as
    a result of the movements of the lips, tongue, jaw and soft
    palate. One may observe that some children make "errors" on
    certain speech sounds. These misarticulations may be of several
    kinds:

    a. one sound may be substituted for another, as wabbit for rabbit;

    b. a sound may be omitted, as oup for soup;

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c. a sound may simply be distorted, as in the case of a child
    who protrudes his tongue while saying /s/. Errors tend to
    occur most frequently on the sounds /r/, /l/, /th/, /s/,
    /sh/, /ch/, /j/.

6. Lanugage. In this instance the teacher will be concerned with
    the message rather than how it is presented. The general cri-
    terion, as in the previous items, is the appropriateness of the
    language used in relation to the age of the child, his particular
    needs in verbal communication and the unobtrusiveness of the
    grammar. Specifically, attention should be paid to the vocabulary
    level, the usual length of response made by the youngster, the
    structural complexity of his sentences and the nature of the gram-
    matical structures used.

7. Amount of verbal language. For the younger children and children
    from a different ethnic background or those who are culturally
    disadvantaged or mentally retarded, an evaluation may start by
    noting whether the child actually uses verbal language. A child
    who does not speak in September may or may not increase his use of
    verbal language during the year. The changes in the amount and
    kind should be noted at regular intervals.

Another facet which teachers in a speech improvement program need to
consider is the possible influence of their own voice. Imitation is an
essential element in each child's learning to speak, and teachers should
keep in mind that the children in their classrooms may tend to imitate
the speech patterns of their teacher. Therefore, the first six items just
listed in evaluating the child's speech should be used by each teacher for
a self-evaluation which may be followed by a program of self-speech improve-
ment if indicated.

On the following page will be found a sample form which might be used
to record an evaluation of the speech and language of each child in the
classroom.

SPEECH AND LANGUAGE EVALUATION

Name_____ Sex_____ Age_____ Grade_____

1. Loudness of Voice.
      Appropriate for most situations   _____
      Usually too soft   _____
      Usually too loud   _____
      Inappropriate for a particular
            situation   _____

2. Voice Quality.
      Like other children in his classroom   _____
      Voice is conspicuous;
            sounds hoarse   _____
            "   nasal   _____
            "   harsh   _____

3. Pitch.
      Is similar to pitch of other children of
            same age and sex   _____
      Higher than other children   _____
      Lower than other children   _____
      Limited pitch change while
            speaking   _____

4. Rate and Rhythm.
      Rate is appropriate   _____
      Talks too fast   _____
      Talks too slow   _____
      Has hesitations in speech   _____
      Repetition of words   _____
      Repetition of syllables   _____

5. Articulation.
      No conspicuous errors   _____
      Errors noted as follows:

Sound.	Type of Substitutions	Error Omission	Distortion

6. Language.

	Yes	No
Vocabulary adequate for child's needs	_____	_____
Sentence length appropriate to age of child	_____	_____
Grammatical structures intact	_____	_____
Child can organize his thoughts adequately	_____	_____

7. Amount of Verbal Language.

Is child using verbal language:

	Yes	No
Sept.	_____	_____
Nov.	_____	_____
Feb.	_____	_____
May	_____	_____

Is child's use of verbal language increasing?

	Yes	No
Sept.	_____	_____
Nov.	_____	_____
Feb.	_____	_____
May	_____	_____

SPEECH AND LANGUAGE FOR PRESCHOOL AND KINDERGARTEN

D. Bruce Gardner

I am reminded of the study that was done in 1919 by the Brandenburgs about pre-school language. It was an heroic study. I'm not sure anyone else would have the courage to do it. In fact, I don't know of anybody who has exactly duplicated it.

In 1919 the Brandenburgs published a study, A Day in the Life of a Four-Year-Old, in which they included these statistical findings: The four-year-old produced 14,930 meaningful words in a day. Included were 397 meaningful questions and 1,967 sentences, five meaningless questions. And, perhaps this was the most surprising thing to anyone accustomed to living with four-year-olds, 39 minutes of silence!

I think those of us who have worked to any extent with four-year-olds recognize the tremendous output and the tremendous blooming of language that goes on in this period up to, and including, the fifth year. But I couldn't help but think, too, that there was so much going on besides the development of vocabulary. So much going on besides increasing precision in articulation. Now certainly that is no small undertaking in itself. But what I want to do, and I'm hopeful that you will understand some of my motives, is to put language in a somewhat broader context in which we are looking at what else is going on and trying to see articulation as one of a large number of developmental tasks during this period.

You know the piping, often indistinct voice of the early pre-schooler gives way to a good deal of resonance, a good deal of increased precision and proper volume in various portions of his speech segments. The vocabulary itself increases during his pre-school years from about 500 words at the beginning of the period up to perhaps 2,000. Again, there are very broad ranges of individual differences, but that by itself is a rather remarkable feat. His language attains new highs in fluency, new highs in expressiveness, and in many children, new highs in creativity.

LANGUAGE CREATIVITY

I would hope that we would recognize and continue to remind ourselves of the ways in which pre-school children can be creative with language. There is such a thing as setting such precise goals about what a child ought to accomplish in language and speech behavior that we may be prone to overlook the creative potentials. And this is not just because we may lose something in the way of creativity but it has, I think, at its root a very important psychological principle. Namely, if we do not accept and reinforce the behavior that occurs spontaneously, the child's natural route is to reduce his output in that direction and go in the direction we are reinforcing. In other words, we can program the child to be less creative if we don't value the creative use of language.

The four-year-old child's misarticulations have reduced greatly from
what they were at two or three, and have reduced themselves by the time he
gets into kindergarten and first grade to the point where for most children
the misarticulations are not enough to interfere with normal communication.
Most people are not focusing, as they listen to the speech of the four or
five-year-old, primarily on the misarticulations because he has adopted what
I would choose to call a "linguistic mode". He is a linguistic being, and
I think we could say this has been accomplished during the pre-school period.
Since he was two, he has become a linguistic being. This is really what I
am going to be talking about - the adoption of the "linguistic mode". This
is the critical period during which the child becomes essentially a language-
oriented being.

By way of illustration, I would like to share this personal experience
with you. As I was coming into the Waterloo airport for a landing, I made
contact with the tower operator, as do all pilots. He came in very nicely.
His language was clear, the message was quite clear and to the point. It
was coded, if you will, in a code that is not entirely familiar to some of
us. It has much in common with the ordinary English language code, yet
there are some things about it that are a bit more condensed, a little bit
more compressed than the ordinary code system we are accustomed to using
in common, everyday English. I was struck by the comments made by a number
of passengers who had courageously flown with me in that little airplane.
As they listened (I don't use earphones, so the tower operator's voice
could be heard all over the plane) my passengers commented. Over and over
again it was the same type of comments. "Was he talking to us?" "What did
he say?" "How can you understand what he said?" My passengers could not
understand because there may be a lot of numbers interspersed with words;
but they really, literally, did not understand the words that were being
used.

And I am struck by an analogy, which is imperfect as many are, to perhaps
some of the things that are going on with the child who is becoming a lingu-
istic being. I think it's fair to assume that much of what comes to him
through his auditory channels is certainly just as foreign--not because the
words are unintelligible, not because there is static. Here is the interesting
thing: Many people listening in the airplane were inclined to say at first,
"Well, I couldn't hear him because there was too much static." The static
level doesn't decrease as one becomes practiced in listening. I get just as
much static, and it isn't really an awful lot. "I couldn't hear him," they
would say, "because, well, the engine noise. There's too much vibration."
That's the way they said it: "I couldn't hear him. I couldn't understand
his words."

The young child who is confronted with so much noise--not all of it
necessarily auditory--coming from so many different directions is in a
somewhat similar situation. And I think what we are expecting him to do is
adopt a linguistic mode which involves interpretive processes much more
than mere auditory. This is exactly what happens to a person who goes
through a brief training program to become accustomed to listening to the
tower operator.

It's not quite the same as learning a foreign language. There are some
things in common. But there are many things which I think are distinct, which
are unique to a situation where it's easy for us to say, "I can't hear him
because there is too much noise." It is understandable, I think, if we
remind ourselves of such an analogy, that a child may be prone to say in
effect, "I don't understand you. There is too much noise." While he does
not have the words to say this, he gives us his behavior. We are respon-
sible for knowing that he may be saying something like that. Going back
to the statistics of the changes in the linguistic behavior of children
between two and five, I am inclined to say to myself: "If I had known
when I was two as much about language as most of us do now--those of us who
have wanted to study this area--if I had known the tasks confronting me in
becoming a linguistic being, would I have had the courage and the persever-
ance and the insight and the intellectual capacity to really become a langu-
istic human being?"

THE SEARCH FOR LINGUISTIC BEING

And perhaps one of the reasons the children do this is because they are
not really aware of what a really big undertaking it is. You specialists in
this area are aware of all the ways in which children's language behavior
can go wrong. I enjoy discussing with students not just the question, "Why
is it that some children have trouble in talking?" But, "Why is it that
any child becomes a relatively efficient linguistic human being?"

When we start to examine that question in a more positive sense, how
do you account for normal speech development? Can you see all of the ways
in which it is difficult to explain the perseverance and mechanisms that
allow a child to take on this extremely complex kind of behavior? Then,
I think, the students gradually begin to acquire a deeper respect, not only
for what the child is struggling with, but for the amazing potential of the
normal child and for the fact that so many of them get through so well with
so few specific problems. That is, problems of the type which call for
intensive and prolonged specialized work. There must be some very powerful
drives, very powerful motives involved in bringing the child from the six-
month babbling behavior in which there seems to be a compulsive exercising
of the vocal apparatus to the kind of compulsive playing with words on the
part of a later pre-school child, the enjoyment of experimentation with
all kinds of sounds and all kinds of verbal meanings. It is not just the
articulation again that I'm talking about. It's the meaning, the meaning
that is so much a part of linguistics.

Have you read the delightful book on children by Joseph Stone and
Joseph Church: Childhood and Adolescence? A lot of time is spent talking
about individual children and giving some beautiful examples of language
behavior on the part of pre-school children. One of their favorites, one
that they recorded, transcribed and recount in this book over and over
again is Stuart. Here is an interesting example that it isn't just
articulation, it isn't just hearing and understanding. There is so much
in the way of becoming this whole linguistic being that involves clearly,
meaning: because it's the meanings that reinforce the need to be a talk-
ing being. And if the motivation isn't there, no matter how much we do

on working on articulation, we're still not working on the same wave length as the child. In other words, we've got to be on the wave length that represents his set of motives. I'm saying there are some powerful motives that are involved in becoming a linguistic being during this period.

Here's Stuart described by Stone and Church and he's talking with his nursery school teacher:

Stuart: _Me_ is a name, too, you know--my name.

Teacher: _Me_ is my name, too.

Stuart: No, it is mine. How can it be yours? I am _me_.

Teacher: I am too.

Stuart: No, you are not _me_. I am _me_. You are _you_.

And after a brief pause for quiet meditation, Stuart comes up with this:

"I am _me_. You are not _me_ to me. _You_ are _me_ to you."

This is Stuart. And you will find in that book some other delightful illustrations and anecdotes about children's explorations in language and very creative uses of language. I think anyone who wants to understand children becoming linguistic human beings really ought to spend a little time with Stone and Church--particularly Church because he is the author of another wonderful book on Language and the Discovery of Reality. You pick it up. You ponder it. You study the examples and savor them. It's quite a thoughtful book that Church has prepared: Language and the Discovery of Reality.

What we really have are the motives, needs, and the urge to become a linguistic human being. We've got the vocal apparatus and the system mechanical resources. But without the prime mover--in the way of the internal need of the child--without that, I don't think any of us would get very far. What really lies behind this motivation system we're fundamentally relying upon? There has to be some patterning.

THE PRINCIPLE OF PSYCHOLOGICAL ECONOMY

The assumption here is that the major underlying task in the development of the child--all of the motivations of all the action systems of the child-- is the basic job of self-definition. This is my assumption. I would have a hard time proving this in scientific terminology that everyone would accept. I find it fruitful that the major task of development is essentially a task of self-definition and, we might add, self-enhancement. If we can, for the afternoon at least, buy this assumption that this really is what the child is after (what he's after is defining more clearly who he is and finding ways to enhance that picture of who he is), then I think we've got a workable thesis to begin with.

Next, as a second major point under this principle of Psychological Economy secondary only to the biological needs that represent survival (needs for food, for air, for water, for elimination, etc.) in the fundamental operation of the child is the need to organize the world of sensation and perception. We have two key points and I'm listing these as the major elements under the principle of Psychological Economy. I'm saying the child is working to define himself and enhance that picture of himself. Everything he does relates back to his wish and need to organize--that is, make sense out of, make order out of--the chaotic sensations that come through his eyes, his ears, his skin, and so on.

I'm talking now about very fundamental kinds of needs. I'm not talking about the perhaps more sophisticated or more advanced or more abstract needs such as affection, the psychological need for autonomy, but very primitive kinds of things built into us genetically: The need to be a person and to define that person, the need to draw order out of the chaotic world of sensation that comes to us. I am emphasizing these so much because I think these represent beginning points in understanding the motivation of why a child really becomes a linguistic human being. Put it this way: Whenever alternatives exist in possible courses of action as when the child has the apparent option of choosing behavior A or behavior B, he is going to choose that behavior most likely to provide for a clearer definition of who he is. At the same time he is likely to reject experiences which represent a clouding of the picture of who he is or represent a rejection of some portion of him that is already under process of definition.

I was struck by an article I just happened on last night. It was by Frank Riesman in the latest issue of Saturday Review and has to do with "Understanding the Language of the Man." Riesman is a sociologist--kind of an educational sociologist. He is talking about the fact that for some children English--or what we might call standard English--is not their first language. Instead, standard English is a second language. In the process of learning this second language, unfortunately many of us as teachers are prone to reject, in spite of ourselves, the first language.

THE "HIP" SUBCULTURE

In other words, in the process of correcting them because we don't really dig their language--I'm talking about children who have grown up in a "hip" sub-culture or some kind of a sub-culture. Here is one of the examples Frank Riesman uses: The school child who said to the teacher who was walking into the school building that morning, "That hat you're wearing sure is tough," She corrected him, "Do you mean it's a pretty hat?" "No, I mean it's tough." Again she corrected him, "If you'd like to compliment me on my hat, you might say it's attractive or you might say it's pretty or you like it, but don't say it's tough." So he just shrugged and walked away saying, "That pretty hat you're wearing sure is tough."

It's an interesting example of the fact that here is a child struggling because those who are trying to teach him standard English refuse to recognize that for him it is a foreign language. It has many things in common with his first language. But for him, if you reject that first language, you are in a very real sense rejecting a portion of him.

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Is there anything more true than that our language is us? This is true whether we're three, four, thirty, forty, or whatever. Our language is us. If we reject the language samples the four-year-old children are providing us, clearly we are rejecting them--of all people--because for them it is so difficult to separate language from the rest of themselves or language from the rest of the world. One of the characteristics of the pre-school child in his language is he can't differentiate as clearly between the word and the thing. It's a diffuse sort of thing in which the word and the thing are sort of interchangeable. In this sense it may be a little bit like what we may call "word magic." There are many examples of word magic on the part of adults as well, in which we too confuse the word with the thing. As adults, we're supposed to--we kind of expect ourselves to--grow out of it. It's true for the three and four-year-old child the lack of differentiation of the word and the thing is just part of what we come to expect when we live with three and four-year-olds.

If a given course of action for the child says to him--not necessarily in words but it sort of gets across to him, "This course of action lets me know who I am. This course of action clears up my world. I'll take it, other things being equal. This course of action clouds things up; in particular it clouds up what I know about myself; I'll shun it, I'll stay away from it."

This is my basic thesis under the heading of Psychological Economy. The interaction of the two key elements of defining and enhancing self and of clarifying the perceptual world, is the most fundamental and the most pervasive thing I think we can say about the motivation system of the child. There is overwhelming evidence from quite interesting and diversified sources that all the way through our human existence, we must have a continuing input of overly-sensory experiences. We don't get along without it. We're getting it all the time.

In those interesting experiments in which we have literally reduced, or in some cases for all practical purposes eliminated, the immediate input of sensory experiences, we found a number of rather startling results. For instance, immerse a volunteer subject in a tank of water in which the only contact with the outside world is through a breathing tube. The water circulates very slowly at body temperature. The tank is darkened. It's acoustically separated from the rest of the world, effectively shutting out what you might call the normal sensory experiences.

What happens to the volunteer? An immediate reaction may be a delightful feeling of relaxation. It is very temporary. Then the subject gets a bit anxious and a little bit disturbed. He may at first go to sleep. But when he arises again he has lost his time and space orientation. He has lost his sense of contact with people--in other words his social orientation. He finds himself thinking and re-thinking a thought. The tension, the anxiety level goes up while the cyclic thing goes on within the neural system. The circuits, in other words, seem to be shorting in the sense that we are accustomed to continually getting input from the outside against which we can check the internal cyclical operation of the nervous system. If we don't get it, we have a repetitive cycling of the nervous system by accompanied anxiety and very shortly--for some a mere matter of 20 minutes, for some a little longer--the beginnings of what on the surface would be described as psychotic symptoms.

Psychologically, we lose those things we recognize in ourselves and in others as maintaining a coherent, integrated psychological orientation. We depend, then on the orderly input of pattern from the outside. The organization is not given in the sensation that comes to us; it is not obviously there. We fill in the gaps, putting the order there. There is all kinds of research evidence that could be cited to show how we organize our sensory experiences in order to avoid anxiety, in order to avoid becoming disoriented.

This is such a key, fundamental, primitive thing--this urge to organize what's coming from the outside that this surely must interact with the child's efforts to achieve the goal of becoming a linguistic human being. As a matter of fact, when we study the processes of the three and four-year-old child, this is very much what's going on. He is putting order into his world, including the world of language that is flooding in on him all the time.

"ECONOMY" IN THE PRE-SCHOOLER

"Economy" in language development in the pre-school child also has a somewhat slightly different meaning--at least in the example I want to use now. I've tried to lay the groundwork by saying, "Look, it's in relation to these fundamental needs that we become linguistic." The development of this linguistic mode, then, must be somewhat need-satisfying to the child. The child strives to achieve this mode in the most efficient and economical way. Probably he feels better about the person he is to the extent that he becomes linguistic. But I think we can certify that general assumption. The development of a grammar itself arises from the economy of coding words into categories, into classes. In other words, organization.

Now we don't ordinarily give formal lessons, formal teaching of two-year-olds or younger--or hopefully not of three or four-year-olds either, in the categories of the linguistic code system. We don't sit a child down and say, "Now we want to talk about nouns," or "We're going to talk about adverbs." But, you know, they are very responsive in a practical sense to these linguistic code categories long before they could have told you, "These are nouns; these are adverbs," and so on.

In other words, they use them appropriately because they have put the order in; and even if we didn't have the order already established in our code system in English or in any other modern language, the children would put it there because of the tremendous vital urge to organize--in order to keep ourselves sane, literally. Not only that, it would tax the capacities of any mind greatly if we would have to remember every individual utterance that comes to us. We wouldn't do it, we couldn't do it. If every time someone said to you "the," "if," or "but" it was a totally new experience completely isolated from every other occasion obviously, we would be incoherent. We would be unable to communicate because our mental systems just wouldn't be able to process information in that raw form. We process it in a coded form, in categories.

This is nothing new. I'm simply trying to put this in the framework of the child's efforts to be economical in order to become a linguistic human being. It becomes--if the words are coded into grammatical classes--

unnecessary to store specific utterances per se. These become categorical.
We respond then to a set of rules which we learn without formal lessons.
When we develop this set of rules then respond, that is, developing the
grammar--we are responding to a set of class probabilities. There is a
certain probability of experiencing this kind or this class or this set,
this category in relation to this kind, this set, or this category. And
if I, as an adult, in interaction with a four-year-old child, use a word
that represents a particular category, I am telling him in effect what the
probability is that I will combine it with a set of words in this category.
Now it appears that a child learns classes in relation to the frequency of
sequences that he encounters. This is going on among three and four-year-
olds. A grammatical class, for a category, seems to be learned through a
sequence consisting of very frequently occurring items and highly variable
items.

DEVELOPMENT OF WORD CLASSES

Jenkins and Palermo in some very recent research refer to such frequent
items as "operators". For example, "that," "floor," "on," "it," "off,"
"want," "see." When you combine them with the highly variable elements that
occur in relation to those, I think you'll see why they have been defined as
operators. Such operators appear to play a very important role in the
development of word classes. The child's first two-word sentences--at let's
say 18 months or whenever he begins to give us consistently the two-word
sentences--most often are a combination of an operator with some highly-
variable items, "Where Daddy?" "Where bottle?" or "Want (this or that)."
In other words, the operator becomes a class. It is possible to recombine
that class with large numbers of more variable items allowing the child to
function with a category system, the operator being flexible enough and
adaptable enough to fit many of the highly variable circumstances he will
encounter. And were it not for this principle, I think it would be safe to
assume that language development would proceed much more slowly.

Now I'm emphasizing this to say he is, again, drawing order or patterning;
and it's not just a learning of this word on top of that word and adding it
to another word as separate and isolated bits. It's a matter of construc-
ting an organization. This is our only saving feature: the fact that
human beings are motivated to organize into segments or units or larger
categories.

If the child has used "that" as an operator--"that dolly," or "that
model" or "that mommy"--he's in a position then to use "that" again to
construct another two-word sentence because "that" has generalized to the
point where it has the capability of being associated meaningfully, now,
with a whole host of other circumstances apart from the specific ones in
which he has encountered it. We don't have to give him specific instruction
about the many other ways he can use "that" as an operator--or "Where Daddy?"
"Where bottle?" or whatever. He can fill in many ways and do a lot of gen-
eralizing himself, combining the "where" as the operator with the many other
variable items that he'll encounter. Now this is, I think, quite self-
evident. The remainder of the vocabulary beyond the operators then begins
to form. At first it forms a sort of vague, undifferentiated class, but
gradually begins to be subcategorized, subclassified. Soon, this remainder
begins to be partitioned. Certain operators occur exclusively with certain

of the subclasses that are being differentiated out of the remainder that are not operators. In other words, there is a high probability that a given operator will occur with this subcategory of the remainder of the vocabulary; there is a low probability that it will occur with that sub-category, etc.

The classes, then, tend to reflect class distinctions of the model language. In part, he is learning our category system. Some children use "it" as an operator only after words that are transitive verbs in the model language; other children do not. But by studying the way in which a given child develops his categories around given operators, I think we begin to see--when he is two, three, and four--how strongly oriented he is to this operator system as a way of developing coherent categories for him-self. Evidence from three very recent studies reveals a high degree of agreement in the existence of such sequences of high-frequency and low-frequency items. One researcher observed that children have periods of con-centrated uses of certain operators with particularly high frequency, using the favorite with a variety of other words as new vocabulary was acquired. In other words, it appeared that the acquisition of the new vocabulary was facilitated by the consistent use of the high-frequency.

COMMON SEMANTIC PROPERTIES

There's another feature of the evolution of class and category linguistic behavior in the pre-school years, and that is the common semantic properties of the reference employed. For example, nouns obviously refer to things; verbs to actions--frequently, with a high degree of probability, let's say.

Brown, one researcher, has observed that children's classes are more semantically consistent than are adults' classes and categories. He has demonstrated this in some rather interesting little studies, by presenting syllables to a child. In one example he presented the nonsense syllable "sib." While it's nonsense to pre-school children, it does have a mean-ing in our jargon in child development. He presented "sib" and then some variations--a sib, some sib, sibbling, etc. In other words, presenting variations around this root nonsense syllable. Then he presented pictures to the children and asked them to find which picture was a "sib", which one a "some sib" and which one of the pictures was a "sibbling." He found that the two, three, and four-year-olds, when asked to respond to "a sib" picked out a container or a small object, a mechanical thing, a tangible thing, a noun, a "sib." When asked to respond to "some sib," they picked out a picture of a confetti-like material. In other words, it's a mass of stuff. It's very plural. "Some sib." It was just as nonsense as the word itself. But it was "some sib" and any adult looking at it would see why it was not "a sib" but "some sib." "Sibblings?" They picked out an action--something that was obviously portraying an activity, a process as opposed to the noun.

What we're saying here is that the children are not just responding to words. In fact, obviously, it was nonsense. When they're responding to our language, they are responding to a whole system, a context system.

We give them the cues by not only the affixes but also by the context of other words right around it. These little things like articles that we use in connection with terms that are probably unorganized for them but they're trying to put order into it--these little cues that we give them unconsciously because we have just automatically assimilated this into our own language system. We don't know really, we don't consciously figure out when we're giving a child this cue about "a" thing and using the article "a" it's just there and we do it. This is what they're responding to as much as the specifics of the structure of that word that we're trying to get him to understand. Again, this sounds pretty obvious; but I think it's quite fascinating to see, from the child's standpoint. We are doing this consistently from day one with a child without even being aware of how we are teaching the child the rules of a grammar--yet that is precisely what we're doing.

Children are basically programmed to seek organization, to put organization into the world. And a good part of this goes back, I think, to the motive of wanting to understand themselves, to define themselves. Perhaps there is no better way of doing this than to make sense out of the continuing input of stimuli that are coming to them.

THE PRE-SCHOOL CHILD

I would like to spend a little bit of time talking about some of the broader, general characteristics of children who are two, three, and four. I think when we get beyond that into the five-year-old and the six-year-old, it's a little more difficult to pinpoint the exact landmarks. Developmentally, when a child becomes specifically a seven-year-old psychologically (it's harder to pinpoint that) than when he becomes a three-year-old psychologically. But, in any case, there are some landmarks during the pre-school and kindergarten years that I think might be appropriate to review. At the same time, this is one of two major approaches to describing or characterizing the pre-school child. This is a descriptive approach. This is saying in general what the characteristics of the animal are. We can also talk about the dynamics--motivational dynamics, perhaps--underlying the behavior of the two-, three-, four-, and five-year-olds.

Let me start by giving a little descriptive material. I am going to quote liberally from the person who has done the most toward describing the pre-school child--Arnold Gesell and his colleague, Frances L. Ilg. At two years, he's cut his last milk teeth and he's getting pretty sturdy on his feet. He is putting words together, but they're pretty brief, they're pretty short sequences. In his posture and his locomotive behavior, he's still not quite erect on his feet. He's still pretty close to infantile characteristics in many respects. This is seen, for instance, in his manner of getting up off the floor, getting himself up to a standing position. How does he go about it? He does it by rolling forward onto his hands, pushing up the buttocks then raising the trunk and the head--in contrast to what he will do a year later when he really raises an erect trunk to the standing position. All this is to help visualize what the two-year-old is really like. His whole action system still has many things in common with the infant. He likes to go up and down stairs, but he does it in marked time fashion--one foot at a time and the other one next to it, and so on. He is

still much better relatively at gross motor action than he is at fine motor
action. For instance, if he does wield an implement of some kind, it's not
with a great deal of precision in wrist activity or finger activity; it's
his whole arm--perhaps even whole upper body movement--that's involved.

He's very much a sensory motor child when he's two years old. He is
really being pulled and hauled by the sensation that come to him in his
environment. He's being pushed because of the nature of his neuromotor
system to respond almost immediately in an almost reflex way, with very
little mediation at the cerebral level to ponder "Shall I do it or not?"
He is being pulled and hauled by the immediate sensation and responding
directly with his motor system. You might describe him as sort of impul-
sive on that score. Many parents who have worked and lived with them have
described them with other terms, but impulsive may be a good word.

The linguistic apparatus at this point? Well, it's undergoing some
rapid organization. The mouth, the lips, the tongue, the larynx, the
thorax--all of these are undergoing very rapid transition, very rapid change
relative to the stability that you work with on the part of the four-, five-,
and six-year-old. The jargon is dropping out--jargon that we would have
identified with as recently as six months earlier, because at 18 months there
would have been a lot more jargon interspersed with words and short-word
sequences. But now the jargon is sort of diminishing and real, honest word
sequences are more prevalent. Vocabularies are so varied at age two--from
half a dozen to over 1,000 words. Of course, you know, too, the vocabulary
depends so greatly on the method used in taking the measurement--and in fact,
it depends a great deal on how we define vocabulary.

What constitutes a word in a vocabulary? Which vocabulary are we talk-
ing about? Are we talking about the production vocabulary? I think one or
two of you may know that I have some reservations about the old distinction
that we made in bygone years about an active vocabulary and a passive vocab-
ulary. I have some reservations because I find very little passive about
any vocabulary of a pre-school child. There is so much action involved in
this understanding vocabulary, there is so much of him that he is putting
into it, that to call it "passive" to me portrays something a little bit
inadequate as to what we're really talking about. Passive in only a very
limited sense; but still something other than the active production of
audible speech, to be sure, and it does make a difference which kind of
vocabulary we're talking about. But even if we talk about the obviously
active vocabulary--the production of audible speech, recognizable speech
with a meaningful association--we're still talking about something that
can range all the way from half a dozen or less words up to 1,000 or more
on the part of the two-year-old child.

But really, taken as a whole, it's really in this year to follow--
between two and three--that the real blooming comes. This is when we get
this tremendous spurt in vocabulary development. But I don't want to
dwell on language per se; I want to emphasize some of the other things
going on. The interpersonal relationships with people that are pretty primi-
tive. In general, the two-year-old still seems to prefer to play by himself
in a solitary fashion, even though he likes to do it in the presence of other
two-year-olds. I always remember a comment by one psychiatrist who said:
"You know the only reason that two two-year-olds, if left to their own
devices, don't kill each other is because they're not strong enough physi-
cally."

THE TWO-AND-ONE-HALF YEAR OLD

Two and a half, according to parents, is the most exasperating age ever invented. Here is where children have a reputation for being very contrary, very negative, difficult to live with; because, as Gesell described a 2½-year-old: The child is at a crossroads in which every pathway in the culture is a two-way street and the child is compelled to go both ways simultaneously. He can't let one thing go--sacrifice X for the sake of Y--because it's just too much. (Like handing the 2½-year-old a plate of cookies and expecting him to take one nicely. He can't let the rest go for the sake of that one. The cookies are just a symbol of how he is organized psychologically.) He must have enough of everything to know, to have the experience, to be willing to let go of so much of everything. Gesell's very instructive on this; let me quote just a little bit, "Why does he go to such trying extremes? It is because his command of 'yes' and 'no', of 'come' and 'go', of 'run' and 'stop', 'give' and 'take', 'grasp' and 'release', 'push' and 'pull', 'assault' and 'retreat' is so evenly balanced. Life is charge with double alternatives; every pathway in the culture is a two-way street to him because he's most inexperienced.

The child is obliged to go both ways. He's obliged to do this in order to respect his own need to discover the world before he can make choices about it. His capacity for voluntary choice is very weak. Therefore, understanding adults have to step in and assist him in making decisions.

He tends to grasp too strongly and to release with difficulty, and then perhaps over-release. This is his whole system I'm talking about; language is one part of it--one element, one component. But he has difficulty, for instance, in relaxing into sleep; then he may sleep too long. He has difficulty in relaxing his sphincters in order to toilet himself at appropriate times, so he waits too long and has an accident. These are simple examples but they are so illustrative, so indicative of the nature of the beast at 2½ that I think it's pretty obvious that his linguistic system at this point--this too--must be colored by the kind of world he is living in, or his ability. This is his system for coping with this world. Gesell goes on to say, "Is he not at least interesting as he so transparently betrays his intellectual limitations? And is he not attractive with all his mixtures of promising exhuberance and shyness?" Gesell, too, is struggling for a way to say it very constructively. What you do is live with it.

THE THREE-YEAR-OLD

Gesell describes this as a coming-of-age, in which there is an upsurge of cooperativeness that is delightful to most of us who survive the earlier period. There is a coming-into-focus, in which the child is really more integrated, more all-of-a-piece, more able to accept the frustrations of the world because he is more soundly put together--he's more organized and integrated.

When the three-year-old child asks something like, "Do it this way?" He is revealing through his language a social sensitivity to the fact that there are ways that we think are right ways and wrong ways to do something, and his language is saying, "Help me to know what you expect, help me to define the orderliness." In other words, all of this language system is still going back to this fundamental need to say, "Look, I want to get this world straight--particularly this world of me and what I can be in it."

But I want to go back to Gesell for a minute. He is remarkably attentive to spoken words. The three-year-old in his motor system, too, has changed a lot. He is more sure of himself on his feet; he's standing up now. Gesell describes the 2½-year-old as sort of primitive, kind of Neanderthal, in his stance. The three-year-old is really up like a human being. He's balanced, and he's more fluid in his motion--it's not so jerky. And again, if you think about it, there are some analogies here to the linguistic system. At three, he is really getting to the point where he is articulating this kind of motor action with that kind of motor action into a smoothed out sequence. This articulation is pretty important. I'm not talking now about speech articulation. I'm talking about the development of this segment of action--in this case a motor action--and that segment of an action, and the bringing the two together into a related sequence so that one moves into the other in a kind of a flow. The motor system of the 2½-year-old was still pretty jerky, was still pretty stop-and-go, start-and-stop, false starts, and so on. The 3½-year-old is smoothing a lot of this out.

Again, you can see this in the language, too. Still there are going to be a lot of speech repetitions, there are going to be a lot of beginnings that don't quite pan out, and repetition of phoneme. This you are bound to get; but three is so far advanced over the 2½-year-old. And one could quote here from Gesell: "There is something three-ish about the scope of his attention and insight. He can repeat three digits, he is beginning to count to three, he enumerates three objects in a picture, he is familiar with the three basic forms--circle, square, and triangle, he can combine three blocks to build a bridge, many of his sentences and questions consist of three units, he likes to compare two objects and this requires a three-step logic sequence." But, this is a kind of quotation to get the essence of three-year-oldness in front of us. He does listen attentively to words; he is intrigued by the novelty of new words, and he's very sensitive to inflection, to nuances of language that are far beyond the specific literal meaning of individual words.

I recall the experience of calling home from the office one afternoon to get some information. Our girl, Chris, who was three at that time, answered the phone. I was preoccupied as usual with what was going on at the office, and started to talk before I was sure it was Chris, someone else, or before I had identified myself. (That was egocentric on my part, by the way.) She interrupted me and said in her three-year-old way, as I was going on my merry way, "Hi, Daddy." Later, in the afternoon when I went home, I said, "Chris, how did you know that was Daddy on the phone?" She smiled and said, "It was just the sound of Daddy." Well, the sensitivity to many other things--other than face, other than gesture, other than the obvious visible mannerisms--the sensitivity to voice that the three-year-old can show you I think is also revealing of and characteristic of the nature of the beast at this level.

A. T. Jersild tells an interesting story related to this. It also has something to do with articulation. It reveals that the three-year-old is not only sensitive to but ready to reject some of the primitive speech forms, linguistic forms, that characterized him at a somewhat earlier level. In this particular story, I think, there is much revealed of interest. This was a conversation between a mother and her two small daughters-- Peggy, age two, and Mary, age three. Out for a walk one day, they rounded a corner and there, not far away, was the good old-fashioned organ grinder and the monkey on the leash. The monkey was wearing a red coat. The mother said, "Oh, look! There's a monkey wearing a red coat." Peggy, the younger, the two-year-old, said, "Oh, yook." And Mary in a very haughty, condescending, authoritative voice said, "Don't say 'yook', say 'wook.'"

Even the misarticulations seem to be going through a kind of an orderly rearrangement. But, more fundamental than that, even the child is rejecting the earlier, more primitive organization even though it still doesn't come up to what we would call standard. Still, it is saying, "I am at this level." As a matter of fact, you probably know, too, that if you repeat back to the child exactly what he did say, he may not recognize it. He may have confused what he did say with what you said or what some other language model said. I am reminded of a conversation between a father and the nursery school child. The father was picking up his child at the nursery school. As he was leading the child out of the nursery school play yard, he noted a big dog that has gotten into the play yard. Apparently the children knew the dog. They all know the dog's name. The father asked, "Do you know the name of the dog?" The child answered, "Yes, Way." The father said, "Way?" The child replied, "No, Way." "Did you say 'Way'?" "No, I said 'Way.'"

All of a sudden the father caught on. It took a little time, some of us are a little slow you know. "Oh, you mean Ray." And the child retorted, "That's what I said--Way." This actually happened and it's so indicative of the fact that the child's articulation and what he's hearing himself say is confused and diffused with what he hears other people say.

THE FOUR-YEAR-OLD

I want to say a little bit about four and five-year-olds. Where three had a conforming cooperative mind, four has a fluid, creative, open mind. It's a very lively mind. It tends to go out of bounds. And here is where the creative use of language perhaps reaches a flowering point. Word play is fascinating to listen to among four-year-olds. Not that it flows out-of-bounds intellectually, because they have such fluid fantasy, such great imagination. They're out-of-bounds physically. They run, they're here this instant and they're gone--they're gone so far in just a matter of a few seconds. It's amazing how out-of-bounds they can be. Great activity-- physically, mentally, and emotionally; they are up and down, they're at the heights of excitement.

If anyone has ever had the courage--I won't give them too much credit for wisdom or understanding. I give them a lot of credit for courage to have a birthday party for four-year-olds. I don't recommend it. I don't think it's good for anybody, but particularly the adults. If anybody's ever done it, you know how quickly they can be overstimulated, how quickly

this kind of thing can get beyond any reasonable semblance of sanity. There's such a high motor drive at this point, such a strong need to express things in action. And there is at the same time such a fluid, open, intellectual approach to the world. The four-year-old can combine talking with eating, by the way; and he does it sometimes to our despair.

I remember talking with a group of parents. It was a group that met regularly for an informal parent discussion. I sort of sat in with them and shared some of their concerns. One mother was so voluble. She went on at great length. All of us there had pre-school children of our own. And all of us, I suppose, took our turns to try and say, "Look how sorry you can be for me because my child does this, that and the other." This particular mother went on at the greatest length of all about her four-year-old who just talked incessantly. The mother held us one evening, I swear, one hour overtime without letting anyone get a word in edgewise about how her four-year-old talked so much. I think you can see the moral of the story. But she said-- and I can understand--"He talks when he is supposed to be going to sleep, he talks when he's supposed to be eating, he talks when there's company, he talks when he's supposed to be quiet in Sunday school, he talks..." then, then, then, and then. I don't know when that mother breathes; I think that child is getting an amazing example of a speech model that doesn't inhale.

That four-year-old is really not so extreme. Four-year-olds are sort of self-appointed commentators on the passing scene anyway. And they may be their own overt listeners. Bright, articulate four-year-olds can really, literally run a topic into the ground because they are again like two-year-olds in their need to explore. So much more of the world has opened up to them to explore than there was at two or $2\frac{1}{2}$. The key to the psychology of the four-year-old was expressed by Gesell as "high drive combined with fluid mental organization." I think that says it very nicely. They're really working pretty hard. Four isn't satisfied with just simple, seriated sentences of the cooperative three-year-old. They've got to use the modifiers. Most of them are fairly adaptable modifiers most of the time. They are very much interested in getting command of a variety of conjunctions and adverbs-- expletives of all kinds--as I say, some of them even unacceptable ones. He uses them with a lot of bravery. Things that adults sometimes tend to overlook because they're really part of our everyday lingo anyway, like "you seem," "you know what," "I guess," "may be," "not even," "enormous," "only," "suppose," or "suppose that," "still," "now see," "and everything." These are all things that are really flavorings or spicings that the four-year-old is beginning to put in in ways that are not quite parrotting. They're quite different really from just simple parrotting, and yet the meaning is not necessarily coequal, coexistent with the meaning that you and I would have for using these same kinds of spicings in our linguistic systems. Socially, there's a lot of gregariousness at this four-year-old stage.

THE FIVE-YEAR-OLD

Just a couple of words about five-year-olds. Just enough to draw a contrast, to show again that there's been a return to another stage in a kind of a cyclic shifting between lunging ahead--during the pre-school years--in an unorganized way, lunging ahead rapidly then reaching a point of consolidation, a point of wholeness. This seems to be a recurring cycle in the life of the pre-school child. At two and $2\frac{1}{2}$ he was

rushing ahead to be a three-year-old. And then there is a time of calmness, relatively, because he is now integrated; he is more resistant at three to frustration, he can tolerate more strain, he can stand more upset, and he's calm about it. Then at four he is lunging ahead again.

"The big thing about being four," Gesell says, "is needing to be five." This says it so nicely. He is rushing ahead so frantically to become a big five-year-old and many systems--physically, social, emotional and linguistic--are saying this. The four-year-old uses an awful lot of bragging , an awful lot of big, strong, tough words to try them out--to see what it's like to have this much power, this much control over the environment. And he has learned that there is such a thing as linguistic control of the environment, so he's trying to participate in it. He's using a lot of words--sometimes erroneously, sometimes in very attractive ways, sometimes not so very attractive ways, sometimes very imaginative ways--he's using them partly because of this fundamental motive to be so big, to be so controling and powerful in his environment. The five-year-old, by contrast, has sort to put himself together. Now he's sort of integrated; he's sort of all-of-a-piece. And Gesell comments on him: "As an example of this integratedness, the five-year-old knows his way around; he knows his address and doesn't get lost. In fact," Gesell goes on. "if his parents don't know where he is, they must be lost." He's okay. He knows his way around and he's pretty calm about it. Again he has returned to a level of cooperativeness somewhat reminiscent of three but at a more sophisticated level. His interaction with other children shows his ability to be one of a group and participate in permanent groups--I mean groups that have continuity day after day. Where at four it was so shifty, so transitory. Fives are really ready for kindergarten experience. Fours are ready for a different kind of experience--group experience outside the home, yes, but kindergarten has some special jobs to be done. It takes five-year-olds to be ready for that. They speak without infantile articulations--again, wide variations. But the five-year-old content of the speech system and the maturity of the intellectual system that gives the content of that speech, and it still has quite a ways to go.

THE TOTAL CHILD

Can we take a few minutes to synthesize, to sort of put together a few general points about the interaction of the linguistic system and the total personality of the child. Language behavior is a most sensitive indicator of the general psychological state of the child. Of all the things that are responsive, for instance, to social deprivation in infancy and early childhood, language is foremost. Before anything else--before the biological system suffers, before nutritional status suffers, before motor development suffers--if we are dealing with a deprived child, the language system suffers. It is a very sensitive indicator to the psychological well-being of the child. Evidence that language serves as an important mediator of the world to the child, in the child's construction of his world intellectually. And this is the way we're talking now; we don't talk about the child just learning what is there in the world, we talk about the child constructing his reality because we come to understand some of the construction processes underlying it. And in the precess of construction, the words the child has access to are sometimes the fundamental determinates of the nature of this organization--this structure that each child builds for himself, the reality of his world.

The words we provide him shape this structure in many important ways. The words we provide determine the rate, the efficiency, the quality of the learning that the child engages in. There is evidence-- particularly from some studies out of Chicago in recent years--that the language code available to the child is a most vital determinate of his mental organization. For example, the mothers who speak to their four-year-old children in what Robert Hess describes as an elaborated code system versus the mothers who speak to their pre-schoolers in a restricted code system. This is fascinating, but it isn't just a matter of the corresponding language development of the children, it's a matter of the corresponding total personality organization of the children. It seems to be contingent on the degree of elaborateness or the degree of restrictedness of the code system available to the mothers. In other words, our linguistic pattern that we set for children is not just giving them vocabulary. It's giving them person, giving them being, giving them self. And this is why I feel so strongly you can't afford to deal with the child only in terms of his articulatory mechanism. You've got to be aware that he brings that whole personality, his whole motivational system into the speech room with you. In your work with teachers, too, you've got to reinforce again and again their conviction that the speech problems of children are not something separate to be isolated just in the speech therapy room. So much of it has got to be involved in the daily cycle of activities with that child. His speech is not a separate thing apart from the rest of his personality. It is so much involved that we can separate it only at a very great risk of doing injustice to what the child is trying to accomplish with his world as he sees it.

PERSONALITY - LINGUISTIC INTERACTION

The interaction of personality and linguistic system is a fascinating area that I think you should know about--maybe some of you have investigated it. This is not an articulation problem. This is the problem of mutism in children who are quite capable of good articulation under some circumstances, under some settings, in some situations, under other circumstances, yet, are incapable of speech. I put it that way because I don't think it is getting us anywhere to say they are refusing to talk. Of course, an adult just looking at the behavior could very well classify it that way: "I know darn good and well you can talk because I've heard you. Now why don't you talk to me?" They're refusing. I would prefer to say that under some circumstances they are literally incapable to talking.

These cases of elective mutism are so fascinating to observe and to attempt to understand. They portray very nicely the powerful interweaving of personality and personal organization and the ability to be a linguistic person. Linda, one of the children in our nursery school in Ames, for two years--two full academic years--we don't have one example of her ever saying one word out loud in all the time she was there. During home visits by the teacher she talked very fluently. She talked to the nursery school teacher, but in her home setting with the mother and father right there. She talked, for whatever this may give in the way of a tip-off, in very adult, very mature form. Her articulation was quite advanced, her vocabulary was advanced; she was a bright child. We gave her a non-verbal test because very early in the game, the teachers were wondering,

"Is she really capable of talking, is she really bright enough?" As a matter of fact, all kinds of evidence accumulated in a very short period. Not only the test (she was somewhere in the 130-150 range) but the ease with which she developed a non-verbal communication system with other children and with the teachers who unwittingly fell into her little trap communicating so easily with her in non-verbal ways. They responded too quickly to the tug on the apron or to the pointing. She went on for two years and I'm afraid we reinforced her method.

We have talked to kindergarten teachers about cases of elective mutism and they have said upon being reminded, "That's interesting. Until you put it that way, I'd never stopped to think, I have so-and-so, I remember Jackie, I remember Bill--never said a word all year long."

Of course, the risk here is that we begin to label this as pathological and begin to define this child as, you know, "a little far out". We'd better get him to the speech clinician. Well, not necessarily--maybe so, some children--. But there is so much room for understanding the question, "Why?" Why does this child define under certain circumstances 'I'm a linguistic being;' under other circumstances 'I'm not a linguistic being.'"

You are working with some subtle points as you work with the speech mechanism.

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A LOOK AT LANGUAGE ARTS IN GRADES ONE, TWO, AND THREE
AND ITS RELATION TO SPEECH IMPROVEMENT

Laura Gilloley

In this article I propose to do the following: First, I shall dis-
cuss what I conceive to be a good primary language arts program as it
relates to the uniqueness of the individual child with emphasis on listen-
ing and oral language. Second, I shall focus on speech improvement as a
component of the language arts, and suggest some things a classroom
teacher can do, in cooperation with the speech clinician, to improve
speech skills of children.

I shall use the definitions of Ruth Strickland, one of the foremost
leaders in the elementary language arts area, for language and speech.
She clarifies the distinction between "language" and "speech" in this way:

> Language is a body of sounds and meanings that is held
> in common by the members of a linguistic group. It is
> a social matter which each individual must accept as he
> finds it. Language becomes fixed and is recorded in
> dictionaries and grammars. Speech, however, is each
> individual's use of language; the individual is always
> the producer of it. Speech adds new words and changes
> the meanings of old ones to serve actual life. Langu-
> age is modified very gradually as changes or additions
> in speech forms become widely accepted.

The pendulum of language arts teaching has swung a long way since I was
a child. We had these subjects listed on our report cards--Reading, Penman-
ship, Spelling and Language. They were taught in separate compartments in
the curriculum. When I was in the sixth grade, in addition to a monthly
report card, my teacher issued weekly cards in color: a white one meant
excellent performance; a blue one, good; and a yellow one, fair. Below
"fair" a student was not included in the color spectrum. He was in the
darkness of outer space. Even though this teacher was the victim of the
marking system of that school system, she stands out in my memory as the
teacher who had us dramatizing stories, and who treated us to a story hour
every Friday afternoon, as well as keeping a story book handy to read at
odd moments of the day.

The pattern of separate subjects in the language arts continued into
my teaching experience. Now, according to design at least, communication
arts and skills are coordinated in a language arts program, the components
of which are listening, speaking, reading, handwriting, written expression,
literary appreciation, and library skills. These comprise a curriculum
area, one interwoven with everything a child does during the school day.
To say that it is a highly important area is an understatement, because
the arts and skills of language arts are basic to group living which is
becoming more complicated.

Before we can formulate goals specifically related to language arts, we need to think of what it is that we as educators value in any learning situation. What are the pillars about which the learning structure stands, or should stand?

One value that seems so self-evident, yet begs for more and more recognition in our schools, is the uniqueness of the individual, his right to a self-image of personal worth, his right to be given every chance to develop his potentialities, to creative learning approaches in his intellectual, physical, moral and social growth. He should be able to say, "I am a person. I can become what my talents, initiative, and industry design for me--what my creative urges demand of me."

The right to be a "self" enjoins the responsibility of the student that he recognize these same ideals for every other human being. "Self" and "selfish" are not synonymous terms. Each child must learn he has responsibilities both to himself and to the group.

He should have the feeling in the classroom that he has the freedom to experiment, explore, create, but always within defined group limits. He should expect the teacher to offer constructive guidance, to help him steer his course, and to create a climate of intellectual zest. He should have the security of firmness on the part of his teacher. He will need to learn and exercise self-control, even when it involves performing unwanted activities at times. The child should find that his teachers welcome diversity and that they have respect for all honest effort. The child should understand that beyond the classroom resources are there to help him, such as special teachers, the library, resource visitors, and school equipment such as science equipment and audio-visual aids. At the primary level, the child should feel and respect the efforts of his teachers and others to see and build on individual uniqueness and at the same time focus on the needs of the group.

Now, let us focus on the goals of the language arts. When Confucius was asked what he would do if he had the responsibility of administering a country, his answer implied that he would focus attention on good communication. He said:

> If language is not correct, then what is said is not what is meant; if what is said is not what is meant, then what ought to be done remains undone; if this remains undone, morals and arts will deteriorate; if morals and arts deteriorate, justice will go astray; if justice goes astray, the people will stand about in helpless confusion. Hence there must be no arbitrariness in what is said. This matters above everything.

Our world makes it still more urgent to study and understand the miracle of language.

In order to teach the primary language arts effectively, we must create an atmosphere in which language can flourish, one in which the child talks easily and confidently. We attain this goal in varying degrees, depending upon our backgrounds, the will to succeed, and the help and cooperation we receive. There are some things that work against freedom of expression such as an overdose of prescribed workbooks, and the tendency to lean too heavily on guidebooks and textbooks. Because we feel a tremendous responsibility to teach children to read, we are guarded in our allotment of time to the skill of speaking. If we short-change here, we forget that listening and speaking are facets of reading. In neglecting oral expression, we weaken our reading program. The child who comes to first grade with a rich background of listening and speaking experience will have an advantage over the child who silently marks two apples among five apples that are the same in a so-called readiness workbook. If we teachers of grade one, two, and three continue a rich program of speaking and listening begun in many kindergartens, all areas of language arts will benefit, including reading.

Specifically, what are some ways a primary teacher can develop the arts of listening and speaking? First let us consider the area of listening. Following are some curriculum guideposts and suggestions for attaining them.

LISTENING

Curriculum Guideposts

I. Listening for the main thought.

II. Listening for sequence of ideas.

Suggested Activities

Summarizes in one sentence the main idea he has expressed in "Show and Tell" time. Teacher writes this on the board as a class newspaper item.

Contributes a title after listening to a story or poem.

Expresses main thought or thoughts of a film or film strip.

Draws a picture to express the thought of a story, poem, or song.

Uses Weekly Reader listening comprehension checks.

Listens to a story to recall correct sequence of events, expressing them as to what happened first, next, and last.

Listens in preparation for a dramatization or pantomime.

Listens to re-tell a selection for a group of children in his class, in another room, or for his family members.

Listens for memory training.
Play "Going to the Store." One
child is the mother and requests
the "child" to get certain items.
Child repeats in correct order,
"I'll get a loaf of bread, a
pound of coffee, and a quart of
milk." Requests can be lengthened
as listening skill increases.

Recalls sequence of steps
after a game is explained.

Recalls sequence of ideas
expressed in a film or filmstrip.

Recalls ideas expressed by a
guide on a school excursion or by
a resource visitor.

III. Listening to
follow directions.

Understands directions for
worksheet assignments are given
only once unless an unusual circum-
stance arises.

Responds to safety directions
such as fire drills, keeping to the
right in hall and stairways, and
safety on the playground.

Listens for test instructions.

Gets materials or goes on
an errand according to directions.

Follows words in finger plays
with appropriate motions.

Performs to directions such
as learning to form letters, taking
a word test, or playing a word
game.

IV. Listening for aesthetic
appreciation of stories
and poems.

Enjoys literary classics such
as Wanda Gag's "Millions of Cats."

Enjoys literature which con-
tributes to appreciation of holi-
days such as Moore's "Night Before
Christmas."

Learns to appreciate stories
and poems about children of other
countries, or sections within our
own country.

Learns to appreciate nature as in Christina Rosetti's "Boats Sail on the Rivers."

Enjoys humor and fancy as in "The Elf and the Dormouse."

Illustrates in crayon (or other art media) stories and poems he hears.

Participates in choral speaking.

Claps, walks, marches to music.

Hears bird calls and other sounds on records.

Identifies high-low, loud-soft sounds.

Analyzes his own tape recordings.

Imitates sounds.

Identifies classmates by steps or voices.

V. Listening for auditory acuity.

SPEAKING

I. Reporting accurately what is seen, heard, or felt.

In "Share and Tell" tells (for example) the name of the town he visited, and what animals he saw at the zoo there.

In making a weather report for the class newspaper, reads the thermometer, reports accurately what he has heard on radio or television, and brings newspaper clippings.

In presenting facts about a specimen he brings in, tells how he knows such a thing is true. He has perhaps looked up facts, has interviewed an authoritative person, has observed actions if an animal is the specimen.

A daily log can be composed by the class, and recorded by the teacher until such time as children can do so.

Reports on a film or film-strip.

Discusses need for accuracy in life and death matters such as a space flight.

Reports on the action that took place in his library book, and how he reacted to the book.

II. Giving simple explanations clearly.

Explains playground rules, fire drills and other orientation ideas to a new child.

Explains rules of a game.

Explains some activity clearly, such as making an airplane.

Composes explanatory captions for bulletin boards, such as:

"We go to Price School"

"It is on Campus Street"

to accompany a pupil-drawn picture of the school.

Explains to others how to get to his home from the school.

Explains how he attacked a new word. Example: 'Book' is like 'look' except for the first letter.

Composes explanations of science experiments which are written down for an experience chart.

III. Greeting people courteously, making introductions, interviewing people.

First learns to identify himself by giving name, address, birthdate, school, grade, teacher.

Learns to greet children, teacher, school helpers, visitors, and new students.

Learns how to introduce a resource visitor to the group and extend thanks for the class.

Prepares good questions in order to receive information from persons such as guides on school excursions, resource visitors, or persons interviewed.

IV. Communicating on the telephone with clearness and accuracy.

Learns to identify himself when he answers the telephone, calls the right person, or takes a message. He also learns that good manners are communicated.

Uses toy telephones for practice calls. Children can report a telephone experience they have had at home.

V. Delivering messages in which the purpose is meaningful to the child.

Knows where he is going and what he is going to say. He may need to practice saying the message.

Gives oral invitations to other classes, teachers, the principal or others to come to his class to share in an activity or program.

VI. Dramatic play, dramatization, re-telling stories, original compositions.

Plays train, store, house, school, being a doctor, nurse, and other school and community helpers.

Dramatizes stories. These can be stories that lend themselves to dramatization as in Winifred Ward's Stories to Dramatize, classics such as Little Half Chick, stories from library books, or events such as Columbus' voyage and discovery of America.

Uses stick or hand puppets for playing stories, poems, songs, including original ones.

Utilizes current happenings such as a space flight for dramatization.

Dramatizes positions of the planets in a science unit, such as the solar system.

Dramatizes imaginary trips such as visits to fairyland.

VII. Reciting poetry, including some of a child's own composition, poetry appreciation.

Read or recite poems to children. Enjoyment of poetry is learned. Use poems for many occasions--birthdays, holidays, new babies, attendance at a circus, trip to the zoo, and others. These should never be forced.

Encourage children who have poetic thoughts to get help in writing them. Spontaneity is caught this way. Lead children to see that rhyming is not necessary.

Use natural phenomena as mood-setters. Example: Clara Doty Bates' "Who Likes the Rain?"

Let children enjoy poems in their own ways. Avoid having them always relate what they see, hear, or feel. Magic spells can be lost this way.

Don't force memorization of poetry. Frequent repetition often results in memorization, but this is incidental.

Allow for frequent choice of poems by children after they become familiar with several.

Teach children that poetic thoughts may occur to them on the way home from school, when they look at the baby, during a storm, and in many different settings.

Use poems that lend themselves to dramatization, dramatic play, or pantomime. Use them often.

VIII. Story telling by the teacher.

Tell a story with sincerity. Select a story you like because you can tell it better.

Speak in the characters' words.

Don't feel you must do something with the story after the telling.

Become as absorbed in the story as the children.

IX. Story telling by the
     children.

Provide time for children to
do story telling for pure enjoyment
and as a learning aid in units of
study.

Invite local story tellers to
classrooms.

Record the children's story
telling.

My point of view in speech improvement is that the <u>goal</u> of the learner
is the most important single factor. He must see that progress is possible
and is being made. The child must see a relationship between what is being
taught and effective speaking, which is his long-range goal. Most primary
children sense that effective speaking is both personally and socially sat-
isfying. Prestige with their peers is closely related to effective speech.

The teacher's voice is a model for her students. It can be of great
value if it is calm, firm, well-modulated, clearly heard, and inflected to
convey feeling. Her speech should stimulate ideas, meanings, and actions in
others. I have observed over and over again among student teachers that
voice is a highly significant factor in their success in working with chil-
dren.

It is well for a classroom teacher to remember that primary children
<u>can</u> make speech sounds correctly unless their vocal equipment is defective.
If they do not speak correctly, it is because they haven't learned how. So
we must begin where the children are and teach them the speech sounds,
always remembering to keep the sounds within words. Because of the differ-
ences in children's backgrounds and their physical, intellectual, and
language-aptitude ability, teachers have as many different speech patterns
as there are children in the room. Home stimulation, mother-child relation-
ships, attention given the child, all vary from child to child. Girls usually
show more mature development. The socio-economic status, the child's peer
group, the philosophy of the school, community resources and institutions,
and reading materials, all have a bearing on the child's speech development.

A classroom teacher should be aware of the speech skills to observe
in pupils--namely articulation, enunciation, and pronunciation. If the
child says: "Let me <u>thee</u> (see) it"--that's an articulation problem. If
she hears "Wha cha doin?" she has spotted a child needing help in enuncia-
tion. "This is <u>jest</u> right" is a pronunciation error.

One of the problems that exists is lack of communication between speech
clinician and classroom teacher. The children leave the room, go to the
speech clinician for help, and that's as far as their particular needs are
emphasized. Unless the clinician's recommendations are carried through,
the practice the children need does not materialize.

As for my own way of working with sounds, I tie this work in with my
basal reading program and provide at least fifteen or twenty minutes each
day. I use this time to teach the sounds by means of key-word cards which
I have developed and are always within view of the children. I present

them in the order prescribed in the basal reading series. I take this time also to provide repetition of words containing sounds on which the child needs help as prescribed by the child's clinician. There are minutes here and there during the day when a teacher can use auditory perception games. I often ask the children to come to the circle as I say a word beginning like their names. Mary and Marjorie come as I say music or meadow. If a child is substituting th for s, he can make an s chart by drawing or pasting pictures beginning with s and say the words to me.

The role of the classroom teacher is two-fold. She must provide a program of listening and speaking for all children. In addition, she must be cognizant of any major speech and language deficits of individuals in her room, and work with the speech clinician in the special programs of remediation.

LANGUAGE ARTS AND SPEECH IMPROVEMENT
IN THE INTERMEDIATE GRADES

Barbara M. McIntyre

Introduction

It is not surprising to find a large number of primary children with speech that is difficult to understand. Teachers and clinicians expect many individual misarticulations at this early age. It would, however, be difficult to give a general description of the primary child who is in need of speech improvement. They can all profit from specific speech improvement activities.

The child who reaches fourth grade with impaired speech is not as difficult to describe. Although his problem may be analyzed as unique he generally has three characteristics. He feels defeated by all aspects of language. He has frequently "tuned out" teacher, parent, and clinician. He is either a "trouble maker" who demands attention or has retreated into the background. Studies have shown that motivation alone will not improve the speech of this child. It is this child who is our concern. The problem we will deal with is specific. How can the speech clinician help the teacher meet the speech improvement needs of this child within the classroom situation?

We need to understand the terms speech improvement, communication, and language arts. Speech improvement according to 1961 Monograph Supplement of the Journal of Speech and Hearing Disorders "consists of systematic instruction in the oral communication which has as its purpose the development of articulation, voice, and language abilities that enable all children to communicate their ideas effectively." Communication according to Webster's Dictionary is "the imparting or interchange of thought, opinions or information by speech, writing or signs." This definition meets our needs if we consider the word "signs" as including total physical communication. Language we will consider as communication of thoughts, feelings, moods, and ideas. Language arts are the processes by which we communicate--listening, speaking, reading, and writing.

David K. Berlo in his book The Process of Communication states: "Americans spend 70% of their active hours communicating verbally--listening, speaking, reading, and writing in that order." Listening and speaking then should also be the concern of the classroom teacher. Coordination of the teacher's and clinician's ideas to develop practical speech improvement activities should lay the basis for the child's success in adult life. The speech needs of the school child must not be considered as the sole responsibility of the speech clinician. There are not now and will not be in the forseeable future an adequate number of trained clinicians.

<u>In the intermediate grades the role of the speech clinician as a speech</u>
<u>improvement consultant is vital.</u> Through this cooperative consultation the
speech needs of both teacher and children may be met.

Classroom teachers are frequently expected to be "jacks of all trades."
They are faced daily with the problem of transmitting an ever increasing
load of factual knowledge to their young charges. At the same time they
are expected to understand the best methods on how to teach all the subjects:
arithmetic, science, language, and the arts. They are able, at times, to call
upon the services of the specialist to help solve their problems. However,
this too has its difficulties. Frequently the specialist views his subjects
as <u>the</u> all-important area and fails to see the total educational picture.
In this confusion the teacher is faced with two vital problems. One is the
need to organize meaningful activities which can arouse the interest of all
the children. The second problem is the need for assistance in correlating
these activities within the school curriculum and classroom program. In the
discovery, organization, and correlation of exciting speech activities, the
solution of these problems may be found. Here the guidance of the speech
clinician is often most effective. She may help the teacher create that
very important relaxed, happy atmosphere conducive to establishing and main-
taining good speech. Even the speech defective child who has "tuned out"
teacher and clinician and rejected every attempt at direct speech improve-
ment, may take part in and profit from interesting group speech activities.

The speech needs of children in the intermediate grades are also two-
fold. First the children need to have experiences and interests which they
want to express. Secondly they need to have the opportunity to express
them. If through the cooperative effort of teacher and clinician, the chil-
dren experience exciting activities which stimulate their desire for expres-
sion, both these needs may be met. Herein, there is a vital purpose for
improving one's speech. There is a reason for speaking and enjoyment in
being understood. I would like to relate two examples of such correlation.

A year ago one of the teachers in the University of Pittsburgh Reading
Laboratory approached me with a suggestion. "We have a large group of
apathetic non-readers coming to the laboratory this summer. Many of them
have speech problems, hate reading, and do not want to come. I would like
to provide them with an experience which might give them some interest in
reading and speaking. Do you think a creative dramatics class prior to
individual reading sessions might be possible?" Naturally, I was delighted
and organized a class which met for seventy-five minutes prior to the
children's individual reading sessions. On first meeting with the children,
I wondered if I had been wrong in thinking creative dramatics might prove
exciting. The twelve boys just sat there almost daring me to arouse their
interest. I tried unsuccessfully, I felt, to get them to use their imagina-
tions and express their ideas. Only a little half-hearted effort was forth-
coming. I expected only two or three would show up for the second session.
This, however, was not the case. The second day all twelve showed up again,
and one boy explained he thought he'd give it a second chance. Encouraged
by this reprieve, I put forth my best efforts and tried to discover where
their interests lay. It appeared baseball was a universal favorite. Before
long we were playing a game of baseball with an imaginary ball, bat, and bases.
Only half-hearted were their first efforts. The pitcher didn't really pitch
or the catcher catch. Gradually, however, the boys seemed to sense the fun

in the coordinated effort that was necessary to tell the familiar story successfully. One boy slid home and the umpire ruled that he was out. At this point the pantomimic action alone was abandoned and a verbal argument began. "Say, that was fun," said the show-off in the group. "Let's do it again," said another.

From this beginning we progressed through interest in improvisation to characterization and finally, a creative dramatization of the story of the death of Captain Cook. During the six weeks we discussed people, ideas, sports, and TV, all in preparation for the playing of stories. It was a very noisy class but very enthusiastic. The seventy-five minutes passed rapidly and the boys went to their individual reading sessions looking for ideas for the next class.

I would like to be able to tell you that the children improved their speech and reading through this program. I believe some of them did show improvement. But no specific objective measures were taken. The teacher who suggested the idea, however, did have something to report. "Without exception the reading teachers said the boys came to the sessions with enthusiasm and with an interest in reading. They were less lethargic than their companions who did not attend. One boy reported, 'I don't mind reading about people and things if you are going to use them. In dramatics we used these guys.'"

Apparently creative dramatics had given these children a reason for reading. It was less of a dull routine and more of an experience with a purpose. I do not expect every teacher you meet will want to use creative dramatics as a means of arousing interest. Encourage teachers to use the Language Art Club list (see Appendix). Surely there will be a suggestion to fit nearly every teacher as she tries to find the speech activity to meet the needs of her children.

Another project which I believe helped fulfill the needs of the children was the study concerning the effect of creative activities on the articulation skills of children with speech defects. Many of the children who had been silent began to try to express themselves. I do not want to claim that all children are helpful to better speech through such a program. I would like to say, however, that for these children at least tensions were apparently relaxed and they felt free to speak. Much research needs to be undertaken before specific claims of speech improvement benefits from such a project can be substantiated. We do have enough evidence, however, to suggest that when a teacher's interests and abilities lie in the arts, she may profitably correlate such creative activities for the speech improvement benefit of her children. If the teacher can discover the interests of her children and correlate them in a creative activity, she may be meeting the first basic need of her children--the need to discover interesting activities and experiences they wish to express.

The second need--an opportunity to express these ideas--was also provided in the above examples. Two other reports point more graphically to opportunities to express. The first example is the Irwin Study "The Effect of a Program of Creative Dramatics upon Personality as Measured by the California Test of Personality, Sociograms, Teacher Ratings, and Grades." This study investigated the effects of a program of creative dramatics as measured by the California Test of Personality. Significant changes were

noted in two aspects of personality--social adjustment and personal adjustment. Although the report did not specifically measure the speech results, the teachers' reports noted that by observing their pupils' participation in this activity they were able to better understand the children. With this understanding we could expect an improvement in the student-teacher relationship and student-to-student relationship. Such understandings may provide the stimulus to enable the speech defective child to improve his speech.

The second report I wish to draw to your attention is the Development of Communication Skills Project (DOCS Project). The project began April 28, 1965. This was an attempt to meet some of the communication needs of emotionally disturbed children. These children were not hospitalized but were attending regular classes and were reported by their teachers to be "good" children. Children like these appear continually in our public schools. They are the ones who do not seek opportunities to express themselves. They reject every attempt. Stimulated by interesting group activities as were these children, they might find that they wished to express themselves. All the children might find that there are personal benefits to being understood and given an opportunity to communicate.

Because I am primarily involved with drama, it is quite natural that most of my experiences and examples have a dramatic base. I do not expect every teacher to follow the same base. We all have some strong interests and talents. Two very helpful books which you might investigate by Professor Paul Torrance, Guiding Creative Talent and Rewarding Creative Behavior, contain a wealth of valuable material for the teacher. The studies may open doors for the teacher who is attempting to meet the speech and creative needs of her intermediate children through stimulating group activities. It may help her choose her own base from which to work.

Dramatic activities offer the child a natural form of self-expression. From the very early beginnings when as a baby he first plays "peek-a-boo" with his mother, drama is a part of his life. Watch a group of young children playing train, zoo, or school. In this way they are reliving experiences and trying on new ones. This dramatic play lays the base for the informal and formal drama as they grow up.

Everyone should be familiar with the publication by Winifred Ward, Drama with and for Children. It is the drama with children that I wish to emphasize. This informal spontaneous activity in which the child creates his own dialogue and action is quite different from the formal presentation of a play. There is no audience to inhibit the development of interesting characters. It becomes a living experience when as one child explained, "We try on other characters to see how they act and feel." Following the suggestions laid down in the suggested reading, the teacher may guide the pupils in the development of an idea, a situation, or a creative play.

The requirements for informal creative dramatics are few. All you need is a group of children, a large enough space to allow free movement, an enthusiastic and qualified leader and an idea from which to create. A suggested process to guide the leader is simple: 1. Motivate the children into a specific mood (this may be stimulated by use of music, pictures, problems, costumes). 2. Present the idea, story or situation in a clear and simple manner (this may be the telling of an open-ended story, a riddle,

a poem, or an idea). 3. Guide the children in planning the playing (the children need to be encouraged to use their own ideas and to suggest different ways of playing). 4. Guide the children in the playing (the leader must frequently enter the situation not as a teacher but as another character). 5. Guide in the evaluation of the playing (the leader needs to remember the positive evaluation first and the constructive suggestions for the future second). These are the "general specifics" to keep in mind as the teacher and the children explore an experience in informal creative dramatics.

Excellent suggestions for use of activity and mood pantomime the change-of-mood pantomime are suggested in Isabel Burger's Creative Play Acting. Ideas for movement may be found in Viola Spolin's Improvisations for the Theatre. The same text has excellent suggestions for dramatic improvisations to encourage dialogue and speech improvement. Situation dramatization is discussed in my publication, Informal Dramatics. Suggestions for the teacher, otherwise untrained in dramatics, are also dealth with. Values and specific suggestions for role-playing may be found in the pamphlet by Nichols and Williams. Some teachers and children may find the suggestions more conducive to speech improvement than activities of the freer nature.

Most intermediate children are interested in producing formal plays for an audience. I personally would discourage this type of activity for the child with a speech problem. Being forced to say lines that someone else has written is frequently much too threatening for this child. Let him use his own words. You want him to enjoy speaking. Encourage him to participate in the informal dramatization of stories as suggested in Informal Dramatics or in Winifred Ward's book.

Informal dramatics activities can be fun and a profitable experience for all children. Some teachers, however, would find it very difficult to guide the children in these informal activities. The children will gain most from the activity the teacher herself can enjoy.

Choral speaking is frequently suggested as an exciting, valuable experience for speech improvement. This is an activity which I can highly endorse but find more difficult myself. As a child I loved choral speaking and learned to appreciate many poems I otherwise would have missed. If an intermediate teacher has a flare for poetry, encourage her to try choral speaking. The article The Art of Teaching Choral Reading may be of some help.

At the intermediate level, group speech activities are usually stressed. Large classes and a heavy content curriculum make this necessary. The social benefits which may be acquired are exceedingly important. However, just as group speech therapy frequently leads an individual situation so may group speech improvement activities lead to individual work. With the aid of tape recorders, radio and TV, extemporaneous speaking may provide the necessary individual incentive.

For example, the members of a sixth grade class in a large urban area were expected to study the United Nations. They read extensively, saw films, and invited a speaker from the U.N. to talk to them. In spite of this stimulation, they were not really interested. One day a visitor suggested that the children organize a United Nations of their own. Each child chose a different country as his. Very frequently these countries

proved to be the ones from which their ancestors originally came. Each child was given a week's time to learn about his country and plan how he would introduce himself and his country at the General Assembly. This involved work in the library, reading the newspapers, talking to parents, other teachers and watching a session on TV.

The day of their first meeting children came early to set up the equipment which included a tape recorder with a microphone and a mock radio transmitter and TV camera. The teacher was delighted with their efforts and acceptance of responsibility. She aided them only when requested. The session began with the election of a president and the speeches of intoduction by the delegates. A discussion and debate on the admission of Red China to the U.N. followed the extemporaneous speeches of the delegates. Every member of the class became involved. Fortunately, the chairman was able to keep control of the debate although the group did not come to a conclusion. Even a child with impaired speech offered a suggestion. He was asked by the chairman to repeat his suggestion so that all the delegates could understand. The child did so instead of retreating as he usually did. The second time he was understood. When the teacher pointed out this fact to him in private, he smiled. This was the first time he had not rejected reference to his speech.

Frequently in the following weeks the children re-played sections of the tape. They began to discuss how their speech could be improved. This led to several very profitable sessions with the aid of the speech clinician and the tape recorder.

Individual interest in improving one's speech which grows from an exciting experience is likely to be more effective. Filled with enthusiasm and interest engendered by such an experience, the child may be willing to go back to some of the drills he formerly rejected as a bore. He now has a reason for trying and he looks for immediate rewards. If the classroom teacher seizes upon every opportunity to reward his efforts, the child with the speech deficit will be likely to succeed.

There are many ways a classroom teacher can correlate language arts, reading, and speech improvement. Many formal as well as informal activities can be stimulated by use of the tape recorder. Prepared news analysis, announcing, weather reports, and group discussion are excellent. The replay of these activities may lead even the child with reasonably good speech to improve his habits. One word of caution is, however, necessary. When speech improvement is the goal, these activities should emphasize the participation rather than the product. When such activities become performances for the parents, the speech impaired child loses. Such activities should be voluntary.

The use of formal, prepared speech material, oral interpretation, and play reading may be effective. Debate and discussion may also prove to be exciting experiences. There are many good texts on "how to do" these activities. These references can help the teacher. However, if speech improvement for the child with impaired speech is to be a goal in these formal activities, the teacher must keep an informal loose rein. Enjoyable participation is to be desired above formal perfection. Encourage the teacher to use the "how to" methods as a guide. There are right and wrong

ways to do projects and activities. The right way for the teacher of inter-
mediate children may not be the exact way of the text. The right way is more
likely to be found in the creation of a good atmosphere where speech improves
because the teacher and the children are enjoying an important adventure.

Conclusion

Language arts activities in the intermediate grades are vital. If the
teacher is able to meet the general needs of all children through classroom
activities in which each child learns that he has ideas and an opportunity
to express them, the specific individual needs of the speech and hearing
handicapped child may also be met. It is not the duty or responsibility of
the clinician to tell the teacher how to carry out these activities. Rather
it is her responsibility to be able to suggest activities, to point out the
rationale for their utilization, and to guide the search for techniques.

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THE DEVELOPMENT OF THE PEABODY LANGUAGE DEVELOPMENT KITS

James O. Smith

As a speech clinician, it was my responsibility to serve large
numbers of primary children in the public schools. Much of this
work centered on the development of phonemes and their subsequent
carry-over in the speech of young children. Several years later,
chance and further training directed that my assignment be to a
special school for orthopedically handicapped children. Here a
quite different population presented itself. Those selected for
therapy were often cerebral-palsied children. Many of these chil-
dren were evaluated on conventional individual tests of intelligence
and classified as slow-learning or educable mentally retarded. The
additional emphases on sustained vocalization, enhanced diadokokinetic
rate, better head position, coupled with articulatory work still left
much to be desired in work with this group. At this point, I began to
realize that the young cerebral-palsied child, of restricted mobility
and experiential deprivation, often has delayed language development.
These children needed to see more, hear more, associate more, talk
more, and gesture more than was possible in the half-hour sessions
called speech therapy. If bilabials could be better approximated and
more rapidly produced--to what avail if the child had few meaningful
concepts that required words necessitating bilabials? What purposes
were served in carry-over work when a child used a newly gained sound
in echoed words for which he had no meaning?

This experience and these hunches led me to a different expendi-
ture of time with the cerebral-palsied population. First was work
with groups, and consequently more time spent with the children. The
emphasis was more on communication, understanding, talking to and
with children but it still reflected emphasis upon speech sounds. This
approach was called "speech improvement" and it continued to center a
great deal of emphasis on oral speech.

Later experiences with the mentally handicapped convinced me that
my time should be spent developing language in the more general sense.
Here the earlier emphasis on speech improvement and correctness of
certain sounds seemed less important than developing better reception
(auditory and visual), associations, and expression. I found myself
trying to develop lesson plans that would stimulate a broad and gen-
eral development of language. This approach, based on past experiences,
was intuitive. There was little objective evidence that we were
successful, but the feeling was that this general approach to language
development was more productive than past efforts. For four years,
from 1956-1960, this became our approach for young mentally handicapped
children--presenting them with many more visual and auditory stimuli,
seeking to develop vocabulary, developing many more associations and
encouraging a great deal more expression with premium placed on quantity
of expression.

Beginning 1960-61, after exposure to the Illinois Test of Psycho-
linguistic Abilities (Kirk & McCarthy, 1962) and the theoretical model
of Osgood (1957 a, b), a new idea emerged for the planning of language
development lessons. The Illinois research team had derived their ideas
for a clinical model and test from Osgood's work. Such a comprehensive
theoretical model also appeared most useful for generating a wider
variety of language development lessons. Just as one could plan test
items that appeared to sample decoding, it was possible to develop many
similar lessons that required children to perform this psycholinguistic
process. Items had been constructed to measure auditory input and vocal
output, and it was possible to develop these channels of communication.
Just as tests were developed to assess automatic-sequential and repre-
sentational levels of organization, it appeared possible to develop items
that seemed to stimulate practice and participation in similar ways. The
Osgood-ITPA model at the representational level tested only auditory-vocal
association and visual motor association; while in generating language
development work, it was necessary to add auditory-motor and visual-vocal
associations. This approach to language development was used in selecting
the specific activities in thirty-three daily lessons published in the
monograph, "Effects of a Group Language Development Program upon the
Psycholinguistic Abilities of Educable Mental Retardates." These lessons
were developed as an experimental treatment for young educable mentally
handicapped children. These efforts published during 1962 (Smith, 1962 b)
represented a first approximation of what it was thought language develop-
ment work ought to be--lessons generated from a speech improvement back-
ground, guided by intuition, and influenced later by a theoretical model.
This study supported the efficacy of such a language development program.
A major problem of this research, however, rested with the lact of appro-
priate materials.

Later attention to Guilford's (1959) structure of the intellect with
its operations, products, and contents evoked renewed interest in lesson-
planning. As Guilford and his associates discovered more and more facets
of the intellect, it appeared that lessons planned from the Osgood-ITPA
base did not include activities which stimulated all of these many "kinds
of intellectual activities," did not deal with these "broad classes of
information" or pay enough attention to the "forms that information takes
in the person's processing of it" (Guilford & Hoepfner, 1963). A concrete
example here would be the development of lessons to specifically enhance
the mentally handicapped child's abilities to produce divergently. A
review of earlier language development lessons revealed few exercises that
encouraged children to generate new information from given information
where the emphasis was on variety and quantity of output. Interest on
this point led Rouse (1964) to develop an experimental program to stimulate
the divergent production of young retardates. Pre- and post-tests using
Torrance's "Minnesota Tests of Creative Thinking" indicated that it is
possible to develop specific lessons to enhance this operation of the
intellect.

Using the combined bases of the ITPA-Osgood and Guilford models, greater
numbers of language activities were developed. This work, the product of
many persons, was pulled together, and in many instances rewritten and edited
by Dr. Dunn and me (1964). About two hundred daily lessons averaging three
activities each were published as a manual for teachers to use in an experi-
mental setting. This experimental primary edition of the Peabody Language

Development Kit was tested during 1964-65 in the greater Nashville area
and the Lawrence, Kansas, public schools. The research supported the
idea of such lesson planning and development of materials. As a con-
sequence of these studies, feedback from teachers, analyses of pre-test
and post-test profiles, further changes were made in the program which
then emerged commercially during September, 1965, as Peabody Language
Development Kits, Level 1 (Dunn and Smith, 1965). Changes included
superior art work, improvement of puppets, addition of nylon color chips
that could be chained, a taped recording of stories furnishing a male
model voice, more and improved large picture cards, and portable carry-
ing case. Additional lessons have been developed as Peabody Language
Development Kits, Level 2. This experimental edition was used during
1965-66 with culturally disadvantaged second grade children. Data have
been gathered and analyzed, and the Kit has been revised. New puppets,
teletalk, new artwork and more tape recordings have been added. This Kit,
Level 2, was made commercially available during September of 1966. (Editor's
note: Kits, Level 3 and Pre-school will be available fall 1967.)

Level 3--an experimental program for continuing language develop-
ment work with culturally disadvantaged eight- to nine-year-olds is
currently being created, while at the same time a pre-school level has
been prepared for research work. Specific lessons which related various
operations to each content and product category have been written. An
example is the following one. Given divergent production, semantic
content, and system as a product, one might provide two or three letters
of the alphabet. The children are then instructed to think of words
that begin with those letters; i.e., given w_____ f_____, children
provide what for, wild fire, wet fish, we fight, etc. Guilford suggests
this item as a test of fluency.

Another example of an activity would be: given convergent production,
semantic content, and units as products, we turn to what is called Word-
Group Naming. Here groups of words are presented to the children and they
are charged to provide the class name. Sample stimuli sets are:

    Pacific, Atlantic, Arctic, Indian
    penny, dime, nickel, quarter
    snack, lunch, supper, dinner
    river, creek, ocean, lake

Reinforcement theory has also influenced this approach to language
development. The praising of correct responses, the awarding of points
for a child or team, the handing of a picture card to a child after an
appropriate response, the awarding of color chips to individuals--all are
intended to serve as stimuli to strengthen the behavior they follow.
This positive reinforcement of participation, i.e., looking, listening,
touching or supplying appropriate vocal or motor responses, is an important
factor in language development. Other aspects of reinforcement theory
have permeated this program. In the general directions of PLDK-level 1
we find these statements:

The instructor should reward the participation of
each child. Even minimal performance should be rein-
forced with liberal praise. Many times this praise
should be accompanied by handing out a color chip, sti-
mulus card, or some other concrete reward. Generally,
the instructor should ignore failure and refrain from
criticizing behavior of the children. Never scold or
complain. It is important to call attention to the
success of individuals as well as to the group as a
whole. Invidious comparisons among children's perform-
ances are to be avoided. When a child fails to live up
to an instructor's expectations, this should be viewed
as a failure on the part of the instructor for not de-
signing an activity or asking a question that is within
the child's repertoire so that he will be successful in
performing what is asked of him. (Dunn & Smith, 1965)

There are many ideas about language development lessons for young
children. Other theoretical bases will serve as well as these. With the
intense interest in pre-school intervention, and early school enrichment
for the disadvantaged, more attention needs to be turned to the generation
of such activities, lessons, programs. We are all extending emphasis on
language development. It is just as important that every effort be made
to investigate, that is, the comparative productiveness of such language
development programs.

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THE CULTURALLY DISADVANTAGED CHILD

Margaret C. Byrne

The status of the culturally disadvantaged is the result of the influence of many variables, not just the economic, the dialectal, and the social. Minority group status and size of community contribute to the problem. Attitudes of the major society influence the nature of the opportunities available to any special group. In addition the motivation and drive of the special group will partially determine to what extent the group will utilize the opportunities. Strivings and goals, available rewards, utilization of acceptable or socially rewarding procedures to attain the goals--information about all of these will help us to understand the behavior of the special group.

Since the child's environment provides reinforcement for his actions, we need to look more closely at the variables that determine his behavior. First of all, consider the parental attitudes and practices; and second, the behavior of the peer group.

The Home

Radin and Kamii in 1962 compared some young Negro and white children in order to obtain a better understanding of the problems of the Negro. The Negro children came from a nursery for disadvantaged children, and the white children from several nurseries which enrolled middle class children. The average education of the mothers was 9 years (12.7 for the middle class mothers); for the fathers, 8 years (13.8 for the middle class) - 48% of the fathers were in the home (100% of the middle group); 58% of the Negro families were on welfare (0% of the middle income). Only 24% of the Negro mothers reported that they had a dictionary in the home (90% of the middle class whites).

Attitudes were assessed through the Parental Attitude Research Instrument. All mothers (middle and low) agreed that children need discipline and firm rules, have certain rights as members of the family, and that babies are helpless and need protection. However, only the Negro mothers replied that:

1. Some children are just so bad that they must be taught to fear adults for their own good.

2. Children must not be encouraged to talk about their problems because the more they are allowed to complain, the more they will complain and pester mothers. In fact, they even "make up a lot of stories to keep you interested" but it is a mother's duty to make sure that she knows her child's innermost thoughts.

3. Children should be protected from any disappointment, difficult situations, and "life's little difficulties."

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4. Sex is an enormous problem for children, and any interest in sex, either verbal or behavioral, must be suppressed. Similarly, aggression in the form of boxing, wrestling, and hitting another child must all be suppressed.

5. It is desirable to get children out of the helpless stage of infancy as early as possible.

A second set of items provided information about the mother's feelings and consequently some information about the atmosphere in which the child was reared. The Negro mother perceived herself "as a suffering matriarch, who confines her life to her home, defies her own wisdom, feels no roots in society, and eyes the outside world with suspicion."

These attitudes toward child rearing and toward herself encourage the mother to shield her child from problems, not permit him to learn how to cope with the world. She doesn't listen to the child's problems and therefore cannot reason with him about the problems. She handles matters of sexual freedom and aggression by suppressing both. "The only way the anxious mothers know for preventing their children from becoming promiscous and aggressive adults is to squelch the internal drive before it develops."

These Negro mothers feel the excessive burden of raising the children, usually without the father's assistance. They must do it in a community which they regard as hostile. Yet they have some middle class values concerning sex, aggression, and education. They don't know how to achieve the goals of the middle class, however, and so need help.

When a family whether Negro or white is raised in an authoritarian environment, there is little incentive to develop verbal skills. There is little or no discussion of problems, of issues, little opportunity to influence behavior through the use of verbal skills. This limited development of language may account for the less acceptable reading readiness scores of these children. The child's limited ability to conceptualize may be related to the lack of early parental efforts to communicate.

Peer Group

How can we describe the children in the culturally disadvantaged community? They show a wide range of behavior. We should try not to stereotype them. Within the same block in a poor district Ellis (1951) found wide variation in the mental capabilities. He said his sample was not frustrated, and for the most part not anti-social. In the descriptive studies, however, a large number of disadvantaged Negro children have been found to be emotionally unstable, self conscious, over-active, absent from school a great deal, below the norms in both expressive and receptive language, average in motor or performance tasks, below the norms in all verbal skills. The white child tends to have more accurate language and speech both expressively and receptively.

Incidence of congenital malformation is 6% in the Negro and 2-3% in the white races. Some malformations seem to be more common, however, in one or the other group. For example, there are more cleft lips and palates among the whites; more polydactylia in the Negro. (Alemis, L. A. 1965)

Who Survives?

The bright child, with better than average linguistic skills, who is highly motivated. He has developed social interaction. He is able to bridge the gaps between the standards of his home and those of the school. Though we don't know how he has become motivated in many instances, we do know that we must encourage him to develop and use the best verbal skills.

The culturally disadvantaged child who comes to the clinic and/or school without the necessary linguistic skills must be identified, his deficits described accurately, and a program of remediation undertaken.

A competent clinician will always be aware of the special verbal needs of children regardless of background. However, the clinician may not be alerted to this group, if the teachers should decide that the child's language problems are too gross and multiple for the clinician.

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NORMAL LANGUAGE DEVELOPMENT FOR THE THREE, FOUR, AND FIVE YEAR OLD

Some degree of familiarity with the normal process of speech and language development of children is necessary in dealing with any of their speech and language activities. This knowledge of normal language development should precede efforts to help correct speech and language deficiencies. This section gives a brief description of the normal speech and language development for the three, four, and five year old.

THREE YEAR OLD

By the age of three the child has some command of the language. He is becoming fluent and beginning to speak with confidence. He talks in sentences and has a vocabulary of about 1500 words. The relation of language and activity, and of language in relation to others is moving in many directions. The three year old can control his environment with words and can be controlled with words. He also listens to the adult who is trying to reason with him. At the same time he takes an added interest in listening to adult conversation and in listening to stories. The voice of the three year old is usually of normal volume, but he speaks in a low, soft tone. Inflection begins to develop, especially to show surprise and pleasure. Mild repetition may also occur at this age. The three year old has many sound substitutions and omissions, especially in the medial and final positions in the word. By the end of the three year old period, he should have the following sounds well-developed: /p/ /b/ /m/ /w/ and /h/.

FOUR YEAR OLD

The four year old is a big talker. His conversation contains much exaggeration, boasting, and many tall tales. His vocabulary has increased, and his over-all language pattern includes many questions. His speech is also characterized by demands and commands. Some profanity, slang, and mild obscenities may show up at this age. He enjoys nonsense words, silly language, and rhyming as well as new and different words. All of the four year old's speech should be intelligible although he still may make many grammatical errors and misuse words. The voice of the four year old is more subdued than that of the three year old, but is loud when the child is excited. By the end of the four year old period, he should be routinely using additional sounds: /t/ /d/ /k/ /g/ /ng/ (as in ring) and /y/ (as in yes).

FIVE YEAR OLD

The average five year old is also a great talker and will talk to anybody who will listen. Some five year olds seem to talk "constantly." He takes an added interest in using new and large words and also in learning the meaning of words. The five year old likes to read and will seek out information. His grammar is now nearly correct and he will tend to

criticize others for wrong usage. He will have periods of normal non-fluency, but these should not be confused with stuttering. His voice is becoming well-modulated. The five year old has developed the /f/ sound.

THE CULTURALLY DISADVANTAGED CHILD

The culturally disadvantaged child needs much more help with his speech and language development than does one from an average background. This child has probably not had the experiences to develop a normal pattern of speaking and will probably lag behind the middle class child. The culturally disadvantaged child needs help in building his confidence in himself, in school experiences, and in the world around him. A warm, friendly attitude in the teacher will help him develop this confidence and so help create a desire for oral expression.

Since this child has not had many of the daily experiences common to the middle class child, any program for him should provide many varied experiences. Field trips, movies, and film strips are all good in helping fill in these gaps in experience. Field trips do not have to be complicated expeditions. For example, a trip around the block to look at trees and houses and to see people, like a woman working in her garden, are easily arranged and beneficial. During and immediately after such trips, the teacher can talk about and encourage the child to talk about what he has seen.

In the classroom such visual stimuli as pictures, objects, and film-strips can be used to expand the experiences of the culturally disadvantaged child. Children usually like to talk about animals, so this is a good topic to stimulate oral expression. Sound imitation can be a useful technique with animal pictures and stories. Repetition and dramatization may also help stimulate this child's talking.

Often the culturally disadvantaged child needs someone who can be a listener and provide a one-to-one relationship with him. Perhaps there is a warm, friendly adult in the community who can fill this need. Any person who is genuinely interested in the child, cares about him, and who will listen to what he has to say can establish such a relationship. Such a person could help provide some of the experiences the child needs in order to build vocabulary, stimulate talking, and provide social relationships.

GOALS AND ACTIVITIES
PRE-SCHOOL AND KINDERGARTEN

Purpose

Pre-school and kindergarten children need to develop and expand their ideas about their environment. They should become increasingly aware of language sounds and sound symbols, the speech patterns of others, and their ability to share experiences through speech. For children with adequate speech and language skills, the speech improvement program will be one of enrichment which could facilitate success in school. For children with below normal speech and language skills, the speech improvement program should help them progress toward a normal language development which is vital for their future work in school.

Goals

The five basic goals for this group are:

I.   To provide opportunities for informal speaking.

II. To develop a sense of pleasure, usefulness, and satisfaction in oral communication.

III. To promote ease in speaking within small groups as well as with individuals.

IV. To develop good listening and discrimination abilities.

V.   To encourage normal speech patterns.

Methods

Pre-school Level

For Goal I: To provide informal speaking situations:

A. Show and tell time.

1. About an object the child knows and likes.

2. About a special event, such as a field trip.

B. Play-acting situations.

1. Role of family members in playing house.

2. Mock telephone conversations.

        C. Answering questions.

           1. About pictures the teacher shows.

           2. About a record the teacher plays.

           3. About a story the teacher reads.

For Goal II. To develop pleasure and satisfaction in oral communication.

        A. Using movement and rhythm with speech.

           1. Clapping and skipping with songs and rhymes.

           2. Playing movement games such as being a train, an elevator, etc.

           3. Acting out an animal role.

           4. Pantomime such as combing hair, brushing teeth.

        B. Using tapes, records, and movies.

           1. To make listening fun.

           2. To stimulate narration.

For Goal III: To promote ease in speaking.

        A. Planning a field trip.

           1. Each child may express his ideas.

           2. Each child may tell what he liked after the trip.

        B. Using puppets.

           1. To practice greetings and conversation.

           2. To act out a story.

For Goal IV: To develop good listening and discrimination abilities.

        A. Three-year-old level.

           1. Listening to short stories, simple poems.

           2. Listening to animal sounds, records.

           3. Listening for voices of peers.

           4. Listening for daily sounds such as clock, horn, bell, running water, etc.

           5. Listening to and carrying out a single direction.

B. Four-year-old level.

    1. Saying words while looking at a picture dictionary.

    2. Naming objects from flash cards.

    3. Listening to a story that emphasizes a particular sound which can be talked about and imitated.

    4. Listening to and carrying out two directions in sequence.

Methods

Kindergarten Level

For Goal I: To provide informal speaking situations.

A. Sharing time.

    1. Children can tell about an experience or feeling.

    2. Listening children can relate to what is told.

B. Dramatic situations.

    1. Acting out a birthday party.

    2. Acting out a story suggested by pictures.

C. Having a display corner to stimulate talk about hobbies, collections, a small pet, etc.

D. Listening to instrumental music to stimulate talk about how it makes the child feel.

For Goal II: To develop pleasure and satisfaction in oral communication.

A. Choral or group speaking of rhymes and poems.

B. Using a tape recorder so the child can hear himself.

C. Story hour.

    1. To develop good listening behavior.

    2. To create a pleasant break in the school day.

For Goal III: To promote ease in speaking.

A. Story telling by the child.

    1. Choosing a favorite, familiar story.

    2. Keeping events in proper sequence.

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B. Creative dramatics.

 1. Acting out an imaginary situation or story.

 2. Practicing conversational situations such as welcoming friends, introductions, etc.

For Goal IV: To develop good listening and discrimination abilities.

 A. Listening to sound choices in pairs, such as "What shines in the sky at night? Tar or star?"

 B. Listening to pairs of words that do and don't rhyme, such as "Table - chair," "Cap - lap."

 C. Summarizing in a sentence or two what another child has talked about during sharing time.

 D. Listening for and carrying out three directions in sequence.

For Goal V: To encourage normal speech patterns.

 A. The filmstrip "My Talking Helpers" introduces the use of lips, tongue, teeth.

 B. Talking Time filmstrips introduce individual speech sounds.

 C. The child may be asked to correct sounds if he can say them with ease when they are called to his attention.

PRIMARY GRADES 1, 2, AND 3

Purpose

Children in the primary grades are emerging from the period of acquiring both speech sounds and language structure. These children show a wide range of development in verbal ability at this time. Therefore, the speech improvement program should be adapted to three levels: one, to encourage further growth in speech and language skills for children below average in this area; two, to give additional practice to those of average ability; and three, to enhance the skills of those gifted in verbal communication. At all three levels, the speech improvement program will encourage the ability to express thoughts verbally and to listen carefully to others.

Goals

The four basic goals for this group are:

I. To establish good voice usage by making voice patterns appropriate to the situation.

II. To develop sound discrimination in both speaking and listening.

III. To provide opportunities for and promote ease in speaking to the class as well as in small groups.

IV. To encourage increasing complexity in vocabulary, sentence structure, and organization of material.

Methods

For Goal I: To establish good voice usage.

A. Practicing both "small" and "large" voices.

1. A small, quiet voice is appropriate for talking with one person or a small group.

2. A large voice is needed when talking to the whole class.

3. The "basketball warm-up" game for "tossing" words from one child to another can show how intensity should vary with the distance desired.

B. Reading poems and singing songs to emphasize rhythm and tempo.

1. Rhythm sticks can reinforce speech rhythms.

2. Differences in tempo can be shown by contrasting the saying of "The Pledge of Allegiance" with the saying of jingles or nonsense verse.

C. Using puppets to illustrate voice suitability.

1. Possible examples are a gruff voice for papa bear, a shrill voice for a witch, a sweet one for a princess, etc.

2. Each child can play a different part, each with a different voice.

D. Tape recording childrens' voices without their knowledge so they may pick them out later.

For Goal II: To develop sound discrimination ability.

A. Talking Time filmstrips.

1. To acquaint children with speech "helpers."

2. To develop awareness of production of speech sounds.

        B. Listening to stories and poems.

           1. To identify specific sounds.

           2. To recognize rhyming words.

        C. Listening to records and tapes.

           1. Listening experience with varied voices is provided.

           2. Children may be asked to signal their recognition of particular sounds.

        D. Making a scrapbook of pictures to illustrate individual speech sounds.

For Goal III: To provide speaking opportunities.

        A. Planning of special projects to encourage discussion.

           1. Deciding on a field trip and telling about it afterwards.

           2. Arranging for a party or program for a holiday.

        B. Using dramatic situations to stimulate speech.

           1. Acting out stories or describing a character from a story.

           2. Creating original dramatic scenes.

           3. Mock broadcasting can include news, sports, and weather as well as entertainment.

        C. Organizing simple business meetings.

           1. Forming a speech club.

           2. Practicing minimum rules of order.

        D. Choral speaking for favorite poems and familiar materials.

For Goal IV: To encourage increasing complexity in verbal materials.

        A. Expanding vocabulary.

           1. Looking for key words in phrases and sentences can stimulate interest.

           2. Simple dictionary usage.

           3. Encouraging substitution of an effective word for a weak one.

        B. Using varied sentence patterns.

C. Developing concepts of accuracy, sequence, and evaluation.

    1. Reporting events from playground or home.

    2. Telling stories with emphasis in sequential order.

    3. Making a new contribution to a topic being discussed.

    4. Evaluating some of the classroom activities, such as programs and field trips.

INTERMEDIATE GRADES 4, 5, AND 6

Purpose

Children in the intermediate grades should have acquired the basic speech sounds and language structure by this age. The over-all purpose of the speech improvement program at this level is the refinement of the basic oral communication skills toward a more adult level. Such a refinement should help these children improve the precision and clarity of their speech and should help them become more careful and critical listeners. In these grades the speech improvement program will be closely correlated with language arts skills. There should be fewer speech problems at the intermediate level than are found at the lower levels; however, those problems which are present are well-established and so will likely require work with the speech clinician.

Goals

The three basic goals for this group are:

I. To stimulate verbal activities within the framework of more highly organized speaking situations.

II. To modify the basic speech skills into more adult patterns of verbal communication.

III. To encourage critical evaluation of what is heard and read.

Methods

For Goal I: To stimulate verbal activities within more highly organized speaking situations.

    A. Discussion groups (informal).

        1. Planning the organization of material.

        2. Summarizing after material is given.

B. Committee assignments.

    1. Deciding how the work will be divided.

    2. Reporting to the class on what is done.

C. Club meetings.

    1. Deciding what business to bring up.

    2. Following simple parliamentary procedure.

D. Round table and panel discussions.

    1. Learning the differences between these.

    2. Planning how to present ideas for both.

E. Class debate.

For Goal II: To modify basic speech skills toward more adult patterns of verbal communication.

A. Choral reading groups.

    1. Working on tempo, pauses, tone.

    2. Working on pitch, loudness, careful pronunciation.

B. Dramatic activities.

    1. Presenting a character from history.

    2. Portraying a well-known personage from fiction.

C. Assigned reports.

    1. Practice in outlining.

    2. Practice in working from notes.

D. Evaluation following oral presentation.

    1. Class discussion of the effects of facial expression, eye contact, hand movements, posture, etc.

    2. Class discussion of the use of expressions such as "well," "and-uh," etc.

    3. Children may be asked to comment on rate of speaking, loudness, pronunciation, etc.

For Goal III: To encourage critical evaluation of what is heard and read.

A. Class outlining of a unit of work to bring out the main ideas.

B. Summarizing material that has been presented.

C. Class discussion of "fact" and "opinion."

   1. Reports from radio and TV programs.

   2. Reports on travel and geography.

D. Studying propaganda.

   1. Looking for "hidden" meanings.

   2. Discussing "loaded" words.

EDUCABLE MENTALLY HANDICAPPED

Purpose

Educable mentally handicapped children are expected to eventually become both vocationally and socially independent members of a society which stresses effective communication skills. Since these children will be limited in reading and writing skills, they will depend on speech as their chief means of communication and learning. Just as important as their speaking is their understanding of spoken language if they are to become independent. If these children limit their oral output to single words and fragments of sentences, they may not be accepted by the verbal community; if they do not understand what is said to them, they may be unable to respond in normal situations. A speech improvement program for these children can help them progress in the language development necessary for their independence.

Goals

The four basic goals for this group are:

I. To provide a structured program of language development.

II. To develop a verbal output which approaches in quantity that of normal children.

III. To develop understandable speech by improving voice usage and articulation.

IV. To increase the ability to conceptualize.

Methods

For Goal I: To provide a program for language development.

   A. Primary level.

       1. Vocabulary building.

          a. Simple commands such as "stand up", "close the door."

          b. Simple classifications, such as for clothing items, family members, animals.

       2. Completing stories.

          a. From a series of sequential pictures.

          b. From a story begun by the teacher.

       3. Telling original stories.

    B. Intermediate level.

       1. Vocabulary building.

          a. Naming and describing things in specific categories, such as "community helpers."

          b. Sequential commands.

       2. Talking about field trips to a park, fire station, pet shop, etc.

For Goal II: To develop an increasing verbal output.

    A. Participating in meaningful conversation.

       1. Sharing personal experiences.

       2. Imitating telephone conversations.

    B. Role-playing.

       1. Acting out situations, such as safety patrol leader, air plane, pilot, etc.

       2. Using a puppet to act out a character.

    C. Describing visual stimuli, such as pictures in the room, TV shows, etc.

For Goal III: To develop understandable speech.

    A. Developing self-awareness as a speaker.

       1. Talking about speech helpers, such as lips, teeth, and tongue.

2. Observing speaking behavior with a mirror.

3. Listening to speech with a tape recorder.

B. Identifying sounds, moving from the gross to the refined.

1. Recognizing sounds, such as bells, noise makers, wood blocks.

2. Finding rhyming words in poems.

3. Identifying beginning sounds of words.

4. Discriminating between individual speech sounds.

C. Experimenting with voice and sound production.

1. Imitating animals to demonstrate loud and soft, high and low sounds.

2. Expressing different emotions, such as joy, surprise, anger.

3. Using onomatopoeia to practice individual speech sounds.

For Goal IV: To increase the ability to conceptualize.

A. Story-telling activities.

1. The teacher relates a story, then asks questions about it.

2. The teacher begins a story, then asks the children to complete it.

3. The teacher asks the children to fill in missing words in well-known material such as nursery rhymes.

B. Oral direction activities, such as "pick up the pencil," and "bring me the book."

IN-SERVICE TRAINING IN SPEECH IMPROVEMENT

The speech clinician who decides that classroom teachers can modify
the speech and language behavior of large numbers of children within the
classroom must be able to provide an In-Service Training program in speech
improvement. There are several general principles that the clinician must
keep in mind. First of all, a program of training must be planned very
carefully. Administrators such as the Superintendent and his curriculum
advisors, as well as the principals in the elementary schools must under-
stand the nature of speech improvement work. They must be willing to
accept the philosophy of utilization of the classroom teacher for this
aspect of the program. All of them should be enthusiastic about such a
venture. If they indicate enthusiasm and support, then the teachers will
volunteer to enroll in In-Service Training. The clinician, however,
should not encourage the principals to force teachers who are not inter-
ested to enroll. A few enthusiastic volunteers can change the negative
or neutral attitude toward speech improvement to a positive and highly
desirable one.

Wherever possible the In-Service Training should begin with kinder-
garten and first grade teachers. Children's behavior can be modified at
an earlier age more readily than at a later age. Therefore, their teachers
should begin the speech and language programming as early as possible. In
addition it seems easier to modify the curriculum at the primary level than
it is later on. Also, there is some evidence that some aspects of reading
skills are improved as a result of a speech improvement program. We also
recognize that the children who learn to listen and develop discrimination
patterns have tools which are essential for later learning.

The speech clinician must decide what is to be gained by the speech
improvement program. He must then interpret these purposes and goals to
the teachers. He must select concrete materials to be demonstrated to the
teachers for whatever maturational group the program is geared. Most
teachers feel that they understand the principles of such programs if the
principles are not only discussed but also demonstrated with a small group
of children.

An In-Service Training program is not a "one shot affair." It must
be continued for many years until the philosophy has been well developed
within a school system. In addition, teachers at different grade levels
will experience different kinds of problems. They must have an opportunity
to discuss their special problems with the speech clinician who is the
consultant. The clever clinician can suggest many ways in which the
teacher can be freed for 20-30 minutes once a month during the regular
school day. For instance, the PTA can arrange to supervise the children
on the playground so that the teachers can meet to discuss aspects of the
program. Some mothers can be invited to supervise the children in a
movie scheduled so that the teachers can be freed from the classroom
responsibilities.

Enterprising clinicians can encourage teachers to take courses in speech improvement. They can also encourage the local colleges and universities to teach the courses both in the summer time and in after-school hours for credit for classroom teachers. The clinicians can offer their services to college and university directors where it seems appropriate, to help in the recruiting of teachers for classes in speech improvement and/or in demonstrating principles of speech improvement to those teachers. Clinicians can also encourage their superintendents to obtain Title I funds for consultants to help them, and can encourage state departments to arrange for additional workshops. The clinician can work with the local college or university in obtaining reprints of articles dealing with this topic, and have them available for their administrators and teachers. The clinician can disseminate information at many levels -- to the Superintendent, principals, teachers, PTA groups, Board of Education members.

A well organized speech improvement program within a community can be an asset to the language arts program. The speech clinician who is the consultant to such a program will require counseling and help from many specialists in the school system. The program must be coordinated with the rest of the curriculum so that the children are exposed to a well integrated scholastic program and not a fragmented one.

APPENDICES
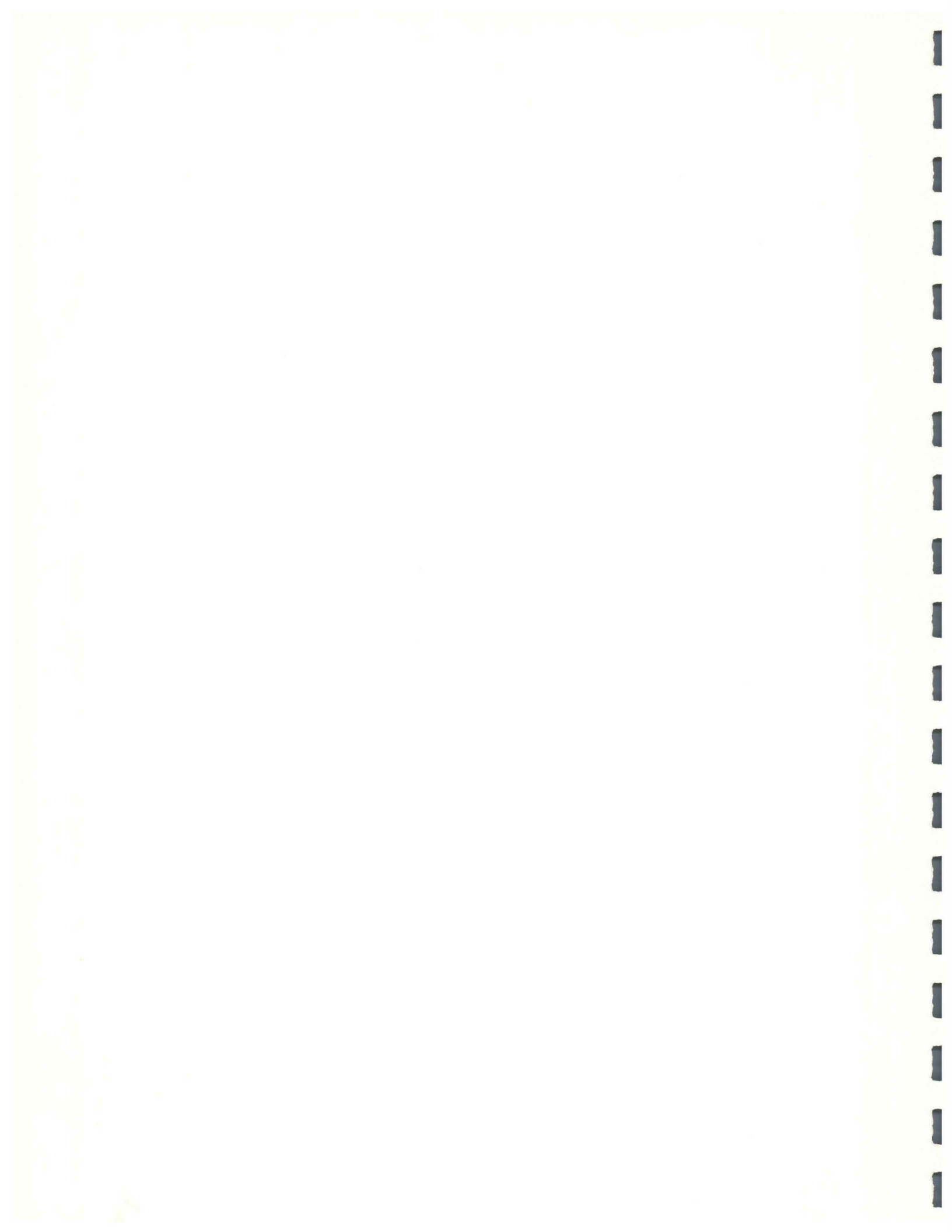
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          This pamphlet is especially helpful for the teacher with little
     or no training in dramatic work with children.

Intermediate Grades 4, 5, and 6

Among sources of speech improvement materials, there is much over-
lapping for the primary and intermediate grade levels. Items listed
in the primary section of the bibliography which also include material
suitable for speech improvement activities at the intermediate level
include sources 3, 4, 6, 7, 8, 12, 14, 16, 17, and 18. Other sources
follow:

1. Fairbanks, Grant, Voice and Articulation. New York: Harper (1960).
   This drill book has sections on all areas of speech improvement. It is helpful in getting children to experiment with pitch, volume, inflection, and rate.

2. Lease, Ruth and Siks, Geraldine, Creative Dramatics in the Home, School, and Community. New York: Harper (1952).
   Chapter III is especially helpful in showing the teacher how to introduce creative dramatics in the intermediate grades.

3. Santiago, Florence M., Inexpensive or Free Materials Useful for Teaching Speech. Ann Arbor, Mich.: Braun-Brumfield (1959).
   This is an extensive listing of available materials organized into ten sections based on various classroom activities. Sections I, II, and IV are especially helpful for the speech improvement program.

4. Shane, Harold G. et al., Improving Language Arts Instruction in the Elementary School. Columbus Ohio: Merrill Books (1962).
   This book explains what can be expected in verbal behavior at the different age and grade levels. Chapter 3 is helpful in the over-all planning of a speech improvement program.

5. Siks, Geraldine B., Creative Dramatics. New York: Harper and Row (1958).
   This book is helpful in explaining how creative drama can develop a child's speech. Chapter 9 is devoted to the intermediate grades.

6. Strickland, Ruth G., The Language Arts in the Elementary School. Boston: Heath (1957).
   This book shows the teacher how all subject areas can be worked into the speech improvement program. Chapters 6, 8, 9, and 10 are especially helpful.

7. Ward, Winifred, Playmaking with Children. New York: Appleton-Century-Crofts (1958).
   The preface and Chapter 1 give helpful background for creative dramatics. Chapter 3 is especially valuable for the intermediate grades.

Educable Mentally Retarded

1. Bryngelson, Bryng and Mikalson, Elaine, Speech Correction through Listening. Chicago: Scott-Foresman (1959).
   This book sets the stage for speech activities with a program of stories and games that help the child listen for and produce sounds.

2. Dunn, Lloyd M. and Smith, James O., Peabody Language Development Kits. American Guidance Service, 720 Washington Avenue SE, Minneapolis, Minnesota, 55414.
   This kit (Level 1) contains 180 lessons in language development written specifically for the educable mentally retarded. The teacher needs no special training to use these materials. Materials used include stimulus cards, tape recorder, puppets, and others. (Other levels are available.)

3. Kirk, Sam, Educating Exceptional Children. Boston: Houghton-Mifflin (1959).
   Chapter 12 is particularly helpful.

4. Marguardt, Erleen, Talking Magic. Danville, Ill.: Interstate Printers (1965).
   This presents twenty-five consonant sounds individually in story fashion with supplemental material for practice.

5. McIntyre, Barbara, Informal Dramatics. Pittsburg, Pa.: Stanwix House (1963).
   This book provides a background in informal drama for the teacher untrained in this area. There are many suggestions for guiding dramatic play.

6. Perritt, Margaret F., Hear, See and Tell. Northport, Ala.: Colonial Press (1965).
   This series of stories is written and illustrated in child-like, imaginative style. There is a story for the majority of speech sounds as well as stress on visual and kinesthetic training.

7. Scott, Louise and Thompson, J. J., Talking Time. St. Louis, Mo.: Webster Publishing Co. (1966).
   The games, exercises, poems, and stories in this book are suitable for encouraging the educable mentally retarded child to talk.

8. Smith, James O., Effects of a group language development program upon the psycholinguistic abilities of educable mental retardates. (Peabody College Special Education Research Monograph Series) Nashville, Tenn.: George Peabody College for Teachers (1962).

SELECTED ADDITIONAL READINGS

1. Beasley, Jane, Slow to Talk. New York: Columbia University Bureau of Publications (1956).

2. Church, Joseph, Language and the Discovery of Reality. New York: Random House (1961).

3. Cypreansan, Lucile et al., Speech Development, Improvement and Correction. New York: Ronald Press (1959).

4. Dennis, Wayne, ed., Readings in Child Psychology (2nd ed.). Englewood Cliffs, N. J.: Prentice-Hall (1963).

5. Fitzgerald, B., World Tales for Creative Dramatics. Englewood Cliffs, N. J.: Prentice-Hall (1962).

6. Lewis, M. M., How Children Learn to Speak. New York: Basic Books (1959).

7. McCarthy, Dorothea, Language development in children. In L. Carmichael (ed.) Manual of Child Psychology (2nd ed.), New York: Wiley (1954).

8. McCausland, M. et al., _Speech through Pictures_. Magnolia, Mass.: Expression Co. (1957).

9. Nemoy, Elizabeth, _Speech Correction through Story-Telling Units_. Magnolia, Mass.: Expression Co. (1954).

10. Nichols, R. and Stevens, L. A., _Are You Listening_. New York: McGraw-Hill (1957).

11. Platt, Mary and Shumaker, Esther, _Spice: Suggested Activities to Motivate Teaching of Language Arts in the Elementary School_. Washington, D. C.: Educational Service, Inc. (1960).

12. Robinson, K. and Kerikas, E. J., _Teaching Speech: Methods and Materials_. New York: David McKay (1963).

13. Russell, D., _Listening Aids through the Grades_. New York: Columbia University Press (1959).

14. Siks, Geraldine B., _Children's Literature for Dramatization_. New York: Harper and Row (1964).

15. Thompson, Lola M., _Happy Times with Sounds_. New York: Allyn and Bacon (1954).

16. Ward, Winifred, _Drama with and for Children_. United States Department of Health, Education, and Welfare, OE-33007, Washington, D.C. (1960).

17. Ward, Winifred, _Stories to Dramatize_. Anchorage, Kentucky: Children's Theatre Press (1952).

18. Watson, Robert I., _Psychology of the Child_ (2nd ed.). New York: Wiley (1965).

19. Zedler, Empress, _Listening for Speech Sounds_. New York: Harper and Row (1955).

APPENDIX B

SELECTED LIST OF MATERIALS

Materials of many kinds for the speech improvement program are found in many of the bibliographical items. These abound with games, puzzles, stories, word lists, rhythms, poems, and songs which may be used in working out speech improvement activities. The following list suggests some of the materials in non-book form, such as records, cards, filmstrips, etc., which are valuable for a speech improvement program.

1. Bryngelson, Bryng, Speech Improvement Cards. Scott-Foresman, 433 E. Erie St., Chicago, Illinois.

2. Building Pre-Reading Skills (Kits A and B). New York: Ginn and Co. (1965).

3. Dolch, E. W., Basic Sight Vocabulary Cards. Champaign, Ill.: Garrard (1949).

4. Dolch, E. W., Picture Word Cards. Champaign, Ill.: Garrard.

5. Flash Cards. Racine, Wis.: Whitman Co.

6. Listening Time Records (Albums I, II, III). St. Louis, Mo.: Webster Division, McGraw-Hill.

7. Lutha, Frank, All Nursery Rhymes. Decca Records, 445 Park Ave., New York, New York, 10022.

8. Muffin Records. Children's Music Center, 5373 W. Pico Blvd., Los Angeles, California.

9. Peabody Language Development Kits. American Guidance Service, 720 Washington Ave., SE, Minneapolis, Minnesota, 55414.

10. Talking Time Filmstrips. Webster Publishing Co., 1154 Rico Ave., St. Louis, Missouri.

11. Telling Stories See-Quees. Minneapolis, Minn.: Judy Co.

APPENDIX C

SELECTED RESOURCE FACILITIES

There are a number of resources in Iowa that classroom teachers may turn to for assistance in carrying out speech improvement programs or for speakers to address PTA groups or teacher's groups about speech and hearing problems. Foremost as resource persons are the speech clinicians and hearing clinicians working in public schools throughout the state. Teachers in those communities which have no speech or hearing personnel may obtain help from the following:

1. Consultant, Clinical Speech Services, Division of Special Education, State Department of Public Instruction, Des Moines, Iowa.

2. Iowa Speech and Hearing Association, Mrs. Myra D. Boots, Executive Secretary, University of Northern Iowa, Cedar Falls, Iowa.

3. State Services for Crippled Children, Speech Consultant, Hospital School for Severely Handicapped Children, Iowa City, Iowa.

4. University of Iowa, Head, Department of Speech Pathology and Audiology, Iowa City, Iowa

5. University of Northern Iowa, Director, Speech and Hearing Clinic, Cedar Falls, Iowa.
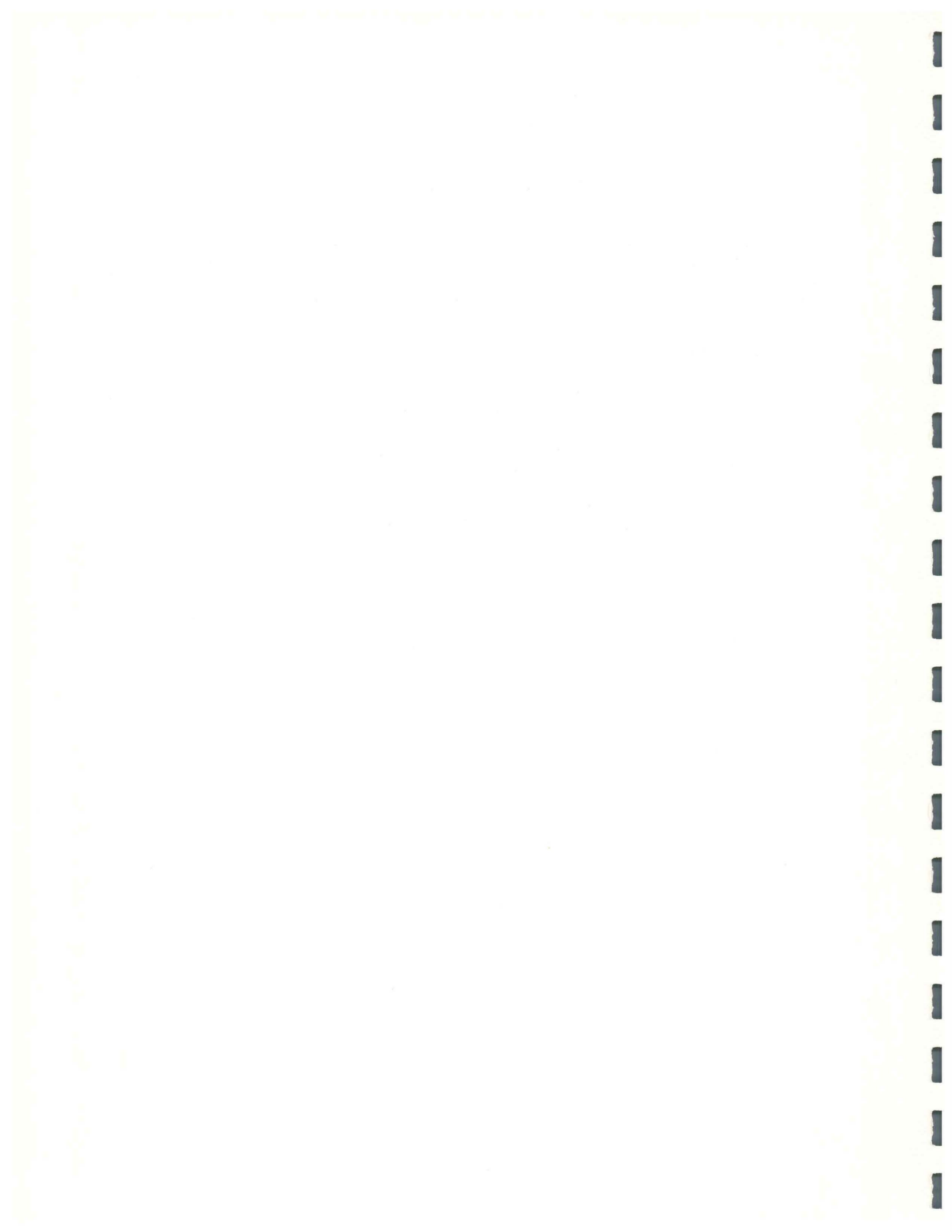
APPENDIX D

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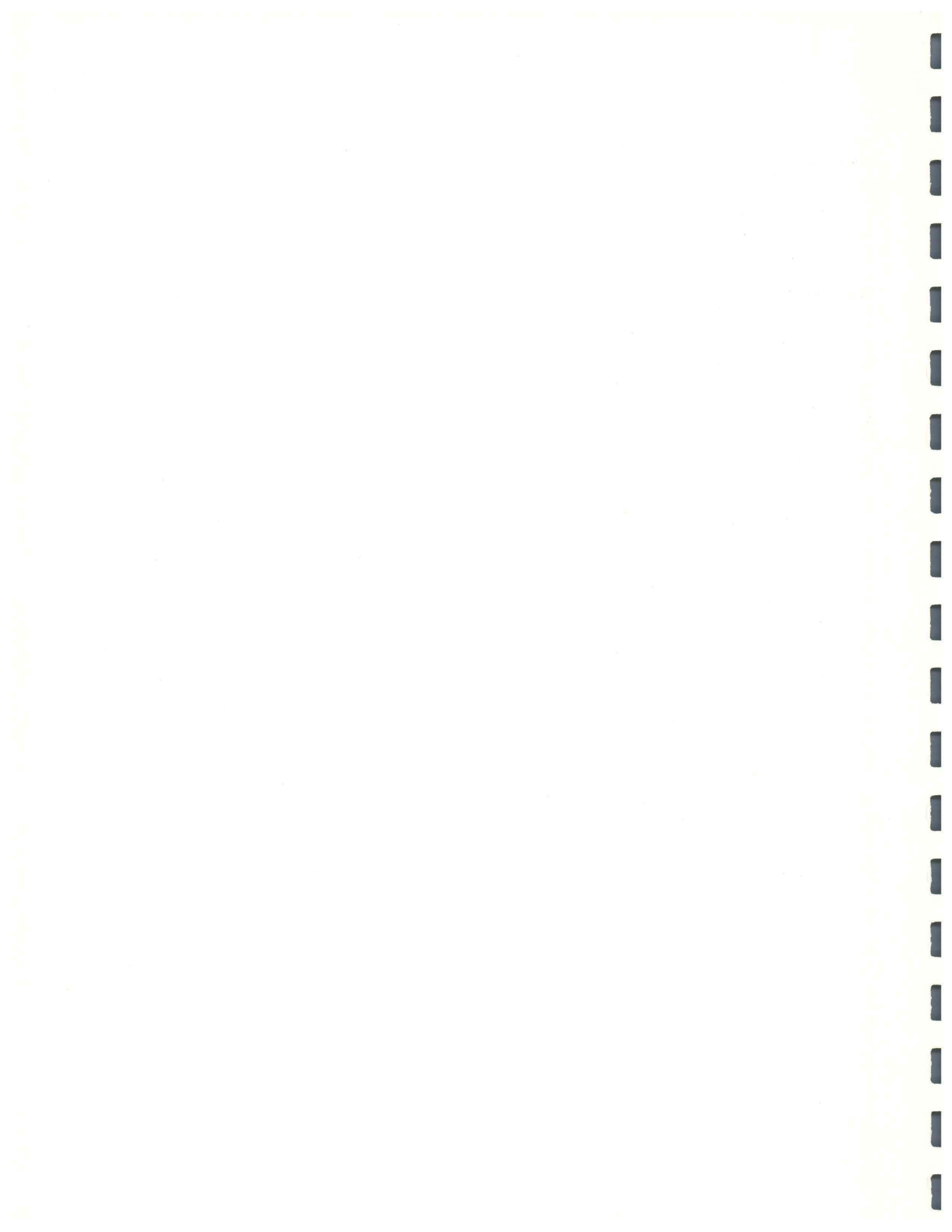B. A., State College of Iowa

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