



Interactive Language Program

User's Guide

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INTERACTIVE LANGUAGE PROGRAM

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Interactive Language Program User's Guide

INTRODUCTION

The Interactive Language Program (ILP) builds on the gains of improved listening and processing of spoken language from the Receptive Auditory Program (RAP) to develop clear speech and language skills for optimal communication.

The Interactive Language Program (ILP) focuses on language exercises designed to help children and adults with various auditory processing and Interactive language skills. We are integrating and strengthening extensive neural pathways we have been working on during the ILP Receptive Auditory Program.

The ILP begins with repeating into a microphone simple sounds, words, and phrases (sometimes filtered, sometimes not) heard through headphones. The ILP ends with reading aloud—one of the most complex neurological tasks the brain undertakes (reading aloud requires the coordination of vestibular, auditory, and visual senses with motor and sensory systems).



The full expression of voice is representative of one's ability to take their place in the world. Our purpose in this program is to improve the skills that support that expression.

PROGRAM OVERVIEW

Number of Sessions

A full ILP can consist of as few as eight to as many as twenty sessions. The sessions are divided into four phases that follow a basic developmental sequence:

Screening – Sample ILP exercises to determine competence levels of skills.

Preparing – Introduce the person to vocal production.

Memory, Articulation, Discrimination - Develop word skills.

Combining – Coordinate skills for self-expression through reading.

Frequency of Sessions

ILP sessions can be introduced anytime during the RAP or after its completion. Session frequency can range from one to five times a week, depending on client needs.

Length of Sessions

A complete ILP session consists of one-to-two ILP exercises, and each exercise can range from 5 to 20 minutes, depending on clients' needs and abilities. Therefore, a complete ILP session can last anywhere from 5 to 40 minutes.

DESIGNING A SESSION

SESSION PURPOSE

The purpose of an ILP session is to support and develop good listening skills as well as the ability to use the voice for communication and expression. iLs has created a series of progressive exercises to develop functional listening skills as well as good posture (for core strength and good quality of sound), intonation, fluidity of speech, enunciation, and articulation. These exercises allow clients to become confident, clear, and effective communicators/speakers.

SESSION PROTOCOL

Description

A typical ILP "protocol" consists of one or two ILP exercises combined with one-to-three RAP segments (movement activities used during the Receptive Auditory Program are generally not part of the ILP). The combination of RAP and ILP exercises can vary across sessions and are selected to maximize the clients' ability to focus on and practice skills for any given day. The length of each exercise will vary depending on the needs of individual clients and the professional's ability to work ILP exercises into sessions.

The following examples are typical ILP protocols containing alternating receptive and Interactive exercises. *NOTE: While it is possible to use the ILP without any RAP exercises, this is not generally recommended.*

Protocol Example 1:

Receptive Auditory Program Exercise (R) _____ 45 to 50 minutes

Interactive Language Program Exercise (E) _____ 5 to 10 minutes

Protocol Example 2:

Receptive Auditory Program Exercise (R) _____ 15 to 20 minutes

Interactive Language Program Exercise (E) _____ 15 to 20 minutes

Receptive Auditory Program Exercise (R) _____ 15 to 20 minutes

Interactive Language Program Exercise (E) _____ 15 to 20 minutes

Receptive Exercises

For the iLs Pro client:

RAP segments can be any of the mixes used during the Receptive Auditory Program. The mixes used for the RAP segments can be calming, stimulating, etc., and are selected by the professional based on the clients' needs. The intent is to use music mixes that will support the client's overall auditory process and focus (e.g., Full Spectrum pieces, Filtered Music, EHS or SpL Bandwidth).

For the iLs Focus client:

RAP segments are drawn from the day's scheduled listening session. You may stop the listening at any time to do the ILP exercises. After completing the exercise, simply skip the next scheduled RAP track and continue with the day's session.

Interactive Exercises

Interactive language exercises are selected based on the client's performance on auditory screenings (e.g., the ILP Screening Worksheets or non-iLs instruments such as Scan 3, TAPS, etc.). The overall Interactive Language Program begins with easy exercises to gain confidence in hearing one's own voice. Skills are then grouped into categories: repeating words and phrases, filtered words, word memory, dichotic listening, sibilants and, ultimately, reading aloud. Each category of skills contains exercises that are organized from easy to difficult. Read the section on Interactive Exercises for more information on making exercise selections.

ILP AMPLIFIER SETTINGS

See the ILP Technical Guide for more technical information.

iLs Focus System

When a client has been using the iLs Focus System for the RAP, use the following settings for their ILP sessions:

| | <u>Right Ear Balance (R)</u> | <u>Bone Conduction (BC)</u> |
|--------------------|------------------------------|-----------------------------|
| Sessions 1-3 | .5 R | * 1.0 + |
| Sessions 5-8 | 1.0 R | * 1.0 + |
| Remaining Sessions | 1.5 R | * 1.0 + |

* Increase BC only slightly with a person who is extremely soft-spoken or has a high voice (e.g., small child).

iLs Pro System

When a client has been using the iLs Pro System for the RAP, follow the guidelines in the Advanced Training Protocol Manual.

STARTING & STOPPING EXERCISES

Starting

You can start a session in a couple of ways. One way is to focus on areas of strength as a warm up, and then gradually move to areas of more difficulty. Alternatively, if a client wants to work on one specific area, design the session's exercises to focus on the problem area.

Stopping

Stop an exercise if the client is not having fun.

The most important instruction we can give you is to make certain that both you and your client are having fun at all times. If a client feels rushed, pushed, or pressured into any exercise, then they are not ready for the exercise.

Use your professional training and creativity to find a way to make the activities fun, while at the same time bringing your client to the edge of learning. We encourage you to use songs and activities of your own choosing that motivate your client's self-expression. These include "sing-alongs" for both children and adults, any music your client brings in from home with lyrics they particularly enjoy, and any auditory exercise activities that support training for rhythm, sequencing, memory, intonation, diction and articulation.

ALWAYS stop when the voice is fatigued.

When working with clients keep in mind that five high-quality minutes of using the voice properly is far better than ten minutes of reading while fatigued and slumping in the chair. A client is likely to be able to increase the length of time with succeeding sessions.

SELECTING EXERCISES

SCREENING

Some folks (especially kids!) just can't wait to talk into the microphone! Unless you have conflicting objectives, such as teaching a child restraint, patience, boundaries, etc., there's no harm in giving a person the microphone for a few minutes prior to starting the program and letting them ham around a little.

With most people, however, you can start right in with sampling a few minutes of each the 10 categories to determine where strengths and weaknesses lie. Use the ILP Worksheets (included at the back of this document) for assessing and tracking session progress.

For each skill area, exercises are listed in order of difficulty (from easy to difficult). This structure allows you to identify and select exercises based on your client's specific needs and focus on aspects of auditory processing that have been identified as weak.

Determining Competence Levels

NOTE: See the section "Using ILP Worksheets" for more explanation of screening procedures.

Mastery – A person has "mastered" a level of an exercise when the client achieves 90+ percent accuracy with the exercise AND demonstrates good posture as well as appropriate prosody (that is, appropriate intonation, inflection, fluidity of speech, enunciation, and articulation).

Competent – A person is "competent" at a difficulty level when the client achieves 80 – 90 percent accuracy. At this point, you may decide to either repeat the exercise, go on to the next level of difficulty, or go to a different exercise.

Challenged – A person is "challenged" at a difficulty level when the client achieves less than 80 percent accuracy. If a person is challenged by an exercise, it is best to repeat exercises at the same difficulty level.

PREPARING

Sound Check & Voice Familiarity

We suggest you do at least a short exercise (e.g., testing 1-2-3-A-B-C, unstructured dialogue, etc.) to make sure that volumes are set at comfortable levels and your client is introduced to hearing his or her own voice.

Posture

When the client is comfortable hearing his or her own voice, help the client achieve good sound production by using good posture, maximum vocal vibration, and clear enunciation.

NOTE: Use of the microphone with children is far more casual than adults. For instance, singing songs and repeating words can be done while sitting on the floor or on beanbags, with the coach holding the microphone. Some practitioners have placed the microphone where the sounds can be picked up while a child is on sensory equipment, such as a swing. So feel free to adapt the following techniques to your client.

1. Have the client sit in a firm chair with feet flat on the floor. The head should be fully supported by the spine (not the back of the chair). Note: if the child is young, ILP activities can be done on the floor, while sitting on bean bag chairs, or wherever comfortable.
2. Have the client's mouth be 2 to 4 inches away from the head of the microphone. The microphone stand may need to be elevated (e.g., on top of telephone books) to achieve the correct position. (Note: an optional floor stand for the microphone can be used.)
3. Have the client tilt his/her chin *slightly* downward so the back of the neck is slightly straightened. This helps vibrations from the vocal chords produce more bone conduction.
4. Have the client practice relaxed and deep breathing, allowing air to fill the stomach and lungs (inhale), and release air through the vocal cords (exhale).
5. Have the client find the best position by saying a long vowel sound and then making physical adjustments as needed to create a resonant sound.

Producing Sounds

Once good posture is achieved, begin with non-language sounds to practice controlling breath, loudness, tone, and vocal quality. This can be done with funny mouth sounds, humming, toning, or singing. These are tools to strengthen our voices and energize our bodies. And they are free! Encourage your clients to use them on a regular basis to keep the ear "open" and the mind energized. And on those mornings where you wake up and feel groggy, we invite you to hum or tone for a few minutes while getting ready in the morning. Within two or three minutes, if done properly, you will feel results!

Mouth Sounds - Some clients (e.g., children) may feel more comfortable being guided to practice with mouth sounds exercises listed on the iPod.

Humming - In adults, we typically begin with humming. Many clients (especially children) love to hum. They will easily hum a song they know, or mimic what they hear. We have

provided recordings where the listener mimics the example. Once there is some proficiency with pitch, you can move the client toward toning.

Toning - Toning is producing a sustained, elongated vowel sound. We present these sounds in a sequence for repeating. While we offer examples, encourage your client to continue practicing at home, in the car, etc. This not only hILPs with pitch and melody, but the vibration of the sound is energizing.

Location: Playlist > Interactive Language > Vocal Production

Humming 1
Humming 2
Toning w/vowel sounds
Intervals 1 (2, 3 pitches)
Intervals 2 (2, 3 pitches)

Singing - Singing is an exercise that can be done with whatever songs the client likes. Basic children's songs are included in the Interactive Language Program software. Some people may be more comfortable singing if they have a copy of the lyrics to follow. Song lyrics can be downloaded from any of numerous internet sources.

Location: Playlist > Interactive Language > Children's Songs

ABCs
Row, Row Row Your Boat
Twinkle, Twinkle
This Old Man
Ants Go Marching
I Like to Eat
This Land is Your Land
Ants, Pants & Specs
Take me outBallgame

Clients can also bring music from home. A client's personal iPod can be inserted into the Docking Station cradle. A CD player can be attached to the amplifier by unplugging the iPod cable from the jack on the back of the amplifier labeled 3.5mm INPUT, and plugging the CD cable into the jack instead.

MEMORY & ARTICULATION

Exercises will often include the words "Carrier Phrase" in the title. A carrier phrase is the exercise instruction given before a word is stated. Younger clients may benefit from hearing the Carrier Phrase with each exercise. However, most people will not need the carrier phrase after the first instruction.

Repeating Single Words

This is the easiest of all the exercises. At first glance, single word repeating may seem too easy for most adults and many children. What makes this simple exercise more challenging is to bring together the elements of speaking slowly, clearly and distinctly. This is a good time to emphasize posture and distance from the microphone with your beginner clients.

Over the years we have found different ways to encourage speaking clearly and with expression, such as:

- exaggerating the beginning of a word;
- exaggerating the ending of a word;
- speaking as if talking to a young child;
- reciting words as if performing on stage.

You will develop your unique ways of drawing out the client. We have included names of animals and body parts, both with one, two and three syllables. These are relatively easy and fun. We have also included some dinosaur names for those who want a bit more challenge!

[Location: Playlist > Interactive Language > Repeating Words](#)

w/ carrier phrase
single words, track 1
single words, track 2
w/o carrier phrase
single words, track 1
single words, track 2
Animals
1 - 2 syllable
3 - 4 syllable
Body parts
1-syllable
2-syllable
3-syllable
Dinosaur names

Repeating Single Word Sibilants

Sibilants are words with high frequency sounds such as 's' and 'z'. It is common to have trouble differentiating similar sounds with high frequencies, like "th" and "sh". We have created a number of tracks that people with auditory processing problems frequently have trouble hearing.

The exercises involve repeating a simple word. Filtration has been applied to some tracks (e.g., F@500 Hz), meaning that low frequencies have been removed, leaving the high frequency sounds of the sibilant. Better listening skills are needed to understand and repeat more highly filtered words.

[Location: Playlist > Interactive Language > Sibilants](#)

j/ch 1 syllable
j/ch 2 syllable
j/ch 3 syllable
j/ch 3 syllable
"soft c/s", "z" 1 syllable
"soft c/s", "z" 2 syllable
"soft c/s", "z" 2 - 3 syllable
"soft c/s", "z" 4 syllable
d/t/m/n/ng
j/ch 2 syllable Filtered Level 1
j/ch 3 syllables Filtered Level 2
j/ch 3 syllables Filtered Level 3
d/t/m/n/ng Filtered Level 4
s/z 2 syllables Filtered Level 5
s/z 2 syllables Filtered Level 6
s/z 2 syllables Filtered Level 7

Repeating Phrases

Exercises involving repeating phrases require auditory memory to hold the different words in memory before repeating them back aloud. They also require attentive self listening in order to repeat the words aloud with clear enunciation.

Some clients will find this exercise fatiguing. People who do not have the core strength to maintain good posture will start rounding over or leaning into the microphone. With repeated reminders they will develop more muscle strength and be able to sustain sitting straight. Some people are only able to do five minutes of this activity before getting tired. If this happens, you might try shorter sessions or intersperse a longer session with mini breaks.

[Location: Playlist > Interactive Language > Repeating Phrases](#)

Mouth Noises + Poems
Mouth Noises
The Lost Cat
Examination
Cinderella
Friendship
If I Had a Penny
Fanciest Dive
Jam Jar Juggler

Tongue Twisters

Tongue Twisters are a special kind of playful phrase that focuses on memory and enunciation, but adds a fun and challenging twist!

[Location: Playlist > Interactive Language > Tongue Twisters](#)

12 tracks of tongue twisters

Auditory Memory

These 2, 3, 4 and 5-word list exercises are more difficult than phrases because the words are unrelated.

[Location: Playlist > Interactive Language > Auditory Memory](#)

2-word list

3-word list 1

3-word list 2

4-word list 1

4-word list 2

4-word list 3

5-word list

DISCRIMINATION

Filtered Words

In these exercises, a low-pass filter is used to remove varying levels of higher frequencies. The words become more difficult to understand as increasing levels of higher frequencies are removed (i.e., the recorded voice gradually sounds lower and muddier). These exercises help to improve listening when the sound source is not clear, such as when the teacher is talking while writing on the white board with her back to the class. This really engages attentive listening – one must listen more closely to be certain of the word.

[Location: Playlist > Interactive Language > Filtered Words](#)

Filtered Words Level 1 w/carrier phrase

Filtered Words Level 1 w/o carrier phrase

Filtered Words Level 2 w/carrier phrase

Filtered Words Level 2 w/o carrier phrase

Filtered Words Level 3 w/o carrier phrase

Filtered Words Level 4 w/o carrier phrase

Filtered Words Level 5 w/o carrier phrase

Filtered Words Level 6 w/o carrier phrase

Filtered Words Level 7 w/o carrier phrase
Filtered Words Level 8 w/o carrier phrase

Auditory Figure Ground (AFG)

In these exercises, words/phrases are stated with competing background noise. AFG words mimic real-life situations where there is background noise in a restaurant, school playground/cafeteria, or other noisy environments where the listener must pay attention to a conversation. We have created a series of tracks where the background sounds become increasingly intrusive, but the foreground word can still be heard and is to be repeated. This is excellent training for those who have difficulty in environments with competing background noise such as in restaurants or classrooms.

Location: Playlist > Interactive Language > Auditory Figure Ground (AFG)

AFG Level 1
AFG Level 2
AFG Level 3
AFG Level 4
AFG Level 5
AFG Level 6

Dichotic Words

These are challenging exercises! *Remember: This is an exercise, not a test, so the client should not be frustrated to the point of wanting to give up!*

Dichotic words develop improved left/right hemispheric communication, processing and memory. Words are given, one in the right ear and one in the left ear, with only a slight delay between them. The "lead ear" refers to the ear in which the word is first delivered.

L. Ld. = Left Lead (means left ear comes first)
R. Ld. = Right Lead (means right ear comes first)

The client must repeat the words in the order they are instructed. As one progresses through the tracks, the time delay between the two words is shortened, creating a greater challenge.

The same exercise may be done with variations: repeating the second word spoken, repeating both words in the same order and repeating both words in reverse order.

Location: Playlist > Interactive Language > Dichotic Words - Left Ear Lead

3-Wd Phr, L. Ld, Level 1
3-Wd Phr, L. Ld, Level 2
3- Wd Phr, L. Ld, Level 3
Spondee, L. Ld, Level 1
Spondee, L. Ld, Level 2
Spondee, L. Ld, Level 3
Single Wd, L. Ld, Level 1
Single Wd, L. Ld, Level 2
Single Wd, L. Ld, Level 3
Single Wd, L = R, Level 4

Location: Playlist > Interactive Language > Dichotic Words - Right Ear Lead

3-Wd Phr, R. Ld, Level 1
3-Wd Phr, R. Ld, Level 2
3- Wd Phr, R. Ld, Level 3
Spondee, R. Ld, Level 1
Spondee, R. Ld, Level 2
Spondee, R. Ld, Level 3
Single Wd, R. Ld, Level 1
Single Wd, R. Ld, Level 2
Single Wd, R. Ld, Level 3
Single Wd, R = L, Level 4

Note: Spondee words are 2 syllable words, where each syllable has equal emphasis.

COMBINING IT ALL TOGETHER

Reading Aloud

Once a client has developed ease and skill in using the voice, the client is ready to begin reading aloud. In these exercises, the client reads into the microphone while maintaining the supportive posture which she or he has been practicing since the beginning. Background music “supports” the voice while the client reads.

Selecting Reading Difficulty

Begin by having the client select a book that is relatively easy to read. Using material that is easy to read allows the reader to concentrate on the rhythm, fluency, articulation and quality while reading. For children, it is ideal to pick a book that is a year or two below their usual reading level. With adults, selections of poetry, classic tales and other forms of easy reading are all great resources for the resource library.

Selecting Background Music

A Speech and Language bandwidth recording is set at a reader's chosen background level volume, one where the reader can hear the music but is not distracted by the music.

These tracks can be found under "Communication Extra Tracks" on your iPod. The music is played from the iPod plugged into the docking station (if a docking station is not available, plug the iPod directly into the ILP amplifier).

The ILP amplifier settings should be:

| | <u>Right Ear Balance (R)</u> | <u>Bone Conduction (BC)</u> |
|----------------------|------------------------------|-----------------------------|
| <u>Reading Aloud</u> | 1.5 R | * 1.0 - 1.5+ |

* Increase BC only slightly with a person who is extremely soft-spoken or has a high voice (e.g., small child).

Location: Playlist > Interactive > Communication Extra Tracks

Comm Track 01
Comm Track 02
Comm Track 03
Comm Track 04

USING ILP WORKSHEETS

The ILP Worksheets are provided for your convenience and you may use them in whatever way that is most helpful for you. For example, you may want to use one set of blank worksheets for the screening, and use another set of worksheets for tracking progress. Or you may want to put all the information on one set of worksheets, but use one color of ink for the screening notes and a different color for progress notes. You may even decide to use a blank set of worksheets for every session. However, if the worksheets do not meet your needs, feel free to develop your own forms for your personal use.

SCREENING

The purpose of screening before beginning the ILP is to identify the starting level of challenge appropriate for a client for each exercise category. You will likely want to vary your screening strategy depending on the Interactive language skills of your client. For example, you might

immediately start with the easiest exercise in a category, or you might start with a level of difficulty that is half-way through a category. Screening instructions based on two different strategies follow.

Example Strategy 1: Unknown or Predicted Low Level of Competence

1. Start with the easiest category (e.g., Songs or Repeating Words) and the first exercise track (you can use the carrier phrase track until the client becomes familiar with the instructions).
 - a. Ask the client to follow the carrier phrase instructions and track their ability to correctly repeat recorded words.
 - i. If the client successfully completes three or four challenge words in a row (e.g., correctly repeats the words), you may consider the client “competent” at that skill level. Skip two levels of difficulty and play the next track.
 1. Repeat this process until you reach the last track in the category, or until the client misses the word challenges.
 - ii. If the client immediately misses one or more of the first three or four word challenges in a row, indicate the client’s challenge on the exercise by placing a mark in the worksheet column titled “needs hILP.” Skip the remainder of exercises and continue to the next category.
 - iii. Once the client misses three or four challenges in a row, move back to an easier track. Continue going back to easier tracks until the client is able to successfully complete three or four challenges in a row.
 - b. When you have completed the screening process for a category, indicate the level at which the client is challenged on the ILP worksheet and continue to the next category of exercises.
2. Continue this process until you have identified the client’s challenge level for each category of exercises.

Example Strategy 2: Predicted High Level of Competence

1. Start with the easiest category (e.g., Repeating Words).
 - a. Select a track that is half-way through the list of exercises in the category.
 - i. Play the track with a carrier phrase for the first presentation. (Discontinue the use of the carrier phrase track when the client becomes familiar with the instructions.)
 - b. If the client successfully completes three or four challenges in the next track, you can consider the client “competent” at that skill level. Skip two more levels and play the next track.

- i. Repeat this process until you reach the last track in the category, or until the client misses three or four challenges in a row.
 - c. If the client misses three or four challenges in a row, move back to an easier track. Continue going back to easier tracks until the client is able to successfully complete three or four challenges in a row.
 - d. When you have identified the client's challenge level for a category, indicate the level at which the client is challenged on the ILP worksheet and continue to the next category of exercises.
 2. Continue this process until you have identified the client's challenge level for each category of exercises.

TRACKING CLIENT PROGRESS

The information tracked by professionals will vary depending on the discipline and professional goals. Therefore, the worksheets are designed to be as general as possible while still providing some structure for you to track progress. You may need to complete a few sessions before you know the method that works best for you in documenting your client's progress. If you have specific needs, feel free to develop and use your own forms for tracking client progress.

iLs Interactive Language Worksheet

| Language Activity *Blue denotes iPod Playlist name | Recording Length | Date | Needs No HILP | Needs Practice | Requires Coaching & Repetition |
|--|---------------------|------|------------------|-------------------|--------------------------------|
| Mouth Noises | | | | | |
| Children's Songs | | | | | |
| ABCs | 1:03 | | | | |
| Row, Row Row Your Boat | 1:15 | | | | |
| Twinkle, Twinkle | 1:07 | | | | |
| This Old Man | 2:52 | | | | |
| Ants Go Marching | 4:33 | | | | |
| I Like to Eat | 2:49 | | | | |
| This Land is Your Land | 1:53 | | | | |
| Ants, Pants & Specs | 1:56 | | | | |
| Take me outBallgame | 0:49 | | | | |
| Vocal Production | | | | | |
| Humming 1 | 13:17 | | | | |
| Humming 2 | 6:51 | | | | |
| Toning w/vowel sounds | 8:38 | | | | |
| Intervals 1 (2, 3 pitches) | 6:12 | | | | |
| Intervals 2 (2, 3 pitches) | 4:19 | | | | |
| Repeating Words | | | | | |
| w/ carrier phrase | | | | | |
| single words, track 1 | 6:34 | | | | |
| single words, track 2 | 5:39 | | | | |
| w/o carrier phrase | | | | | |
| single words, track 1 | 4:07 | | | | |
| single words, track 2 | 4:42 | | | | |

| Language Activity *Blue denotes iPod Playlist name | Recording Length | Date | Needs No HILP | Needs Practice | Requires Coaching & Repetition |
|---|------------------|------|---------------|----------------|--------------------------------|
| Mouth Noises | | | | | |
| Children's Songs | | | | | |
| ABCs | 1:03 | | | | |
| Row, Row Row Your Boat | 1:15 | | | | |
| Twinkle, Twinkle | 1:07 | | | | |
| This Old Man | 2:52 | | | | |
| Ants Go Marching | 4:33 | | | | |
| I Like to Eat | 2:49 | | | | |
| This Land is Your Land | 1:53 | | | | |
| Ants, Pants & Specs | 1:56 | | | | |
| Take me out ...Ballgame | 0:49 | | | | |
| Vocal Production | | | | | |
| Humming 1 | 13:17 | | | | |
| Humming 2 | 6:51 | | | | |
| Toning w/vowel sounds | 8:38 | | | | |
| Intervals 1 (2, 3 pitches) | 6:12 | | | | |
| Intervals 2 (2, 3 pitches) | 4:19 | | | | |
| Repeating Words | | | | | |
| w/ carrier phrase | | | | | |
| single words, track 1 | 6:34 | | | | |
| single words, track 2 | 5:39 | | | | |
| w/o carrier phrase | | | | | |
| single words, track 1 | 4:07 | | | | |
| single words, track 2 | 4:42 | | | | |

| Language Activity | Recording Length | Date | Needs No HILP | Needs Practice | Requires Coaching & Repetition |
|-----------------------------------|------------------|------|---------------|----------------|--------------------------------|
| Animals | | | | | |
| 1 - 2 syllable | 5:26 | | | | |
| 3 - 4 syllable | 4:40 | | | | |
| Body parts | | | | | |
| 1-syllable | 3:19 | | | | |
| 2-syllable | 2:09 | | | | |
| 3-syllable | 2:50 | | | | |
| Dinosaur names | 4:40 | | | | |
| Sibilants | | | | | |
| j/ch 1 syllable | 4:36 | | | | |
| j/ch 2 syllable | 4:16 | | | | |
| j/ch 3 syllable | 1:56 | | | | |
| j/ch 3 syllable | 3:27 | | | | |
| "soft c/s", "z" 1 syllable | 9:11 | | | | |
| "soft c/s", "z" 2 syllable | 9:54 | | | | |
| "soft c/s", "z" 2 - 3 syllable | 10:52 | | | | |
| "soft c/s", "z" 4 syllable | 5:39 | | | | |
| d/t/m/n/ng | 10:23 | | | | |
| j/ch 2 syllable Filtered Level 1 | 4:16 | | | | |
| j/ch 3 syllables Filtered Level 2 | 3:27 | | | | |
| j/ch 3 syllables Filtered Level 3 | 1:56 | | | | |
| d/t/m/n/ng Filtered Level 4 | 9:54 | | | | |
| s/z 2 syllables Filtered Level 5 | 10:52 | | | | |
| s/z 2 syllables Filtered Level 6 | 5:39 | | | | |
| s/z 2 syllables Filtered Level 7 | 10:23 | | | | |

| Language Activity | Recording Length | Date | Needs No HILP | Needs Practice | Requires Coaching & Repetition |
|------------------------------|------------------|------|---------------|----------------|--------------------------------|
| Repeating Phrases | | | | | |
| Poems | | | | | |
| Mouth Noises | 5:38 | | | | |
| The Lost Cat | 1:23 | | | | |
| Examination | 1:39 | | | | |
| Cinderella | 2:17 | | | | |
| Friendship | 1:16 | | | | |
| If I Had a Penny | 2:52 | | | | |
| Fanciest Dive | 2:53 | | | | |
| Jam Jar Juggler | 2:34 | | | | |
| Repeating Phrases | | | | | |
| 3-word phrases | 1:57 | | | | |
| 4-word phrases | 2:45 | | | | |
| 5-word phrases | 1:58 | | | | |
| Tongue Twisters | | | | | |
| 12 tracks of tongue twisters | ~4-6 Minutes | | | | |
| Auditory Memory | | | | | |
| 2-word list | 5:45 | | | | |
| 3-word list 1 | 4:58 | | | | |
| 3-word list 2 | 5:45 | | | | |
| 4-word list 1 | 6:43 | | | | |
| 4-word list 2 | 8:48 | | | | |
| 4-word list 3 | 7:14 | | | | |
| 5-word list | 8:22 | | | | |

| Language Activity | Recording Length | Date | Needs No HILP | Needs Practice | Requires Coaching & Repetition |
|---|------------------|------|---------------|----------------|--------------------------------|
| Filtered Words | | | | | |
| Filtered Words Level 1 w/carrier phrase | 5:42 | | | | |
| Filtered Words Level 1 w/o carrier phrase | 4:13 | | | | |
| Filtered Words Level 2 w/carrier phrase | 5:46 | | | | |
| Filtered Words Level 2 w/o carrier phrase | 4:16 | | | | |
| Filtered Words Level 3 w/o carrier phrase | 4:06 | | | | |
| Filtered Words Level 4 w/o carrier phrase | 4:15 | | | | |
| Filtered Words Level 5 w/o carrier phrase | 4:07 | | | | |
| Filtered Words Level 6 w/o carrier phrase | 4:42 | | | | |
| Filtered Words Level 7 w/o carrier phrase | 4:39 | | | | |
| Filtered Words Level 8 w/o carrier phrase | 4:40 | | | | |
| | | | | | |
| Auditory Figure Ground (AFG) | | | | | |
| AFG Level 1 | 3:08 | | | | |
| AFG Level 2 | 2:09 | | | | |
| AFG Level 3 | 4:13 | | | | |
| AFG Level 4 | 4:16 | | | | |
| AFG Level 5 | 4:06 | | | | |
| AFG Level 6 | 4:15 | | | | |

| Language Activity | Recording Length | Date | Needs No HILP | Needs Practice | Requires Coaching & Repetition |
|--|------------------|------|---------------|----------------|--------------------------------|
| Dichotic Words - Left Ear Lead | | | | | |
| 3-Wd Phr, L. Ld, Level 1 | 0:58 | | | | |
| 3-Wd Phr, L. Ld, Level 2 | 0:58 | | | | |
| 3- Wd Phr, L. Ld, Level 3 | 0:49 | | | | |
| Spondee, L. Ld, Level 1 | 0:52 | | | | |
| Spondee, L. Ld, Level 2 | 0:52 | | | | |
| Spondee, L. Ld, Level 3 | 0:42 | | | | |
| Single Wd, L. Ld, Level 1 | 1:13 | | | | |
| Single Wd, L. Ld, Level 2 | 1:12 | | | | |
| Single Wd, L. Ld, Level 3 | 1:11 | | | | |
| Single Wd, L = R, Level 4 | 1:07 | | | | |
| | | | | | |
| Dichotic Words - Right Ear Lead | | | | | |
| 3-Wd Phr, R. Ld, Level 1 | 0:58 | | | | |
| 3-Wd Phr, R. Ld, Level 2 | 0:58 | | | | |
| 3- Wd Phr, R. Ld, Level 3 | 0:49 | | | | |
| Spondee, R. Ld, Level 1 | 0:52 | | | | |
| Spondee, R. Ld, Level 2 | 0:52 | | | | |
| Spondee, R. Ld, Level 3 | 0:42 | | | | |
| Single Wd, R. Ld, Level 1 | 1:13 | | | | |
| Single Wd, R. Ld, Level 2 | 1:12 | | | | |
| Single Wd, R. Ld, Level 3 | 1:11 | | | | |
| Single Wd, R = L, Level 4 | 1:07 | | | | |