



## **EXPRESSIVE LANGUAGE PROGRAM**

***iLs wishes to thank the following iLs Associates for their invaluable contribution to the development of this program:***

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## Expressive Language Program Introduction

The iLs Expressive Language Program is designed to help children and adults with various aspects of auditory processing skills. These skills consist of:

- **decoding of sounds (phonemic awareness)**
- **sequencing of sounds**
- **speed of processing sounds**
- **auditory memory**
- **auditory figure ground (language amidst background noise)**
- **dichotic listening (left and right ear perception and processing)**

**Exercises or “Actives” List** - Described in greater detail on the following pages:

1. **Children’s Songs:** getting to know one’s own voice
2. **Vocal Production:** singing, humming, toning
3. **Repeating Words:** focus on enunciation
4. **Sibilants:** high frequency sounds in words such as ‘s’ and ‘ch’ (fricatives)
5. **Repeating Phrases:** focus on auditory memory
6. **Tongue Twisters:** enunciation and fun
7. **Auditory Memory:** 2, 3, 4 and 5-word lists
8. **Filtered Words:** filtering out lower frequencies to improve auditory focus
9. **Auditory Figure Ground:** words/phrases with competing background noise
10. **Dichotic Words:** individual ear performance and memory

**Informal Assessment:** If you are using these activities without a formal assessment indicating areas of specific weakness, we suggest you have your client sample a few minutes of each the 10 categories to determine where strengths and weaknesses lie. The Worksheet at the back of this document can be used for assessing as well as training.

## Reminders

Each of the exercises is recorded in multiple levels of difficulty, with all levels grouped together in the same category. For example, all levels of the Repeating Words & Phrases are together, all levels of Filtered Words & Phrases are listed together, etc.

This structure allows you to coach your client based on his / her specific needs, focusing particularly on those aspects of auditory processing that have been identified as weak.

**Be Creative:** We encourage you to also use songs and activities of your own choosing. These may include: sing-alongs for both children and adults, any music your client brings in from home with lyrics they particularly enjoy, and auditory exercise activities (which may include training for rhythm, sequencing, memory, intonation, diction and articulation).

**Have 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. The full expression of voice is representative of one's ability to take their place in the world. One who is not ready can feel 'rushed' or 'pushed'. 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.

**Reading Aloud:** Reading aloud is one of the most complex neurological tasks the brain undertakes. Our purpose in this exercise is to improve articulation and enunciation as well as inflection, tone and vocal control. The process of reading aloud utilizes the three integrators (vestibular, auditory, and visual) together with motor and sensory systems. We are integrating and strengthening the extensive neural pathways we have been working on during the receptive phase of the iLs program.

## “Actives” Description

### **Children’s Songs & Vocal Production: Singing, Humming and Toning**

Singing is an active segment that can be done with children using kids’ songs. Use whatever songs the child likes, including having the parent bring CDs from home.

In adults, we begin with humming. 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 is an 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 helps with pitch and melody, but the vibration of the sound is energizing.

Humming, toning and singing are the tools of our voices. And they are free! Encourage your clients to use them on a regular basis to keep the ear “open” and the mind energized. 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.

### **Repeating Words**

Single word repeating is the easiest of all the exercises at first glance. This is a good time to emphasize posture and distance from the microphone with your beginner clients.

What makes this simple exercise more challenging is bringing together the elements of speaking slowly, clearly and distinctly. 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; speak as though you are talking to a young child; recite your words as if you are on stage. You will develop your unique ways of drawing out the client.

Single word repeating will be too easy for most adults and many children. We suggest you do at least a short exercise to make sure your directions for good posture, clear enunciation are understood and that the client has learned to sit the proper distance from the microphone.

We have included tracks 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 really want a challenge.

## **Sibilants**

Sibilants are the high-frequency sounds of our language, such as ‘s’ sound in ‘silly’ and ‘ch’ sound in “change”. It is not uncommon to have trouble differentiating similar sounds, like “th” and “sh”. We have created a number of tracks that children with auditory processing problems frequently have trouble hearing. This exercise is performed as a simple word repeating exercise.

## **Repeating Phrases**

Repeating phrases is more difficult for the auditory learner, as this exercise requires some auditory memory to hold the different words in memory before repeating them back aloud. Further, this exercise requires the ability to maintain attentive self listening in order to repeat the words aloud with clear enunciation.

Many clients will find this exercise fatiguing. Many children do not have the core strength to maintain good posture and 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 children are only able to do five minutes of this activity before getting tired. You might try short sessions or intersperse a longer session with mini breaks.

Teens and adults with low energy or with a head injury (auto, skiing, snowboarding) may require similar prompting.

## **Tongue Twisters**

Tongue Twisters continue the auditory memory and enunciation practice of the Repeating Phrase exercises, but adds a fun and challenging twist!

## **Auditory Memory**

Beginning with 2-word lists, the student repeats what she hears. Gradually, the difficulty level increases with 3, 4, and 5-word lists.

## **Filtered Words and Phrases**

Filtered words and phrases are processed by using a high pass filter, which means we have taken out the lower frequencies. The filtered words become progressively more difficult, i.e. the recorded voice sounds higher and higher. This exercise is very helpful, as it really engages attentive listening – one must listen more closely to be certain of the word.

At a difficulty level where the client achieves 80 – 90 percent accuracy, you may decide to either repeat the exercise or go on to the next. With an accuracy level less than 80 percent, it is best to repeat the exercise.

## **Auditory Figure Ground**

Auditory figure ground (AFG) mimics real-life situations where there is background noise in a restaurant or other familiar environments and 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 where background noise or hearing loss is an issue.

Interpreting the coding of each AFG exercise on your iPod:

Example: [AFG -10/2ch](#)

[AFG](#) = Auditory figure ground

[-10](#) = the background sound is 10 decibels less than the foreground word/phrase

[2ch](#) = 2 channels of soundtracks comprise the background noise

Example: [AFG -3/4ch](#)

[AFG](#) = Auditory figure ground

[-3](#) = the background sound is only 3 decibels less than the foreground word/phrase

[4ch](#) = 4 channels of soundtracks comprise the background noise

## **Dichotic Listening**

In this challenging exercise two words are given, one in the right ear and one in the left ear, with only a slight delay between them. The client then must repeat the words in the order they are instructed. The same exercise is then done in reverse, with the first word in the left ear, the second in the right.

As one progresses through the tracks, the time delay between the two words is shortened, creating a greater challenge. Tracks are separated by the leading ear – left versus right. This is an exercise, not a test, so the client should not be frustrated to the point of wanting to give up.

Interpreting the coding of each dichotic listening exercise on your iPod:

Example [“D-L 300 5.R”](#)

[D-L](#) = Dichotic words, left ear leading,

[300 5.R](#) = 300 millisecond delay between right and left, right ear volume is 5 decibels lower than the left ear

Example: “D-R 100 3.R”

D-R = Dichotic words, right ear leading

100 3.R = 100 millisecond delay, right ear volume is 3 decibels lower than left

### **Free Play**

Some kids just can't wait to have the microphone in their hands. Unless you have conflicting objectives, such as teaching the child restraint, patience, boundaries, etc., there's no harm in giving them the microphone for a few minutes prior to their program and letting them ham around a little.

### **Reading Aloud**

Having achieved more ease in using the voice and gained improved articulation, the client is now ready to begin reading aloud.

Begin by having the client select a book that is relatively easy for their ability. For children, it is ideal to pick a book that is a year or two below their usual reading level. Using material that is easy to read allows the reader to concentrate on the rhythm, fluency, articulation and quality while reading.

With adults, selections of poetry, classic tales and other forms of easy reading are all great resources for the resource library.

A Speech and Language bandwidth recording is set at “background level” and played through the Expressive Language Kit. This music will ‘support’ the voice while the client reads. The client reads into the microphone while maintaining the supportive posture which s/he has been practicing since the beginning.

Active sessions are 20 minutes long, adapted for age and ability. Always stop when the voice is fatigued. When working with children keep in mind that five great minutes of using the voice properly is by far better than ten minutes of reading while fatigued and slumping in the chair. The child ought to be able to increase the length of time which each active session.

## iLs Expressive Language Worksheet

Language Activity	Recording Length	Date	Needs No Help	Needs Practice	Requires Coaching & Repetition
<b>*Blue denotes iPod Playlist name</b>					
<b>Children's Songs</b>					
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				
<b>Vocal Production</b>					
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				
<b>Repeating Words</b>					
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 Help	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				
<b>Sibilants</b>					
"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 F@500 Hz	4:16				
"j", "ch" 3 syllables F@1K Hz	3:27				
"j", "ch" 3 syllables F@1.5K Hz	1:56				
"s", "z" 2 syllables F@2.5K Hz	9:54				
"s", "z" 2 syllables F@3K Hz	10:52				
"s", "z" 2 syllables F@4K Hz	5:39				
"d", "t", "m", "n", "ng" F@2K Hz	10:23				

Language Activity	Recording Length	Date	Needs No Help	Needs Practice	Requires Coaching & Repetition
<b>Repeating Phrases</b>					
<b>Mouth Noises + Poems</b>					
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				
<b>Repeating Phrases</b>					
3-word phrases	1:57				
4-word phrases	2:45				
5-word phrases	1:58				
<b>Tongue Twisters</b>					
12 tracks of tongue twisters	~4-6 Minutes				
<b>Auditory Memory</b>					
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 Help	Needs Practice	Requires Coaching & Repetition
<b>Filtered Words</b>					
Filtered @3K w/carrier phrase	5:42				
Filtered @3K w/o carrier phrase	4:13				
Filtered @2.5K w/carrier phrase	5:46				
Filtered @2.5K w/o carrier phrase	4:16				
Filtered @2K w/o carrier phrase	4:06				
Filtered @1.5 w/o carrier phrase	4:15				
Filtered @1.25 w/o carrier phrase	4:07				
Filtered @1K w/o carrier phrase	4:42				
Filtered @875 w/o carrier phrase	4:39				
Filtered @725 w/o carrier phrase	4:40				
<b>Auditory Figure Ground (AFG)</b>					
Bkgrnd Level -10/2 Ch	3:08				
Bkgrnd Level -7.5/2 Ch	2:09				
Bkgrnd Level -6.5/2 Ch	4:13				
Bkgrnd Level -5/4 Ch	4:16				
Bkgrnd Level -3/4 Ch	4:06				
Bkgrnd Level 0/4 Ch	4:15				
<b>Dichotic Words - Left Ear Lead</b>					
3-wd phr, 300 ms, -5R "D-L 300 5.R"	0:53				
Spondee, 250 ms, -5R "D-L 250 5.R"	1:36				
Single wd, 200 ms, -5R "D-L 200 5.R"	2:11				
Single wd, 150 ms, -3R "D-L 150 3.R"	2:12				
Single wd, 100 ms, -3R "D-L 100 3.R"	2:09				
Single wd, 50 ms, -3R "D-L 50 3.R"	1:55				
Single wd, 0 ms, Vol Eq "D-L 0 0.R"	2:01				
Single wd, 0 ms, Vol Eq "D-L 0 0.R"	2:05				

Language Activity	Recording Length	Date	Needs No Help	Needs Practice	Requires Coaching & Repetition
<b>Dichotic Word - Right Ear Lead</b>					
3-wd phr, 300 ms, -5R "D-R 300 5.R"	0:53				
Spondee, 250 ms, -5R "D-R 250 5.R"	1:36				
Single wd, 200 ms, -5R "D-R 200 5.R"	2:24				
Single wd, 150 ms, -3R "D-R 150 3.R"	2:24				
Single wd, 100 ms, -3R "D-R 100 3.R"	2:09				
Single wd, 50 ms, -3R "D-R 50 3.R"	1:55				
Single wd, 0 ms, Vol Eq "D-R 0 0.R"	2:05				
Single wd, 0 ms, Vol Eq "D-R 0 0.R"	2:01				