

Date: 10-16-12

Event: Ashley Garber, Keep it Fresh

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>> Ashley: Welcome to our program today. This is Ashley Garber. I'm pleased to be joining you today for our second HOPE Online program -- third HOPE Online program of the season entitled Keep it Fresh: Activities for Auditory Learning. And this is a program that we have brought to you today thanks to your input as you will see on the feedback form provided to you at the end of the program. We always ask for ideas that you have regarding things you would like to see in the future and this is one that we have been -- that has been requested multiple times just to gain more ideas for planning for auditory learning. It is the first in a two-part series called Keep it Fresh. Today's program will focus specifically on auditory skill development and activities to promote that and the next session coming to you next month will focus on language goals specifically. Again, I am Ashley Garber and I'm in private practice in Ann Arbor, Michigan. I'll share a little bit about myself in just a moment but I would like to take the opportunity now to just let you know that as a representative of Cochlear Americas, I would like to

just remind you of the programming that we have available and all designed to reach out to you as professionals in the field, parents of children with Cochlear implants and with hearing loss in general. Really to just broaden the education that's -- that we can offer you in terms of information for auditory learning and developing spoken language skills. Here I am. I think I have Melissa to thank for that picture. I think I failed to put it into the slides that I sent her actually. As I mentioned I am in private practice in Ann Arbor, Michigan and also recently in Farmington, Michigan. I'm expanding just a little bit. I am a certified auditory verbal therapist and speech pathologist by training. In my practice I work with children and adults with hearing loss. Some of whom, of course, use Cochlear implants and I'm very pleased to be able to work closely with Cochlear on developing presentations such as this one and hope that the information that I share today will be helpful for you as you work towards developing auditory skills for children. Just a quick look at our agenda, we'll go from here to talk about one auditory -- one model of auditory skill development. If you have join me or programs that Mary Ellen Nevins and I did in the past it really is a model. A review. It is a model that I presented in sort of shared with you multiple times in the past. So we'll just take a quick look at that model to orient ourselves to where we are, what we're talking about in terms of auditory function. I'll take a look at some of the sub skills of auditory function and then we'll jump right into therapy plans for expanding context as we work towards auditory comprehension. Of course, I'm not sure that I mentioned earlier in orienting to the presentation format, but we do welcome your questions throughout the presentation. I will likely wait until the end to field most of those

questions. But do feel free to type them in any time in the Q and A box. If it is something that does seem timely I'll go ahead and jump to your question then. But in general it is a little easier for me to manage if I wait until the end. That will be our overall plan. Looking again at this model of auditory skill development, as we think about auditory skills do grow and change over time we think of three parameters. Building on the work of Norm Urber, from 1982, who mentioned the auditory function and meaningful input parameters and we add one to that. And of course the first area being auditory function. Where we look at the awareness of skills, identification, moving towards comprehension. These are all of the tasks of listening that we'll ask a child to do and they are hierarchical in terms of their developmental nature. We look for a child to be aware of a sound or of speech. Move towards identifying features and later towards comprehending the information embedded in that and the meaningful input is that second parameter, that I mentioned. This is where we consider the auditory stimuli that is presented to listener and this is where we can derive meaning. So whereas these skills build from environmental and speech sounds, these sort of smaller bits of input, toward conversation the bigger more complex level they do build, but we wouldn't necessarily call this area hierarchical in a developmental sense in terms of input. Children receive input across this range from the very beginning. Of course their hearing isolated environmental sounds, simple speech sounds. We break things down for them. But at the same time they're hearing conversation around them and so developmentally we can input all of these things really from the beginning and as we work. As we work towards developing auditory function. The third parameter to consider,

I did include the entire slide that I've used in presentations past because this is the one that we will consider in most depth today and really I think is the most impactful in terms of planning for our therapy sessions or our classroom activities. Thinking about how to contextualize the listening tasks that we are doing. Thousand contextualize the information that we're asking children to learn. So that we can move most quickly if you will from structure sort of didactic learning tasks towards more real world conversational competence. So if we think about situational context, we first involve children in structured listening tasks. Those specific activities that are designed to practice auditory skills. Within structured listening tasks or within a description of that we might think about closed set tasks. Those in which all choices are available to a child. So, for example, a closed set task would be asking a child to select one of four or six items that are pictured for them or objects on the table or something like that. So that would be a closed set task. An open set task in contrast is one in which the possibilities for stimuli and for response are endless. So we ask a child a question just sort of out of the blue and that would be an open set question and child has limitless choices from which they can choose their response. In between would be a bridge set. And that is a way to move from a closed set structure task towards an open set structured task and this would be where the responses that are available to a child are maybe a set is created if you will through less of a visual set than maybe a cognitive set. So, for example, if we give a child a topic, we instead of putting four or five items on the table, we say to them I'm thinking of an animal. And instantly there are specific choices that the child has but it is much larger set than if we put a few things on the table and it is also more of

a thinking set for the child versus a visual set. So that can be a bridge that you can use to move between four to six to eight pictured items or items that you've presented, objects that you have presented. You can move towards that open set. They still have some limitations with -- within which they're thinking but it is a much bigger set than the visual set would be. Those are all ways to approach the specific listening tasks for auditory skill development. The next more complex context in which we would begin developing skills would be routine activities. These are recurring events that are associated with predictable language. So things that happen every day in a child's environment. Getting dressed. Having a snack at school. Going through homework review. Things that have any predictable pattern to them would be considered routine activities. And a step beyond those structured pullout kinds of things. Naturalistic exchanges are those real world conversations in which the child's ability to listen really does transcend the activity that you're doing or the environment in which they are. So that if you ask a child a question that isn't specific to what is right in front of them, they would understand just because they really, truly understand the language that you have used and the information that is presented to them and they're able to show comprehension through novel response and, you know, showing that they do understand and they can listen regardless of whether or not the information is presented fits with what they're doing right at that moment. So that would be the most naturalistic sort of environment. Conversations, of course, where a child follows what other speakers are saying. This is the most naturalistic way of communicating and, so, that would be the ultimate context in which -- through which we're moving.

Here we have just a graphic representation of the levels that I have just mentioned. Let's see, I'm going to get my pointer here. Just to show you again the auditory function awareness, patterning identification and comprehension. These are hierarchical in nature and a child will develop their skill from the base skill of awareness towards that more complex skill of comprehension. Skills will always develop in that order. The arrows with, you know, indicating that the levels move back and forth, this just shows that again whereas we have sort of skills that build sounds, building to words, phrases and it is in conversation in terms of input. Those do build but a child is exposed to these at all times and, so, we can vary the input that we use and the variational context that we vary the information so we give a child an opportunity to really so that we can monitor their development and all of these areas but we can also present information in all of these different ways so that we are challenging a child's auditory skill development from the beginning with the ultimate goal again of comprehension and a naturalistic setting. So with that quick review, behind us a review of the auditory skill model in general, with that kind of done, remembering of course that we're focusing on that or maybe highlighting the area of context in our discussion today. I will move now just to talking quickly about some of the sub skills of auditory comprehension and we'll be pulling some of these out to discuss specific activities that we can devise to target in on these particular sub skills that we might be looking for. So here as I did in the auditory building blocks series last year, I have sort of pulled together goals as they're written in Warren Estbrooks' book. I have given you the reference at the end of the program. In the listener he has a whole auditory hierarchy sort of curriculum of sub skills and Beth

Walker also in her auditory learning guide presents sub skills of auditory development and so I have pulled together goals as worded in each of these references. So that's -- there are multiple curriculum its out there that include similar information. Let me get that little arrow out of the way. That includes similar information, but I have chosen to use the language as presented by Estabrooks and by Walker so just to reference them. So some of the sub skills of auditory comprehension are developing memory and concept for a single word. So again, with a very -- with that very small level of input, word, we're already talking about comprehension which is one of the higher levels of auditory function. So that hopefully you see that cross input that we'll be using there that we'll focus on. We don't have to move step-by-step from identification of a sound, identification of a word, identification of a sentence level phrase in that very didactic type of learning from the very beginning we can start thinking about developing comprehension with single words. Showing an understanding of different concepts and so here we look at those skills. Understanding of learning to listen sounds. These are those sound word associations if you're familiar with some of the terminology used often in auditory verbal practice. Learning to listen sounds are kind of iconic in that approach. Things like moo for cow or beep-beep for a car. Responding appropriately to common expressions. Following simple directions such as give it to me. And have that with contextual support for example what that is or where is Mommy? Completing known linguistic message. Auditory closure. This would be like presenting a nursery rhyme or song and stopping in the middle and the child completing the message from something very familiar to them. Recalling or sequencing levels of critical elements felt

starting with two critical elements such as on the table or red hat. Two item memory. Hat and gloves. So you see the difference there. Try to show a little difference between critical elements and items you know, some children do very well with remembering multiple items, a list of objects. But have more difficulty with critical elements that are perhaps grammar related or more descriptive words instead of object labels. So that's reflected in the sub skills that we look to address two critical elements, two item memory, three critical elements, four critical elements and then, of course, more elements as we move towards more upward through the hierarchy. Next identifying a picture related to a story presented auditorily. Answering common questions about a familiar topic. Answer questions about a story. Identifying an object based on several related scripters. This is one just as stated might be a little bit confusing so just to describe what we mean by this sub skill. This is where just as a speaker we used descriptive information to tell about something and the listener has to put pieces together to understand what we're talking about. So, for example, it could be sort of a structured sort of thing like I'm thinking of something that you eat for breakfast and you make -- you know, something that you eat for breakfast that you put in the toaster. It could be description with colors or other descriptive kind of words. In a natural situation of course we do this all the time. It is that thing when you lose a word you have to describe it to come up with the label. And this is an area that I'll give some activity examples for as we move forward in the program today. The next goal recalling or sequencing multiple elements to follow auditory directions. Something that we have talked about in other programs and I will just remind you of or touch on today is the idea that

again these are auditory goals. This is focusing on the listening aspect of -- of the language that we use. The specific auditory information that a child has to act on. Think about. And then use in their response. As we overlay language on to these auditory goals, we'll find the need sequence back through these -- through these skills. Through these auditory skills. So, for example, a multielement direction could be something like draw a red circle and a blue square. That is a direction using four critical elements, adjective, noun, adjective, noun, red circle, blue square. Because we have given a direction -- the assumption might be that we're drawing everything within the activity draw is not necessarily a critical element and the four are just the color -- the color and the object label. By that same token a complex for element direction could be even within the same type of activity draw a brown draw a squiggly shape over the -- at the bottom of the page or at the bottom. So I'm using prepositions that are more specific and more complex. And so we can cycle through as we increase our language expectations for a child that is building their language skills. We may still be at the auditory level. Perhaps we cycle through really maybe those presented on this last page of skill we cycle through higher level auditory goals as we move through language structures move through grammar structures and vocabulary and things like that. We can use the same auditory goal and increase the difficulty of the language that we're using. Really to this point we have been reviewing some of the information of the auditory skill hierarchy and auditory skill development just to put us in place for the therapy plan that we'll talk about as we move ahead in the program. I did choose to focus on those auditory comprehension goals that I shared with you. Of course there

are auditory goals for sound discrimination and for word level -- word level aspects of word discrimination so speech babble and things like that that are going to come into play but as I think about what I think people are asking for when they're thinking about creativity and lesson planning it really does have to do with some of the higher level goals and comprehension goals and how they can expand the that you was they make for children in terms of what kinds of activity that they can do. So that is what I have for you today are activities really related to those auditory comprehension goals. As we move through these I wanted to just bring forward a few key principals. The first is the path to generalization of skills. Really should always be on our minds. That's why I did pull out that section on situational context as we talk about this today because we really would like to move as quickly as possible towards development of skills in naturalistic exchanges. So even for a very early listener we want to think about if we're working on, you know, identifying learning to listen sounds we do that in our therapy room and we talk to parents about new sounds of the week and how we're going to play games to pull out the sounds and use acoustic highlighting but we should also be talking with them about using those sounds at home and that is a naturalistic exchange for the child. When they hear the sound out of the blue. When they hear the use of a particular word and so that will be on our minds all along the way. Individual and parent-child therapy that is a great place to work on the structured tasks because we can control the materials that we use. And we can control the input very easily in that situation. We have a structured environment. We can really work on structured tasks. The classroom on the other hand is a place that is, you know, full of routine. Whether

regardless of whether we're talking about a preschool classroom. There is snack and story time and calendar time and when we leave and when we stay and all of those things that are built into a daily routine and a weekly routine for children to really help them with their expectations. But the same holds true for older classrooms as well. For the general education classroom. Lots and lots of routines that are built into the day in terms of when a child might expect certain things to happen and these are great times to really work towards that next step following success at the structured level. So perhaps we're talking about working on skills -- a particular skill in the therapy room in a structured way passing that goal to the teacher to developing that routine setting. Of course both the therapy room and the classroom offer lots of opportunities for naturalistic exchanges but sometimes it is that creativity is the key that it takes to making that happen. And that is what I hope to share with you today or some ideas for -- for turning those structured and routine events into opportunities for naturalistic exchanges. So what I have done is take a couple of these higher level comprehension goals and tried to present some different way that we can work towards those goals in our therapy room or perhaps in a classroom setting. So, for example, the first recalling critical elements in a message. As I mention you can take this in two different directions. The first would be with key words. Something like red hat or on the table. Both contain two key words. Or it could be memory for two objects. Get the ball. And the book. As we increase the difficulty three critical elements such as in Daddy's pocket, big white dog, four critical elements, Daddy walks to the store. Throw the big blue ball or memory for a list of three, four, five objects accordingly. We have kind of talked

about already. Here is some games that you could play for auditory memory. So perhaps we're going to make jewelry. This is, of course, likely to be a closed set task. Because to make a craft like this, the materials have to be handy so these are things that are going to be visible to the child. So it is something that lends itself to that structured sort of environment. If you ask the child to make something for someone else it gives you a reach to give them directions verses if they're making something from themselves they get to put whatever they want. I'm fitting in the directions there. Let's put blue, red and yellow next. That is a very simple sequence asking for just a list of three things. With very familiar vocabulary of course. Another idea could be drawing a picture where again you're giving directions. How about draw a sun. A bird and a flower. Again this is a pretty simple and probably usual activity or, you know, I wouldn't say the creativity of drawing a picture for Mom is something that is way out there but I did want to point out that thinking about the activities that you do can sometimes, you know, just give you some insight into some of these features. For example, drawing a picture for a child of a certain age really does turn this into a bridge set even if you have a completely blank page and you're describing things. Often this is going to be more of a bridge set than it would be an open set because, for example, if you ask a child to draw a house, their expectations will lead them to immediately think of a door, windows, some grass, perhaps some flowers, a sunshine overhead, maybe some clouds and a bird. I think that is a pretty standard picture for a young elementary aged child. So even if we have thought of this as an open set activity, the child's expectations might turn this into a bridge set or we might really want to think of this as a

bridge set sort of an activity. So your challenge might be to be more creative in your own directions so that you really are focusing on or turning this activity into an open set by considering that the child has certain expectations for what might make a nice picture. So there is just that to throw out there. Here is some more slightly creative ways to sort of sneak in auditory memory. One is sort of a variation on those fun car trips. I see a typo that I made there. I meant to write car trips. And we call this game at my house we do call this three things. So the idea that is I'll list three things and your job is to be the first person to find all three. So here is an auditorially presented list and the child has to remember these things as they look for them out the window. And of course you can play it in your therapy room or as you walk down the hall from the classroom to the therapy room or maybe in a group, on a class field trip. You can turn into it four things or five things or whatever works for the memory -- auditory memory level that you're working on. One nice feature of this game that is built in is the opportunity for some delay in memory. So remembering those things the child has to hold them their memory for longer which is an important step on that hierarchy of auditory skills. Secret code. This is sort of a sneaky way to fit in auditory memory. Perhaps each day in your classroom you present a code at the beginning of the day. So a list. Maybe it is a list of words to remember. Maybe it is a word that you are spelling out. Maybe it is a list of numbers. But the child has to remember the order and that code is required to -- for the child to remember. It may be to open the prize drawer at the end of your therapy session or to get the candy additional to open at home or to have use of the TV remote for after homework time. So again, a little one off kind of an activity where the

child has to use their listening memory to remember the objects that are named. Holding it in memory is required with this game as well. I will go ahead and address Diane's question now because I think it does apply specifically to the auditory memory goals. I think she's asking this relative to auditory memory and she can correct me if I have mistaken her intent. She says is there an expectation -- she says yes. Is there an expectation that children will do these tasks in this explicit order?

Definitely in terms of building auditory memory, yes. You will be building from a smaller set to a larger set two items, three items, four items, five. And, you know, specific to auditory memory, yes. That will happen in that way. I think within that goal a list of objects tends to be easier for children than critical elements. You know, where those critical elements are embedded into other things because some of those other things can be distracting. Whether they're grammar elements or whatever. Also, when you're talking about critical elements sometimes the critical elements if you truly are cycling through language the critical elements are the grammar elements that are more challenging except for example prepositions or adverbs, quickly, you know, something like that, descriptive words. So sometimes those are the things that are a little less familiar and so they can be more distractive and I think that is why a list of objects is going to be easier to remember than the critical elements. But as I mentioned you will be cycling through language so that you'll develop a memory for three or four critical elements at a simple stage. As you build you'll go back and be using harder language and still at that three or four critical element level so you'll move past and then go back. The sub skills in general as I mention them, those are pretty hierarchical in terms of, you know, again that is the auditory

function piece and you will see those things develop most any that order. Starting with, you know, auditory closure for familiar -- for familiar songs and poems and things like that and then towards moving towards the auditory memory goals a little bit more difficult. I did try present them in kind of a hierarchical way, yes. Okay. So the next sort of feature and I have tried to repeat this throughout each of the goals is what I call the let's go to activities here. So this is a way of considering this in the most naturalistic sort of a way. I have given you some very structured activities to do for this goal and some more routine things and now let's go to the hamburger joint. Here is a way to work in auditory memory in more of a pretend play kind of a setting which of course you could also consider that you might be coaching a parent or sharing information with the parent to do this in a very naturalistic way. Going to a hamburger restaurant and ordering something. Ordering for the family. So a Mom says please order me a hamburger with tomato, cheese and lettuce and the child has to remember that to share the order. Within the sort of therapy setting, setting up a little hamburger joint and playing the have it your way game where one person pretends to be the fast food worker and one person is the customer and the customer makes their order asking for three things or four things. If it is a list of items, tomato, cheese and lettuce, pickles, I want pickles, ketchup and onions, you have got examples there. When it comes to I have given some examples of cycling through the language as well. So maybe the language becomes more complex for more -- for children that are further down the road in terms of their language. So that you ask for everything but pickles. That is -- those three words are all critical elements because they each have meaning to the out. Come chopped

onions and shredded lettuce, four critical elements. Manipulate the variables. You can increase the size of the set. You can increase the requirements made on them auditorially. Again if you're doing this in your therapy room, you might have -- I actually played this game sometimes with cutouts made from that craft foam, the thin craft foam sheets and I have cut out hamburger patties and cheese squares and pickles and olives and lettuce leaves and so there is a counter set up with all these things. When the person gives their order then the fast food worker has to assemble the hamburger in that way. So you can give them more things to work with to increase that set size or you can bring it down depending on how difficult you think it might be for the child or how much you want to challenge them. Of course, the hamburger joint is just one example. Put yourself in the place of the worker and see, you know, if you gave them everything that you wanted on your sub sandwich how many things do they have to remember? How many things does somebody at Starbucks to have remember to get your order right? Those can be quite complicated. That is definitely an auditory memory task and you could set up something similar in your therapy room, depending on the age and on developmental stage of your client. Your child. Again, this can expand to all sorts of scenarios. Let's go to the grocery store. I need oranges, milk, soup and bananas. Let's go to the Laundromat. Put the red pants on the striped shirt into the washer. Go to the ice cream parlor. Three scoops, please. Vanilla, chocolate and cherry. So you see the auditory skill built into each of the directions that you did given here. Okay. The next goal that we will consider is identifying a picture related to a story presented auditorially. what we're looking for is -- one idea might be for the speaker to describe

an event that is pictured in the child's Experience Book and have him find it. So that is something that could be quite structured if the child brings an Experience Book to therapy each week or it could be more naturalistic when the child sits down next to a Grandmother and they just look through the book and are enjoying that. It would be something that you could work in there or help Grandma to understand to work in there. I really like this idea of using newspaper photos because pictures -- and I have just pulled one here from remembering that I'm in Ann Arbor from the Tigers and one of their games. You know, the newspaper photos really do capture entire photos with one image. They can be a great tool to address the school for older listeners because, you know, again what we're looking for is for the speaker to provide the stimulation level as several sentences perhaps that the child is listening to that are going to describe one -- one thing. And, so, the newspaper photo is an excellent stimuli for that. Let's see, recalling story elements in sequence. Another goal for you to consider. For closed set task we're looking for really the key there is to choose pictures that don't give away the sequence visually. I have one of the things that I have in my therapy room are those little three part puzzles in which a story is depicted. First the cat finds a balloon and then he blows up the balloon and they want third picture the balloon gets bigger and then it bursts and of course these are materials designed to teach a child the concept of sequencing. But what we're thinking about is the ability to recall auditory elements and put them in sequence and so a material that shows a sequence visually is perhaps not appropriate because you want the child to actually be listening and then using them auditory information to do the sequencing. So I've pulled a picture here

of something that I really like. It is from e-boo and they have several different sets called tell me a story. These are just card decks. They also have some lotto games with similar images. This one is the circus set. There is one that is a fairy tale set and then there is another that is gosh I can't remember but there are several options that you have. I think it is like a zoo set or something. And the pictures there are groups of pictures that are related and could easily visually relate to the same story but they're also common elements so that you could put -- because they're all related to a circus. You can interchange the different little story sets there so it is a nice material to use when you want to tell a story and have the child sequence it purely based on their comprehension skills. You know, because in the open set there are really no limits to how you can do this. You might want to try incorporating this goal of recalling story elements and sequence into the creative framework of another activity. If you have joined me before you know that I use that term to talk about sort of the reason that you give a child to play with a particular toy. So, for example, you might tell them a story about why you're going to do another particular activity and then have them, you know, repeat that in a way or tell their parent or their friend that is attending the session with them or their sibling that they're working with or their classmate, you know, Miss so-and-so said we have to do this because and then tell the story in that sequence. It is something you can sneak into other activities in that way also. Here is a fun kind of naturalistic role playing kind of a game that you can play. Let's go to the library. I love to incorporate these sorts of scenarios into my therapy room. Again trying to do something real-life in each -- in each session because I find it is a nice way to fit in pragmatic language

as well as the particular grammar goal and listening goal that I'm working towards. Let's go to the library as one. I set up a little table that has several books on it. And one person is at home and tells the child that they really want to read a particular book. Will the child go to the library to find it. And you might describe the story in this way. I'm looking for a book where a little girl sneaks into the bear's house and causes trouble. She eats all the soup and breaks a chair. Then she falls asleep in the bear's bed. Soon the bears find her and get angry. The little girl is so scared that she runs home. So obviously we're talking about a child who has developed language to the extent that they're listening to this story and then they're going to remember that information. Run over to the library. And retell the story to the librarian so that the librarian will help them pick out the book. So again that is maybe at a higher language level but the game can certainly be modified so that what they're doing is using their auditory information. Maybe language that is this complex but they run over and identify the picture based on that. That is really that auditory goal one step back that we just described. They have to identify the book jacket in order to pick the book out to check it out and take it home. Of course then you have the opportunity of going through all the social language of the language that you use at the library to check things out and vocabulary like due dates and all this sort of thing. Another way to modify the game the listener has to remember and retell the story as I mentioned before so to the librarian or maybe it is a bookstore and you have to tell the shop owner so they can help you find the book. There is lots of way that you can modify it. So that again there is more information or less that is presented visually and the child can use that to achieve the task.

Okay. Here that is goal. Identifying an object from a series of descriptors. Some closed set games that you might use to address this goal would be variations on the guess who game. Guess who itself will of course address the school district where you have to -- I think this is probably familiar to most of you. I think it is a Hasboro game where you describe there is a person that is selected and you describe that person or ask questions of the other players so you can determine which person they have hidden. There is some variations. There is an app called guess 'em that is designed for use with two different devices so you can use two iPad®s or an iPhone® or iPad® or iTouch® or whatever and play as partner that way but it can certainly be played. I played it many times with just the one device where you select, you know, you use or just decide for yourself which person you're thinking about and then either ask questions as you would in the traditional game or maybe give a description and in this case so you might say I'm thinking of the person who is wearing a redshirt. Has a mustache and brown eyes and then the child has to guess which person it is based on that. The guess 'em app has several choices of playing boards so you could describe people. I think there are like Halloween characters. They put out seasonal things and Halloween characters to describe maybe dragons and knights, so different theme sets which would open up opportunities for different vocabulary as well of course. Another modification that I have made using the guess who game is called stop thief. I will describe it. I want to check what is next. I think this is where I had hoped to show a video to you today showing the stop thief game but was not able to get the proper releases to show you that today. I am sorry about that. I love to have videos to share with you. One variation I do with the

guess who pieces I play a game called stop thief. Someone is the police officer and someone is the witness to the crime. So we'll hide a bag of money under one of the pictures and the police officer is out of the room. When the police officer comes back he has to question the witnesses to find out who took the money. Again depending on your language goal or listening goal you can have the person ask questions and so you have different listening rules or you can have them described to directly address this particular goal. The thief had blonde hair and glasses. She was wearing a red hat. So then the police officer listens to the information and uses those descriptions to identify who stole the money. There is another app called the bag game in which you have -- paper bag is represented and there are little objects of different -- different theme sets that you can put into the bag hide in the bag and then the -- you take turns describing what is in the bag for the person to guess before you sort of pinch open the bag and it -- it opens up and shows what is inside. So for those of you who do try to work apps or, you know, where it is convenient for using apps in your therapy sessions or classroom there are a couple of ideas for you. Really any lotto game or matching game set that you purchase would be ideal material for this kind of describing from a series of -- identifying from a series descriptor. Storefront bingo is something I have mentioned before in various descriptions. I like e-boo materials because they present lots of vocabulary things that are not presented in some of the more standard toys that are out there. Identification and there is i spy and you don't have materials necessarily that you're using but you use I see something that is used for and then describe and the child has to guess and look what you might be describing. The magic bag or empty

backpack I like to do activities where there is no materials present. Because you have the opportunity to make the set whatever you want. If you have a backpack maybe the bridge set has been described for you. You know, because you have a backpack. The things that are inside are likely about school or things that you would pack in a backpack maybe for camping and so you reach in and you pull out nothing but you tell them I have got something from the backpack that takes batteries and is used to provide light or gives off a light and so they can try to guess flashlight or whatever it is. So those are other kinds of bridge activities that you can do. To make it more naturalistic let's go to the hardware store. As I have said here, you know, let's face it. I don't know all of the names for the tools and gadgets that are available in the hardware store and so it is pretty natural to describe those things with -- describe them instead of name them because I don't know the names. I can say it is something that you use to make the wood smooth or it has a long handle and you have to twist it. So this can be a closed set game because if the child doesn't know the vocabulary for this either but the objects are present there in the hardware store, the child plays the shop owner and someone comes and asks for the tools that they need to finish a certain project. And so the child has to listen and ask is this the tool that you need and then that gives you an opportunity to feed in any vocabulary that you do know. Oh, yes, I needed the plane. Great. That is perfect. And so that is a fun one. All right. Next goal. I'll try to wrap this up so we have time for any questions that you have or any suggestions with a session like this I do love to hear suggestions that you have so that I can pass them on to our other participants as well. So here again to our memory. Recalling and sequencing multiple elements

for auditory directions. Making paper crafts is a great kind of structured activity that you can do. Fold the left corner into the middle. Maybe making a paper airplane or making one of those little origami balloons or for middle school kids I don't know what they call them but those little paper things that you ask questions and point to numbers and they follow directions and then there is a boy's name inside or whatever. I don't know what that is called but you can certainly give directions to someone else to make something like that. Have the child set up a game that you will play for speech reinforcement. Another way to overlap your goals. So, you know, maybe it is -- I always play dumb with the different games and I -- sometimes I ask for the child to give the directions but if we want this to be an auditory goal then I'm going to give the directions and they have to set it up. So, for example, give three balls to Jacob and put the rest in the basket and then there might be additional directions you give to get everything set up. So you're ready to play the speech reinforcement game. A quick way to fit in some of those following directions into a structured environment. Or in a structured way but something like that obviously could be in a classroom environment or home environment as well. For that naturalistic opportunity let's go to a cooking class. Today we're going to make oatmeal cookies pour the oats in the bowl and measurer 1 cup of flour. Pour the milk into the flour or into the flour mixture. Again I have given language examples here that can be tweaked to fit whatever language level that you might be working on. Now, of course, the natural discourse is present for the child but really a cooking activity is a structured task. So, you know, the question to you would be what kind of set would you consider the scenario? Is this cooking usually a closed

set sort of a task or is it a bridge set or an open set? And I think again, giving some thought to these sorts of things even if no materials are present I think you could argue this is more of a bridge set because at least for any child that has had any kind of experience at all in the kitchen there are certain things that we expect are going to be named or asked for. Or certain words that are not going to come up in this scenario. I think a bridge set might be what we consider that. So just so you have in mind exactly where you're targeting or know what your goal is you can say I need a bridge set this. Is a great activity for that. Something like it this is easy to manipulate the variables and you can bring everything out and only have two or three things to do but three or four thing for the child to choose from again also easy to cycle through language goals. You can make the example that I gave more simplistic or much more complex in your directions and you can use higher level vocabulary as well. So lots of different way that you can take this while still focus in on that particular auditory level of following directions. Again as promised here are the references for you for specific wording. For the -- she's are the goals that I have provided. Estabrooks auditory verbal practice and walkers learning guide. At this time I believe our summary is what we have talked about but I would rather spend some time asking for you to put in any questions that you have or ideas that would be welcomed as well. Any ideas that you have for activities that you enjoyed and any of these auditory levels. And while you take a minute to consider that and add your questions or thoughts I will let you know quickly about the upcoming sessions that we have. I will join you again on November seventh. Same time. Keep it fresh. Ideas for language development. So the same sort of session

that we had today but focusing more directly on language goals and so we'll have specific language goals that I'll share with you, ideas -- share some ideas for you. I did find it pretty difficult to develop this program today without overlapping the auditory into it. You know, too much. I think it might even be harder to consider language without -- you know, without taking the auditory away from it. So perhaps a better goal would have been incorporating the two into the activities but I'll do my best. That is on November 7th and then on Thursday the 29th of November will be -- we'll be joined by dancy young and Beth Tournis from Children's Memorial Hospital in Chicago. They'll talk about the deaf plus child. Cochlear implant candidacy and outcomes for children with multiple disabilities. So we hope you can join us for one or both of those. Of course we'll remind you that this program as are all of our sessions are archived and if you have any questions about this particular seminar you can contact me. If you have questions for the HOPE program in general, I'll actually give you a different address here. The address is hope@cochlear.com and if you need a certificate of participation as I promised here is the e-mail address to send that completed form. Hope feedback@cochlear.com. Take the time to complete the feedback form and let us know what you thought about today's presentation and of course give us any suggestions that you have for future presentations, things that you think would be helpful. Seventeen to it that address and we'll be happy to send you a certificate. And with all that housekeeping out of the way, I'll move to my questions. The first one is a simple one. What is e-boo? That is a brand name. It is basically a toy company. I do love their materials because as I mentioned they present -- I don't know. I have memory games that

present the same preschool vocabulary over and over again. Airplane. Ball. House. Crayons. Cup. But e-boo puts out materials that have much more varied vocabulary. All of their toys are what I would consider infinitely flexible. Can be used with a variety of ages and with any auditory or language level you can use them so many different ways. So just Amazon, different toy companies, different toy stores you'll find e-boo materials. Ann Hughes helps me out calls the middle school paper thing. A fortune teller and I think that is familiar to me, too. So that little paper thing that you can make is a fortune teller. Thank you, Ann. Yes. I will put the resources back up where you can see them. There you go. The references I think is what Nadene is asking for. The listener and the auditory learning guide. Unfortunately the auditory learning guide is unpublished but I think if look for it you'll find one that has been published and Trisha, I might have addressed this question. As I close, how many of you are working on auditory and language goals at the same time versus addressing language and auditory skills separately? I would say it is my habit for a couple of reasons to work on them together almost always. Sometimes the language used for the auditory part a little different than what I'm expecting if the language is an output goal. Maybe the levels are different. So, for example, on a -- on a child's turn as the listener, I expect one -- I might present one level of difficulty but when they are the speaker, the language expectation might change a little bit. Depending -- you know based on our -- where they are with their goals. But almost every activity I do has both a language and a listening goal. Is there a book specific to goals and I think you mean, Eilene, you're looking for some sort of curriculum or guidebook that specifically talks about pre-K goals and she's going to

help me out here. Let's see what she says. Okay. So separate question she has that I'll answer in one minute. I'm not -- I'm not sure I have an answer for your question a book specific to pre-k goals and objectives. I would think more in terms of language level or auditory level. So, for example, for auditory goals the goals I presented to you are all the auditory goals that take a child from early listening skills all the way through higher level listening skills. And each child moves through them at a different pace. Again, for a -- you know, a middle schooler who has limited auditory access I might look at an early listening level but with middle school type input visuals and things like that. Or maybe I have worked through all these goals but I have higher language levels. I'm still asking the child to listen to get to higher level language. If that makes sense but in terms of specific book with goals and objectives I know -- I don't know of one that talks about preschool or kindergarten specifically. Breadth walkers entire guide is in a book published by Bute Communications. I did not know that. But I will have to look that up, Bute Communications for any of you.

Communications -- communications for students who are deaf or hard of hearing. I'm going to write that down myself. Oh, gosh, there are so many questions and so little time. Yes, the transcript will be available after the fact. Sunshine Cottage has a curriculum for pre-K. I think that takes care of all the questions. I hate to rush off at the end but we do need to let our captioner go so I am going to thank you for your questions at the end. If I didn't answer yours, please do e-mail me and I'll be happy to take that and now I will be closing the meeting by thanking you so much for your attendance today. Have a great afternoon.

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