This manual covers how to use The Speech Sound Set © in speech sound intervention.

Please note that an understanding of speech sound delays and disorders is crucial to assess and deliver appropriate intervention for a child who is demonstrating speech sound errors. It is recommended that a certified and practising speech pathologist is consulted for this purpose. The following pages: 1) give an overview of the types of speech errors that may occur 2) give some tips for using the Speech Sound Set © to address speech sound errors.

Keep in mind, that the Speech Sound Set © is a resource package and its uses are not restricted to those covered in the following pages.

**Which version of The Speech Sound Set © do I need for speech sound intervention?**  If it is solely speech sound intervention that you intend to carry out, (that is, no explicit letter-links), you should grab **The Speech Sound Set — Speech Set ©**. If you require a version that targets only vowel sounds, you should purchase **The Speech Sound Set — School Set 2 ©**. If you are working only with consonant phonemes, **The Speech Sound Set — Starter Set ©** or **The Speech Sound Set — School Set 1 ©** will give you everything you need.

Email lucia@pelicantalk.com if you are unsure!

Many errors in a young child’s speech are “normal” errors. That is, they are part of the normal progression of learning to speak clearly.

It is important that the nature of a child’s speech errors is carefully assessed before beginning intervention.

There’s an app that uses the Speech Sound Set © characters. Explore and contrast 22 consonant sounds in sound and word activities (production and listening).

See “SPEECH SOUNDS FOR KIDS” in the iTunes store.

There’s a free “lite” version to check out first!
Producing sounds in isolation (as single, isolated sounds) is NOT a normal process in the development of speech. A young child does not start off by learning single sounds and then lead on to joining them together to make words. In normal development, what really takes place is a wonderful process of vocal play and babbling. In time, this babbling is shaped into a stream of sounds and syllables that sound more and more like the native speech of that particular child. Around 12 months of age, approximations of real words emerge.

A tip sheet (TIP SHEET 10) outlining this process can be found on Pelican Talk’s website on the FREE STUFF page. This can be copied and distributed as a useful tip sheet for parents, health workers and teachers.

**BUT THE SPEECH SOUND SET® FOCUSES ON SINGLE SOUNDS... WHY?**

There are three cases when individual sounds need to be studied and these are:

1) in preparation for, or in the process of, learning to read and write (See Manual Part 2 and 3)

2) when speech sound production is not developing as expected (either delayed or deviant)

3) in learning English as a second language and specific sounds prove to be problematic for the speaker.

**NORMAL SOUND ERRORS**

A child usually starts saying some meaningful words around the age of one year. There will still be lots of babbling too, but certain sound combinations now mean specific things. A child might say "mama" for "mum" and might even say something like "dodda" for "dog". When a child begins to see the power of words, they will often launch into a new phase where words are popping out all the time!

BUT many words will not be pronounced perfectly. This is fine. Some sounds will be too tricky for a young child to make at an early age. They might say "wabbed" for "rabbit" and "wuv" for "love". With other words, it may not be the sound that is tricky, but the position in which the sound occurs. For example, a child may be able to say /s/ in "sock" but drop the /s/ when it occurs in a blend (or cluster) like in the word "snake", saying "nake". This child does not have difficulty with the production of the /s/ sound (they can say it just fine!). What they *are* displaying is a normal developmental error pattern where the /s/ is dropped from the start of /s/ blend words.

So, when thinking of the normal development of speech sounds, there are two types of normal errors that may occur:

**1. EARLY, MIDDLE AND LATE SOUNDS**

Some sounds are easier for very young children to say. Accurate production of some sounds will occur earlier than others. This is why the early names for "mother" and "father" begin with early-developing sounds right around the world (mum, mama, maman, dad, papa, dada, baba).

Later-developing sounds such as /th/ are usually not heard in the words of children below 2 years. It is perfectly normal for a three year old to say: "I fink (think) it's in de barff (the bath)".

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It is a good idea to become familiar with the approximate emergence of correct sounds. A handy reference chart is provided on your CD called "Developmental Chart" in the INCREASING YOUR KNOWLEDGE OF SOUNDS folder. This can be printed and provided to early childhood professionals and parents. It is also important, however, to inform them also about "sound error patterns" (see below).

2. SOUND ERROR PATTERNS
At certain ages, it is very normal for a sound to be left out according to its POSITION in a word, or simplified according to the NATURE of the sound. These errors occur in consistent patterns that can be identified quite easily (if you know what you are listening for!) Usually the child can produce the sound in isolation when shown how to do so, but will revert to simplifying or omitting the sound when saying it in certain types of words. These patterns of errors are called PHONOLOGICAL PROCESSES or SIMPLIFICATION PROCESSES. It is young children, under 2 ½ years, who will usually exhibit a whole range of these error patterns but normally they resolve by themselves. Luckily, the utterances of such children are usually short about the "here and now" so adults will usually understand them. Adult ears have an ability to tune in and interpret these errors because they are perfectly normal in youngsters. Some examples of these error patterns and the approximate ages by which these errors naturally resolve have been set down by many researchers (see Table 4.1 downloadable from the Manual page of the website).

In this manual, the correct production of a sound is referred to as the "target sound" and the sound that the child is producing in its place, is referred to as the "error sound."

WHEN NORMAL ERRORS TURN PROBLEMATIC
Firstly, an important note: assessing whether a child has a particular speech sound delay or disorder and setting an intervention regime should be carried out by a qualified speech pathologist (also known as a speech therapist or a communication language therapist).

ARTICULATION DIFFICULTIES
-If a child cannot produce the specific sounds correctly at the expected stages (defined by the early, middle and late stages), they may have an "articulation difficulty". An example is a child who is lisping on the /s/ sound at age 8 years. The difficulty may lie in the way in which the articulators are used, or sometimes in the articulators themselves (eg. Cleft palate, tongue tie).
-It would be unusual to have a child who can say the later set of sounds in words, but not the earlier sounds; for example, /s/ and /ch/, but not /b/ or /m/. In this case, there may be a structural abnormality

The articulators are the parts of the mouth that are moved or contacted in order to make sounds. They include: the tongue, the lips, the teeth, the palate.
How To Help: Articulation Difficulties

Traditional Articulation therapy, originally outlined by Van Riper in 1978 is still appropriate for simple articulation problems. It begins with the child being taught the correct phonetic placement (articulation) of a target sound and then practising it in syllables, words, phrases and sentences of increasing complexity.

The Speech Sound Set © is perfect for this. The process is outlined below and the stages can be moved through as quickly as they are mastered by the child. To change any behaviour, regular practise in different settings with different people is vital. Inform child care staff, preschool teachers and grandparents and give them little tasks to help with the program. The recommended amount of practise each day is three short bursts (of five or so minutes).

The outline of the program below uses the example of a child who is saying /w/ for the /l/ sound (eg. "White" for "light").

What to Prepare:

Print and cut up a set of 6 flashcards of the target sound's Sound Buddy and the error sound's Sound Buddy.*
Print the target Sound Buddy's colour-in.
Print a large picture of the target sound's Sound Buddy.
Learn the Hand Sound.
Have the Sound Story open on your computer for reference, or printed.
Prepare a scrapbook with a big mouth drawn on the front (or cut out mouth images from a magazine and paste to the front.)
Other materials are suggested within the following procedure. Be creative! Remember that all Sound Buddies are provided as JPEGS so you can use them just like ClipArt in your own charts, games and activities.

*Some error sounds are not true speech sounds so you will not be able to have a printout of the error sound's Sound Buddy. An example is a slushy, lateral /s/ or an approximation of /r/ that is not quite right.

What to Do:

1. General Conversation: Talk with the child slowly and carefully about sounds in words and how you are going to help them with a tricky sound. Say something like: "When we talk, our words are made up of lots of sounds. Some sounds are tricky for kids to make, and one sound that is tricky for you is Lovely Lara's sound /l/ (show Lovely Lara's picture.) Her sound is at the start of "like" and "lion" and it's in the middle of "silly." (Tap her picture each time you say the /l/ sound). Can you hear it? When you try and make Lovely Lara's sound, I can hear that's tricky for you, because it comes out sounding like another sound; Wonderful Worm's sound, /w/.

Instead of "like" (tap Lovely Lara), you say "wike" (tap Wonderful Worm). So, let's learn how to make Lovely Lara's sound..."
2. Learning the Target Sound: This stage is sometimes referred to as phonetic placement or articulation training. Referring to the picture, tell Lovely Lara's sound story in your own words. When you say her sound, do the Hand Sound. Draw attention to the mouthshape of the Sound Buddy and what the articulators are doing. Have the child try and copy. Focus should be mainly on the new sound and the new mouthshape. If the child's mouth keeps reverting to the incorrect articulation, attention may be drawn to that as well. For example, "Your lips keep moving into little round lips like Wonderful Worm's. (Show Wonderful Worm's picture and point to the lips). Look at Lovely Lara's lips - they don't become little and round. She just opens her mouth and puts the tip of her tongue up to push on the roof of her mouth...Watch me.../l/." Play around with the target sound and to a lesser extent the error sound (if it is a real speech sound). By the end of this stage, the child should be able to say the target sound and should be using the Hand Sound as they do it. It is handy for them to know the Hand Sound for the error sound too. For home, childcare, or preschool, print out several pictures of Lovely Lara. These can be stuck to a wall as a reminder or added to a special "Sound Book". Also stick a big picture of Lovely Lara in the child's scrapbook and write underneath "Today I learnt how to say Lovely Lara's sound." The colour-in can be given to the child to complete at home. Encourage them to make the sound as they colour.

HELPFUL TIPS:

A) SOME CHILDREN HAVE POOR ORAL AWARENESS, MEANING THEY ARE NOT GOOD AT IDENTIFYING THEIR MOUTH PARTS AND WHAT EACH PART CAN DO! IN THIS EXAMPLE, THE CHILD MAY BE CONFUSED ABOUT THE TERMS "ROOF OF MOUTH" AND "TIP OF THE TONGUE." THEY MIGHT START POIKING THEIR TONGUE OUT INSTEAD OF UP. POINTING TO THE PICTURE OF LOVELY LARA'S MOUTH CAN HELP. YOU MIGHT EVEN REFER TO THE BLACKLINE COLOUR-IN AND HIGHLIGHT THE PARTS YOU ARE TALKING ABOUT. THIS CAN STILL BE DIFFICULT BECAUSE, OF COURSE THE PICTURE IS STATIC. FOR THIS REASON, YOU WILL BE WISE TO DIRECT THE CHILD TO YOUR OWN DEMONSTRATION OF THE SOUND'S ARTICULATION. WITH SOME SOUNDS, YOU MAY BE ABLE TO TOUCH THAT PART OF THE CHILD'S ARTICULATORS WITH A STERILE TONGUE DEPRESSOR OR WITH GLOVED FINGERS AND GENTLY PUSH THE ARTICULATORS INTO POSITION. OF COURSE SOME CHILDREN WILL BE RESISTANT TO THIS...

B) IF CHILDREN ARE RESISTANT TO LOOKING AT YOUR MOUTH OR TO YOU TOUCHING THEIRS, A NUMBER OF TRICKS CAN BE EMPLOYED. I USE ARNIE THE ARTIC TEDDY WHO IS A PUPPET WITH TEETH AND A TONGUE THAT CAN BE MANIPULATED (ALBEIT GROSSLY) INTO APPROXIMATIONS OF SOME SOUNDS. SEE WWW.PUPPETSFORLEARNING.COM.AU RUBBER MOUTHS CAN ALSO BE BOUGHT COMMERCIALY, AND THESE CAN BE USEFUL IN DEMONSTRATING ARTICULATION.

C) ANIMATED CLIPS OF 22 OF THE CONSONANT SOUND BUDDIES ARTICULATING THEIR SOUND ARE PROVIDED ON THE APP "SPEECH SOUNDS FOR KIDS". VIDEO CLIPS OF A CHILD SAYING EACH SOUNDS ARE ALSO PROVIDED.

D) FOR EACH SOUND, THERE ARE SOME HINTS ABOUT HOW TO HELP A CHILD ACHIEVE THE SOUND ON THE CORRESPONDING SOUND STORY PAGE. (SEE BOTTOM LEFT UNDER THE HEADING “5 TIP”).

E) REMEMBER TO GIVE AS MANY CUES AS YOU CAN TO HELP ELICIT AND LEARN EACH SOUND'S ARTICULATION. FOR SOME SOUNDS (LIKE RED REX'S /R/ AND MANY VOWEL SOUNDS), THE PHONETIC PLACEMENT IS NOT OBVIOUS FROM THE EXTERIOR AND NOT EASILY ILLUSTRATED. FOCUSING ON THE SOUND OF THE SOUND, FOR THESE MAY PROVE MORE SUCCESSFUL.

*FOR MORE NOTES ON RED REX'S SOUND AND SAMMY SNAKE'S SOUND, SEE THE END OF THIS MANUAL.
3. Practising the Target Sound in Syllables: Producing sounds in isolation is not very useful, so the child needs to be moved towards producing sounds in syllables and eventually words. An interim step is to practise saying the sound at the start of "nonsense syllables".

In the child’s scrapbook, stick 6 Sound Buddy flashcards down a page. Next, model to the child, that you are going to say some "silly words" starting with the new sound. You will go first and then it is the child’s turn. Encourage slow and careful practice. If you slip up, you have to start at the top again.

Choose a vowel to follow the consonant sound and say it six times, each time touching a Sound Buddy flashcard. For example, you might model "ah" for the first six, then "ooh" for the next turn, then "ee". You could even print and cut out a whole lot of vowel Sound Buddies and let the child pick one from a hat, thus directing the practice.

Using our Lovely Lara example, let’s say the child chooses the vowel Sound Buddy, Ernie Squirm, you would say: "Ok, our silly word is 'ler', ler, ler, ler, ler, ler.... Now it's your turn. Go slowly and carefully, because you don’t want to start again."

After the child produces six correctly, draw a number 6 and a smiley face at the bottom of the line of Lovely Laras. You can also try a few lines without touching the pictures, but using the Hand Sound as each /l/ is said. Another activity that children love is slowly and carefully singing "Twinkle Twinkle" or "Happy Birthday" using only their new silly words (one silly word per verse). Alternatively, engage in "silly talk" where you pretend to have a conversation or puppet play only using one of the silly words. "La la la la? La la. La la la!"

And don’t think therapy or practise should only happen sitting at a table in a clinic room...do it on a trampoline, get caregivers to do it in the car, do it going for a walk.

By the end of this stage, children should be able to easily say the sound in syllables 95 % of the time. Practise /CV/ (eg. "lee"), /VC/ (eg. "oll") and /CVCV/ (eg. "lala") structures. Prompt the child to use the Hand Sounds now and again, because they'll probably be needed at a later stage.

HELPFUL TIPS:

TEACHING A CHILD TO SELF-MONITOR IS CRUCIAL IN THERAPY. IF A CHILD IS RELYING ON YOU TO CORRECT THEIR ERRORS IT IS UNLIKELY THAT THEY WILL INDEPENDENTLY USE THEIR TARGET SOUND.

ENCOURAGE SELF-MONITORING BY:

A) TALKING EXPLICITLY ABOUT THE IMPORTANCE OF LISTENING TO ONE'S OWN SOUNDS.

B) MAKING IT REWARDING FOR THEM TO PRODUCE THE SOUNDS CORRECTLY (ALTHOUGH DO NOT PUNISH INCORRECT PRODUCTION!).

C) PRAISING THE CHILD ABOUT THEIR CAREFUL TALKING, AND PRAISING THEM LOTS IF THEY SELF-CORRECT.

D) MODELLING SLOW, CAREFUL PRODUCTION YOURSELF AND EVEN MODELLING ERRORS AND SELF-CORRECTION (THIS CAN CREATE SOME FUN).

E) AVOIDING IMMEDIATE FEEDBACK OF A CHILD'S ATTEMPTS, SO YOU ARE NOT PRAISING OR ASKING THEM TO TRY AGAIN TOO QUICKLY. THIS ALLOWS FOR A CHILD TO SELF-CORRECT IF NEEDED.

F) TELLING THE CHILD YOU WILL BE LISTENING CAREFULLY TO THEM, AND THAT YOU WILL TELL THEM AT THE END HOW MANY SMILEYS THEY GET. (SMILEYS ARE FOR CORRECT PRODUCTIONS: THE TARGET IS SIX SMILEYS!)
4. Practising the Target Sound in Words.

This next phase is where the new sound becomes meaningful. Sometimes a child will slip back into old ways at this stage, because they have developed habituated ways of producing familiar words. Slow, careful practice is again important. Modeling a word using the Hand Sound when you make the sound will also help.

To begin this activity, you will require pictures of words beginning with the target sound.

On your CD, most of the consonant sounds have been provided with pictures starting with their sound (See START SOUND pictures). By printing two sets of these you can play matching games (like memory), Go Fish and Bingo. Stick a set of the flashcards in the child’s scrapbook also. If possible, it is a good idea to throw in some words starting with the error sound too. This way, the contrast between the error production and the target production can be reinforced.

Look for other pictures in magazines beginning with the sound and stick these in the scrapbook.

Write/draw any words beginning with the sound that might be important for the child. For example, their sister’s name might be Lucy, and they might go to Lovedale Primary.

You don’t want to be hassling the child about their speech all the time, so keep practice to the three short burst a day. To help with transfer, explain to the child that together you will choose six SPECIAL WORDS (they can be nouns, verbs, adjectives etc...) that you really want the child to focus on, and that parents, teachers and others CAN listen out for during the days. These words should be words that will commonly occur in the child’s day and if they are produced using the error sound, the listener should say the correct way for the child to copy. Conversely, when the child is remembering to say these correctly, be sure to praise them. Write/draw the words on a piece of paper and stick it in a prominent position. Read the words through and have them copy at the start of the day. At the end of the day, give the child an imaginary score of how many correct productions you heard (eg. 3 vs 1000000). Remember occasional rewards for remembering the special sound can do wonders.

When the child has mastered the sound at the start of words, try the sound at the end of words and the middle of words. Pictures for these are NOT provided on the CD, but you can find all the pictures you’ll need on The Speechie’s Ultimate Picture Library by Pelian Talk. You may find the Word Lists on your CD provide you with some words to practise.

HELPFUL TIPS:

IF YOU DO NOT HAVE ANY PICTURES HANDY, YOU CAN SAY A SENTENCE OR PHRASE THAT LEADS TO THE ELICITATION OF THE TARGET WORD. FOR EXAMPLE, “I THINK THE MAN AND WOMAN ARE IN ________”. “THE FIREMAN CLIMBED UP HIS ________”. NOTE THAT CHILDREN WITH CO-EXISTING LANGUAGE DELAY MAY FIND THIS DIFFICULT.

CONTINUED...
ONE BENEFIT OF HAND SOUNDS IS THAT THEY ARE A GREAT WAY TO VISUALLY DEMONSTRATE THE TARGET SOUND'S POSITION IN A WORD. YOU CAN ALSO MAKE A VISUAL CUE, BY SHOWING THE CHILD WHERE THE Target SOUND OCCURS IN A WORD, BY INSERTING THE JPEG OF THE SOUND BUDDY BEFORE, IN THE MIDDLE OR AT THE END OF A SOLID LINE (SEE BELOW). THIS IS PARTICULARLY USEFUL WHEN A CHILD GETS STUCK ON USING THEIR NEW TARGET SOUND AT THE START. FOR EXAMPLE, WHEN TRYING TO SAY "HILL", THEY SAY "LIW" (USING THEIR NEW FOCUS SOUND FIRST, BUT THEN FORGETTING TO CORRECT THEIR ERROR SOUND.)

Make this strip to demonstrate /l/ at the start of words.

Make this strip to demonstrate /l/ in the middle of words.

Make this strip to demonstrate /l/ at the end of words.

NOTE THAT IF YOU ARE PRACTISING THE ARTICULATION OF A SOUND IN WORDS, FIRST CHOOSE ONLY SIMPLE SINGLE OR TWO SYLLABLE WORDS. AVOID BLENDS (EG. BLACK, GLUE) AND WORDS TOO THREE OR MORE SYLLABLES (EG. CELEBRATION) UNTIL MORE SIMPLE WORDS HAVE BEEN MASTERED.

By the end of this stage, children should be able to say single words, without your prompting at the start, middle and end of single words 95% of the time.
5. Practising the Target Sound in Phrases and Sentences. The next steps are to practise the target sound in phrases and then sentences within a structured environment and then a less structured environment. Let your imagination and the child’s interests direct you! At the start of the session remind the child that you will be listening for how well they use their new sound, and at the end, make a comment regarding how they went.

**Structured**: An example: Explain to your child that your friend Lily (a puppet), keeps telling crazy stories. Have the puppet say "I rode a lion" and say to the puppet "That's a lie! you do not ride a lion." Carry on with this banter, encouraging the child to respond to the puppet’s crazy claims.

**Less Structured**: Lay out toys or activities that are "loaded" with the target sound. For example, include a lion, a lizard, a yellow car, a blue car, a tunnel. Play!

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**PHONOLOGICAL SPEECH DELAY/DISORDER**

If normal error patterns persist beyond expected ages, (see Table 4.1) we say the child has a "phonological speech delay". -When normal errors do not drop away by the expected ages, the child may become very difficult to understand. This is because their utterances increase in length and they begin talking about things that are not in the immediate context. Their speech attempts are no longer easy to interpret.

-Children can become habituated in their error pattern and it can persist, making them sound odd and sometimes difficult to understand.

-Some children exhibit three or four phonological error patterns in their speech beyond the age they should have resolved. These children can be very difficult to understand.

-Shriberg and Austin (1998) found that 15-20% of children with speech delays also have delays in grammar and/or vocabulary.

-There is some evidence that children who begin school exhibiting phonological process errors, may have difficulty learning to read and write.

**How To Help: Phonological Speech Delay or Disorder**

With phonological speech disorders, the difficulty stems from an immature or disordered sound system, not from the articulators or the way in which the articulators function. For this reason, the intervention needs to be about stimulating the child’s sound system and not about changing a motor pattern. Where possible, patterns should be addressed, not individual sounds.

Having said that, an understanding of individual sounds is important in the initial stages of therapy.

There are a number of different therapy techniques to address phonological speech delays. Over the page are a number of ways in which the Speech Sound Set © can be used within a phonological intervention framework. For the example over the page, the process of velar fronting is used.
1. **Starting Out.** Steps 1, 2 and 4 (on page 4 and 5 and 7 of this manual) should be carried out. Learning about how to make the sound (Step 2) may be very quick for some children, because they can easily make the sound - it’s just that they don’t use it in certain positions of words. To address velar fronting the two target sounds and the error sounds should be studied.

2. **Listening to the Sound:** “Auditory bombardment” is a concept that has more recently been labeled “focused auditory stimulation”. (Hodson, 1991). It is proposed that when children listen to targeted word lists, they develop strong “auditory images” of the sounds in words, thus allowing them to learn to monitor incorrect productions. This activity can begin and end a therapy session or may be set for “homework”. Recorded lists of words are provided for most consonant phonemes and the five short vowel phonemes in the FOCUSED AUDITORY STIMULATION folder on the CD. The recorded lists will be appropriate for children who have the phonological processes of “stopping”, “voicing”, “velar fronting” and “palatal fronting.” Simply choose the words that begin the target sounds.

3. **Comparing Sounds:** In re-ordering a sound system, it is beneficial to “show” contrasts of sounds in words. Choose words that differ only in the error sound and the target sound. These are called “minimal pairs”. Make a T-Chart using the Sound Buddy pictures and sort words accordingly. Pictures without words are better for sorting and these are available on Minimal Pairs to the Max or The Speechie’s Ultimate Picture Library available from Pelican Talk. Having the child listen to word pairs is beneficial before they try and say them.

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**Minimal Pairs:**
- Car-tar
- Cape-tape
5. Making Words Visual: Using the Speech Sound Set © the differences between target and error sounds (in words) can be easily demonstrated and practiced using visual cues. See the following examples:

**S Cluster reduction:** *Slide your finger along the top diagram when saying “no” and then the bottom one as you say “snow.”* Have the child copy. This can be used for contrasting minimal pairs, but also for the practice of word lists including the target phonological feature (in this case, /s/ clusters). In doing this, have both diagrams present, but have the child say the target word (eg. “stop”) as they place their finger on the correct box and then drag their finger as they say the word.

**Final Consonant Deletion:** *Slide your finger along the diagram below as you say a word and finish on the corresponding Sound Buddy. For example, say “wash” and finish on Sharna Shoosh, then say “what” and finish on Tapping Tessa. Then demonstrate the omission on the final consonant “who” and finish on the blank box.* Have the child copy.

*There are many more ideas for addressing phonological speech disorders book in the book “Developmental Phonological Disorders” by Caroline Bowen. There are also some ready-made programs addressing a range of phonological processes available from Pelican Talk (see “Phonological Resources”, the “I CAN” series.*
MORE SPEECH SOUND DISORDERS

LIMITED LEXICON, LIMITED REPETOIRE OF SOUNDS
Some children with speech delay may have a very small lexicon (set of words that they use to express themselves). In studying this lexicon, it is often noted that the words they are producing contain only a small group of sounds. Usually these sounds are from the early-developing eight sounds.

For example, a two-year old child with speech delay may only be saying the following words “boboo (bottle), where, bye, my, mum, more, no, boo”

How to Help:
For a child under three, the most success will be gained from trying to encourage new words containing the sounds already in their repertoire (and the SOUND PAIRS of these sounds – See “Sound Pairs” in the INCREASING YOUR KNOWLEDGE OF SOUNDS folder. (Shwartz and Leonard, 1982). Thus, you might encourage the words “nana (for “banana”) mine,ubby, nigh-nigh, poo, puppy, etc...

After three years, the introduction of new sounds can be trialed:

WHAT TO PREPARE:

Choose some early-developing sounds and stick a big picture of their corresponding Sound Buddies, each on the left page of a scrapbook. You might choose: Wonderful Worm, Drummer Dave and Hot Harry.

Opposite each Sound Buddy, on the right page, stick cut out pictures, photos or draw pictures for meaningful and motivating words. Don’t forget verbs and adjectives too. Try and think of simple words with either /CV/, /CVC/ or /CVCV/ structures.

For example, for Wonderful Worm, have a picture of someone washing (and write “wash” next to it), a picture of a ball and hide it behind a paper flap (to practise “where”), a picture of a tap (for “water” , a picture a dog (for “Woof woof”) and so on. Choose pictures for the Tapping Tessa and Hot Harry page too.

WHAT TO DO:

With the child, look at the Sound Buddy’s picture and say the sound using the Hand Sound. Draw attention to your mouth, the Sound Buddy’s mouth and “play around” with the sound. Using some of the tips in the “Introducing the Target Sound” earlier in this manual can also be used (eg. Singing the sound with a syllable).
Next, point to one of the pictures and say the word, using the Hand Sound as you make the target sound (eg. “Water”). If the child says “warwar”, this should be praised, as a new word has been said. At this point the target is the start sound being correct. (*If the child has learnt Tapping Tessa, you could try say “war-ta” carefully, showing the Hand Sound at the start of each syllable, but this may be too tricky.*)

Look through the special “Word Book” praising lots and having fun with the new words. Send the book home for practice. Most importantly, ask caregivers to try and model the words many times throughout the day, giving the child lots of opportunities to use them too.

In time, add to the book. Add new words to pages and add new sounds. Introduce two word phrases using known words. For example, this child can say “No” and “More”. They have been practicing “Water”. Thus, they might be encouraged to say “No water” when the bath or their cup is empty and “More Water” in a play activity with pouring water or when they would like their cup refilled.

**HEARING-RELATED SOUND IMPAIRMENTS.**

Some children who have limited hearing can exhibit errors relating to the way in which they perceive sounds. Children with middle ear dysfunction (common in children with Down Syndrome) may also have sound development affected by hearing loss too.

Children who have limited hearing, can present with a group of common sound errors. Loud sounds (voice-on sounds; vowel sounds and sounds such as Babbling Barry’s /b/ and Drummer Dave’s /d/) can dominate speech. Depending on the child’s hearing profile, softer, high-frequency sounds can be difficult to perceive and thus, be deviant or delayed in production (for example, Hot Harry’s, Sammy Snake’s, Sharna Shoosh’s and Furry Fred’s). Finally, some children may rely on visual cues when learning words as the auditory features of specific sounds are weak. It is not uncommon for children with hearing loss to make Babbling Barry’s sound as Munching Mama’s in a similar fashion in words as both share a common visual feature (lips together) and the more perceivable sound feature (the loudness/voice-on production) is shared.

**How To Help: Hearing-related Sound Impairments.**

Sound study using the Speech Sound Set © can assist children with hearing impairment use other cues to produce sounds accurately. After learning the sounds individually, move them into syllables and then words.

*“Feeling” cues.* Examples: 1. Feel the sustained stream of air from the nose for Munching Mama’s sound versus the explosive popping out of Babbling Barry’s sound from the mouth. 2. Feel the vibration of the “voice box” for voice-on sounds and the lack of vibration for voice-off sounds.

*Visual cues.* 1. “Show” how some sounds are long (for example, Sammy Snake’s sound) by using a picture of the Sound Buddy and drawing a long line from it. Say the sound as you trace your finger along the line. Conversely, draw a single dot after a short sound (such as Tapping Tessa’s) and tap your finger on the dot as you say the sound. (See over)...
Childhood Apraxia of Speech (Developmental Dyspraxia)

Childhood Apraxia of Speech (CAS) is sometimes known as Developmental Verbal Dyspraxia (DVD). It is an impairment in the volitional production and sequencing of the sounds required for speech. In simpler terms, it means that when a child tries to produce a word or sentence, they have trouble programming the movements required. This will often include difficulties making the specific sounds required for a word, sequencing these sounds within a word and then sequencing the words within a sentence. The result is often highly unintelligible speech as the errors can be unusual and inconsistent.

How To Help:
Therapy will often start by teaching children how to volitionally produce individual sounds using a multisensory approach. Start with sounds that the child can achieve easily and then build them into syllables. From here, syllables should be built into words, and words into phrases and so on. When a word or phrase is practised enough, the production becomes automatic and the child doesn’t have to think consciously about how to produce the word. That is, it is less volitional. This is the aim of our therapy!
When working with children who have CAS, it is important to practise words that are highly motivating, that occur frequently and that are highly useful. Words that occur often in the day will be mastered more quickly as there are more opportunities for practice.
Starting Out: The first step of therapy is to check whether there are enough “building blocks” for speech in the child’s repertoire. Some children have a very limited repertoire of sounds (often lots of /b/ and /d/ sounds) so stimulation and practise of individual consonant and vowel sounds is vital.

Make sure that the child is able to produce each target sound independently along with the Hand Sound.

NOTE THAT SOMETIMES A CHILD MAY CHOOSE A DIFFERENT HAND SOUND THAT HELPS THEM ACHIEVE THE SOUND MORE EASILY. FOR EXAMPLE, ONE OF MY CLIENTS, WOULD TOUCH HIS TOP LIP EVERY TIME HE SAID THE /M/ SOUND. THIS WAS USEFUL FOR HIM TO CUE THE PRODUCTION OF MUNCHING MAMA’S SOUND SO THIS WAS USED INSTEAD.

In dyspraxia therapy, it is better to do short bursts of therapy where a few different sounds are practised at a time, rather than a block where the same sound is repeated over and over again. Vowel sounds should also be included in the regime. Select some a small number of sounds that the child can say (or quickly learns to say) and practise alternating between them. A vast array of practise sheets can be made easily by inserting Sound Buddy pictures into tables or text boxes. Below is a very simple example where the child jumps from one star to another, saying each sound.
**Moving on to Syllables:** It is particularly important in therapy, that syllables are introduced into practice. Syllables are, after all, the true building blocks of speech, and some will be words in their own right! In practising syllables, the sounds involved can easily be made visual using both Hand Sounds and also by creating pictures using the Sound Buddies. See below.

A visual demonstration of “tar, tar, shar, shar, too, too, shoe, shoe”

For more information on programming for children with CAS, including handy wordlists see pages 2-4 of Pelican Talk’s March 2011 Newsletter (on the FREE STUFF page).

**Tackling Vowels:** Vowels can be difficult for children with CAS because the articulatory movements are subtle and the tactile feedback from the articulators are minimal. For this reason the SOUND of the sound is sometimes the key. Play around with the sound, using the Hand Sound and talking about the Sound Buddy’s Sound Story. Note that all diphthongs (2 part vowels) have a Hand Sound with two movements and also the corresponding Sound Buddy has two characters in the illustration. Sometimes it helps, saying each part of the diphthong as each character is touched (for example, when practising Eary Cheery’s sound, say “/ee/” touching the elephant and then “/uh/” touching the monkey. Make the transition quicker and quicker until
SOME FINAL NOTES ON A COUPLE OF SOUNDS

SAMMY SNAKE’S SOUND
On your CD, you will find that there are two versions of Sammy Snake in the LARGE COLOUR JPEG folder and the FLASHCARDS folder. One highlights the tongue placement required for the sound and the other shows Sammy with his teeth together. Ordinarily, we do not completely shut our teeth together to make this sound, but for some children, this “forces” the tongue into the correct placement (particularly for a child who has a lisp). The correct picture to use, is the one that works the best for the particular child in therapy.

RED REX’S SOUND
The tongue placement for some sounds (such as Red Rex’s) is very difficult to illustrate. If the child is saying /w/ in its place, discourage rounding of the lips and try for a more smiley, spread formation of the lips (even this is not what what regular speakers do to make the sound). Also explain that the tongue curls up along the sides and contacts the inside of the top molars. Try practicing this sound, in the initial stages, with Airy Clare’s sound (air). Her sound places the tongue closer to the target position. Try saying ... “/air/ /r/ /air/ /r/”.

REFERENCES


