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APPENDIX A

TEACHING TRADITIONAL FAIRY TALES TO YOUNG DEAF LEARNERS

1 Need for incorporation of Fairy Tales into the education of young, Deaf learners

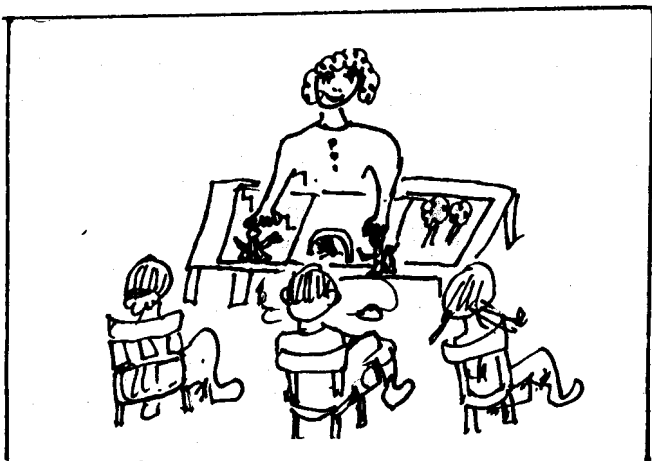
Traditional tales are part of the knowledge base of each culture. In a Jungian sense they are vehicles for transmission of the collective unconscious of mankind (David, 1991). It cannot be assumed that hearing-impaired pupils will gain knowledge if they are not taught directly. A problem exists in that the imaginative, fantastic plot may be complex, and language may be rarefied or archaic. This means that explaining the story at an appropriate time has obstacles. The scheme detailed below shows how these difficulties can be overcome and fairy tales can be dramatised and used as creative channels for speech instruction.

2 Lesson scheme for teaching fairy tales

Five steps are followed. Each fairy tale should take approximately one month to complete. The story of Cinderella is used to illustrate the theory.

- **Step 1 :** The story is told using a miniature stage set and puppet characters. Cardboard, designed as a stage set is placed flat on the teacher's table which is low enough for pupils to see the teacher's mouth. Puppets are manipulated on the stage set (Figure 1).

Figure 1 : Classroom Organisation

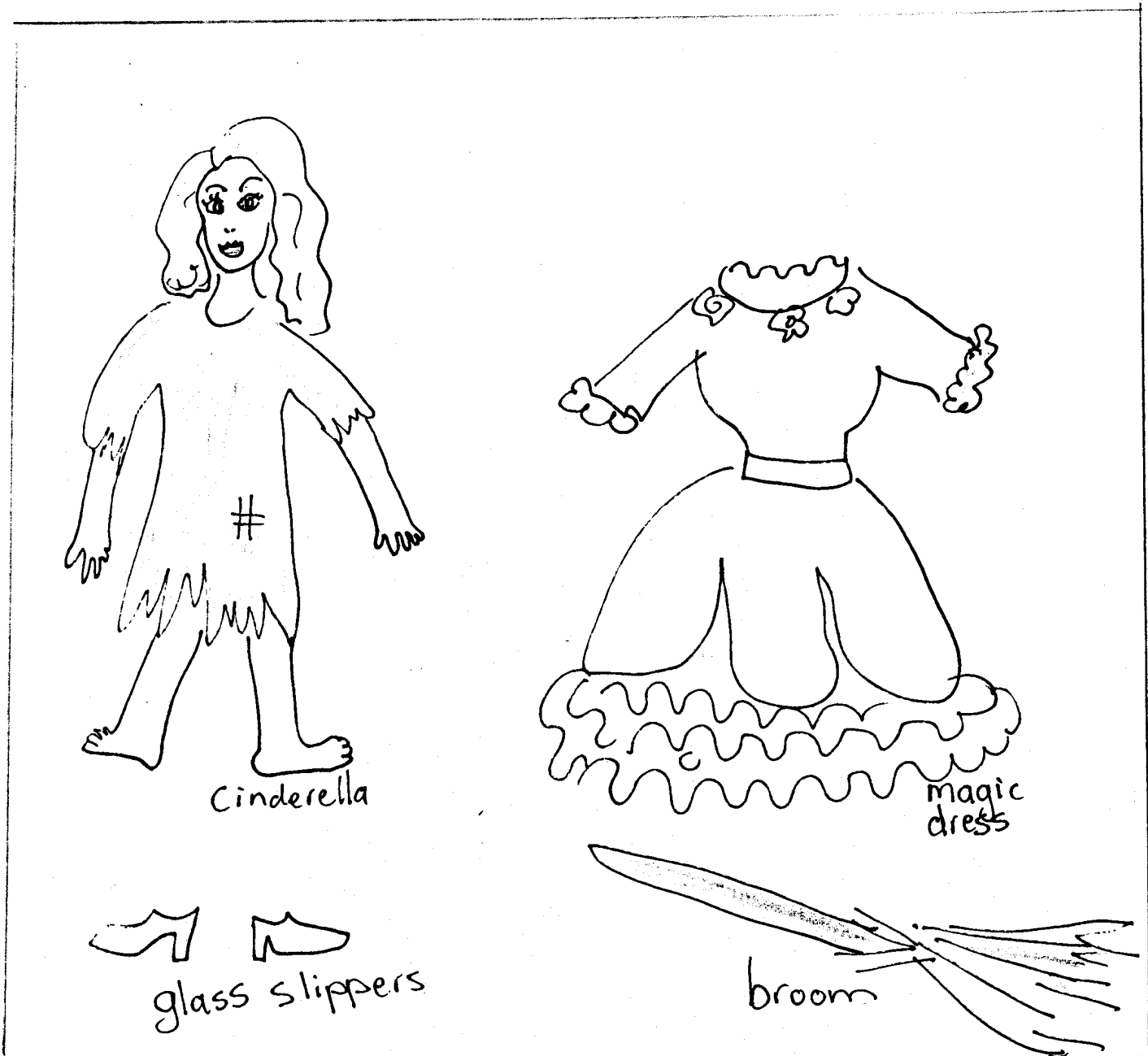


Source : Original

Figure 1 portrays pupils sitting at a suitable height in a semi circle. To facilitate lipreading the teacher sits on a chair at the same height as pupils. Appropriate classroom organisation for hearing-impaired pupils is a vital factor.

The stage set for Cinderella includes areas for kitchen, forest and palace. Cut out figures represent different characters and props. Some of these are shown in Figure 2.

Figure 2 : Examples of cut out characters and props used to tell the story of Cinderella



Source : Original graphic

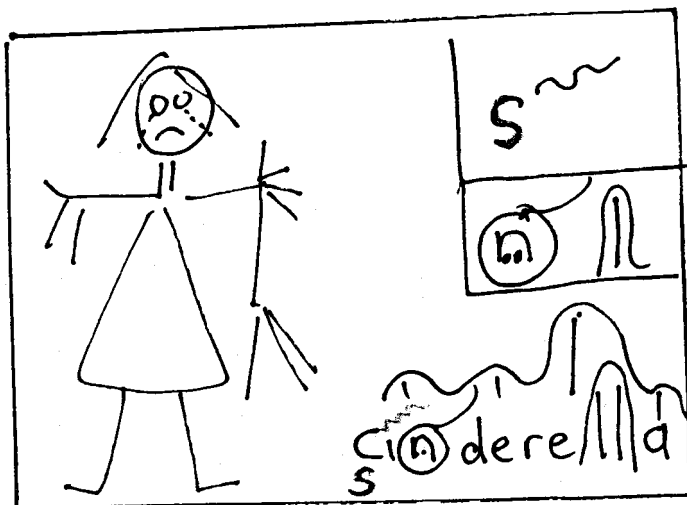
Figure 2 : Shows examples of the actual size of the characters and props. The broom, magic dress and glass slippers can be temporarily attached with commercial putty. The period mood of the story is maintained. This can be seen in the depiction of the broom and Cinderella's dress.

The pupils' focus is on the stage set and cut out characters. This provides a highly effective opportunity for auditory training, as attention is naturally directed on the animation of the stage set, and not the teacher's mouth.

- **Step 2 : Pupils illustrate the story**

The teacher uses this opportunity to help pupils individually. Pictures are displayed in the classroom, creating a focus of ongoing interest and discussion. Figure 3 is an example of a child's drawing accompanied by evidence of the individual help provided by the teacher.

Figure 3 : Example of a child's drawing with superimposed speech instruction



Source : Original

Figure 3 shows the type of help the teacher provides. Correction of speech is individualised, based on each pupil's illustration. In this example the teacher helps with stress patterns and the consonants /s/, /n/, /d/ and /l/. The phoneme /r/ is not given any attention as the teacher considers it too difficult at this stage.

APPENDIX B

TEACHING SONGS AND POEMS TO DEAF LEARNERS

Example of a lesson scheme for teaching a song entitled, “The Animal Fair”. Nine steps are followed. This scheme should take approximately ten lessons.

- **Step One : Elicit interest**

An activity or dramatisation related to the theme of the poem initiates the lesson. This introduce a playful mood causing speech lessons to be viewed in a positive light.

For this example, pupils can play a guessing game – each pupil mimes an animal and the class must identify the animal dramatised.

- **Step Two : The teacher reads and explains the song in an animated manner**

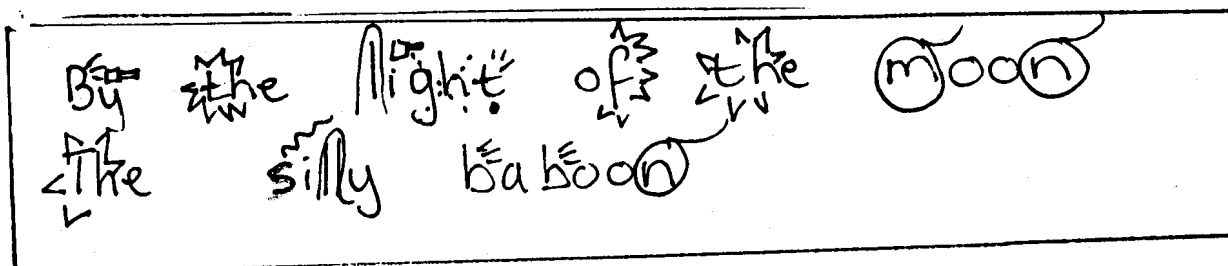
- **Step Three : The song is written on the board line by line.**

A Listening, Speaking Reading approach is used.

- **Step Four: Diacritical symbols and modifications of graphemes are added**

An interactive approach is followed, pupils call out words containing the target phoneme. Challenge and excitement are created as pupils try to be the first to call. A diacritically coded example is provided below.

Figure 1 : Diacritical Coding



Source : Original

Diacritical coding has been used for consonants, - /b/ /l/t/v/m/n/s/ - and a diphthong /ɔɪ/. This is done incrementally. Principals of the Listening, Speaking, Reading method are followed.

- **Step 5: Cognitive and motor reinforcement of diacritical symbols**

Various class games are played. For example, the player stands with his back to the board and is asked to recite all the words containing /m/ while the rest of the class watches his challenge good humouredly.

- **Step 6: The class writes the poem in speech books**

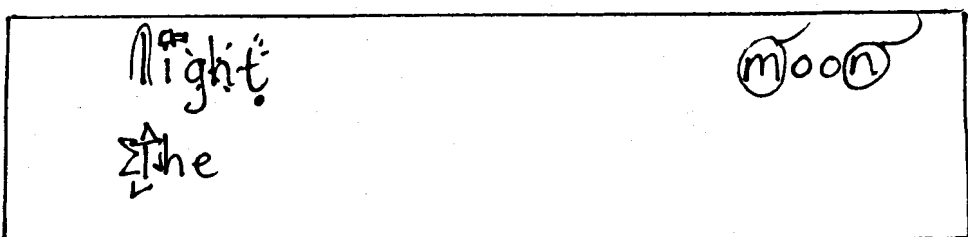
While the class is working constructively and independently, the teacher gives individual speech help. Speech has moved from a group to an individual setting. Other constructive class activities are provided to enable the teacher to give attention to individual pupils. Such activities include learning the poem for spelling-dictation, (recommended by van Uden) illustrating the poem, categorising words containing a target sound according to its position in the word.

- **Step 7 : Teaching pupils to say the poem by rote**

This is important for the development of auditory memory. It is noteworthy that this step is only taken when significant input has been given to speech development. The author considers this a measure to promote generalisation and automaticity of learned skills into spontaneous speech, because correct patterns are learned by rote improved. The poem read aloud many times in unison. The teacher deletes words incrementally everytime the poem is read until the entire poem has been deleted.

This is demonstrated in figure 2.

Figure 2: A strategy for learning poetry by rote – deleting words incrementally.



Source: Original

Figure 2 shows that most of the words have been deleted. Repetition assumes a game like approach. The pupil is challenged with each repetition and boredom is obviated. Because of the nature of the handicap, repetition is a strong need.

- **Step 8 : Choral speaking**

The class speaks the poem in unison by memory. The teacher conducts to enable pupils to synchronise speech.

Movement is an important element. Mimed action is used throughout as it creates interest and also relaxes the body which in turn relaxes the speech apparatus which promotes healthy vocalisation. In this example pupil gesture upwards in unison, pointing to the moon.

- **Step 9 : Pupils work in groups to produce their own playlets**

Originality is encouraged. Different classes may combine to perform for each other. This creates interest and excitement.

The lesson scheme shows how principles of the proposed programme are interwoven. These include provision of a clear structure for group and individual work, opportunity for creativity, incorporation of modalities to enhance speech perception – the auditory/graphic avenue receives particular emphasis – and a holistic approach to speech instruction.

APPENDIX C

STEP ONE: THE TRANSCRIPT IS READ AS A WHOLE

The transcript was read as a whole. Outstanding personality features of participants and relevant interpersonal dynamics were recorded. Appendix C provides a more extensive account of the atmosphere and dynamics than chapter 1.

GROUP INTERVIEWS

Focus Group One 5 participants

The interview revealed an existent infrastructure for speech instruction. Teachers demonstrated a strong desire to express generally negative attitudes towards speech instruction. Negativity was strongly directed against communication pathologists for seemingly enforcing a programme based on Ling (1976).

Teacher 2 became emotional to the extent that she reacted somewhat aggressively, and the atmosphere became highly charged. The emotional crescendo was reached in the excerpt below. “Teacher 3 (Page 9): “Ek het net die spiëel en myself as voorbeeld. Kyk ons vra vir die spraakterapeute maar ek wil nie. Ek wil dit ook self hê. Verstaan jy nou? “ Teacher 3 is highly emotional at this point).

(English translation: I have just the mirror and myself as the example. Look, we ask the speech therapists but I don't want to. I also want to have (the skills). Do you understand now?”)

The aggressive and emotional outbursts was confusing because Teacher 3 had been interviewed the previous year in a single interview situation and was then labelled “the Positive Teacher”. Various suppositions can be made to explain her radical change of attitude. Firstly it is possible that she did not reveal true feelings in 1994 as she may have felt less confident in a one-to-one interview situation. Secondly, she may not have been in touch with her true feelings at that time because (as she states in that interview) she felt it was her duty to teach speech and consequently she may have suppressed negative feelings. Hearing other teacher's express

negative sentiments may have allowed her own negative feelings to surface. Thirdly, she may not have revealed her true feelings in the group interview because of peer pressure – other teachers state they find speech teaching a negative experience and she may have felt constrained to agree with them. This third explanation does not seem plausible as her responses in the group were spontaneous and unambiguously negative in contrast to her more controlled ambivalent responses in the single interview; fourthly, she may have started off optimistically, but a year later felt demoralised because of the lack of pupil's progress and the monotony of teaching the same programme repeatedly.

Possibly a combination of reasons explains her change of attitude. A scenario that demonstrates the interplay of variables is given in the following hypothetical example. Initially in, Teacher 3 enjoyed the novelty of teaching speech to children with hearing losses and also believed that her efforts would bear fruit - she would see improvement in the speech performance of her pupils. Negative feelings were therefore unconsciously suppressed or were mitigated by an inherent belief that the task was meaningful. After a year of teaching the novelty has worn off, lack of improvement is patent and she feels demoralised. In a safe group environment she hears congruent feelings expressed and is secure enough to be in touch with and express her true feelings.

1.2 Focus Group Two 5 participants

For the most part there was an easy camaraderie between participants. However, a few in moments of tension were perceived. These occurred in relation to Teacher 1 who by other teachers in the group was regarded as an accomplished speech teacher – this attitude is demonstrated by the following excerpts.

“Teacher 1 used to come into my classroom everyday, and I must be honest that she got sounds out of these children that they didn't have before. Really you know, I've seen it. I've seen what can happen.”

“...Teacher 1 has tremendous results.”

Tension seemed to arise when this position was in any way challenged. This was noted in Teacher 1's reaction to descriptions of the consummate abilities of speech and communication pathologists to improve speech – this is discussed as part of Theme Six. It was also noted when she was asked to explain her method of teaching speech. It transpired that for over a decade she had been using material designed by this researcher. She had not made the material available to colleagues and did not volunteer this information at the onset of the interview.

In the exchange below Teacher 5 seems to virtually interrogate Teacher 1 before the information is surrendered.

Teacher 5 states :

“I know Teacher 1 has tremendous results and she does speech in a fairly – may I call it informal way Teacher 1?

Teacher 1: We do”.

Teacher 5 (continues probing and asks) “Conversational?. (Teacher 1 is rather non-committal, it is as if she would like to end the conversation).

Teacher 1 : “Ja, Ja” (However Teacher 5 persists) “But also slightly formal?”

At this point Teacher 1 blusters before finally “admitting” to follow the interviewers programme.

Teacher 1 : “There is a – we do follow a – what do you call it? It's not a rigid.... In actual fact I do your (addressed to the interviewer) programme.”

1.3 Focus Group 3

Participants were keen to express views. Despite the fact that no infrastructure existed they seemed motivated to teach speech and learn new strategies in any way they could.

Three participants coloured the atmosphere distinctively.

The **nervous novice** who was reticent and only responded to direct questioning. As demonstrated by the excerpt below:

“Interviewer: You seem to be agreeing Teacher 1?”

Teacher 1: I think so.

Interviewer: Let’s hear your idea.

Teacher 1: I’m not sure I haven’t been here very long, so I’m not sure about speech (nervous laugh)”.

The **imported expert**, had been trained abroad and was accorded a high status by other participants. She had a forceful personality and reiterated opinions strongly – particularly that hearing impaired children develop speech in the environment of hearing children. This led to a sharp exchange with another experienced teacher who answered. “But they’ve got to learn their sounds somewhere, Teacher 4, instead of just saying ‘use it’. I mean we still have to do all those beginning sounds.”

2 Single Interviews

Unstructured phenomenological interviews were held with teachers, single unstructured interviews with principals and semi-structured interviews with speech and communication pathologists.

2.1 Unstructured phenomenological interviews with teachers

The three phenomenological interviews gave support to the virtues of random sampling as they reflected – on the surface - discrete points on the continuum of negative to positive attitudes; Teacher 1 was labelled the negative teacher; Teacher 2, the moderate teacher and Teacher 3, ‘the positive teacher’.

- **The negative teacher** The teacher was consistently and outspokenly negative regarding speech instruction. In fact the first word she spoke in answer to the interviewers question: “Hoe voel jy?” (Referring to speech instruction) (English translation: “How do you feel?”) is “negatief” (English translation “negative”).
- **The moderate teacher**. This teacher stated she found speech difficult to teach and lacked training and confidence however she still considered it a worthwhile task.

- **The positive teacher.** On the surface Teacher 3 seemed well disposed to teaching speech. She stated that saw it as important and in a somewhat judgmental tone implied that she could not understand or condone the attitudes of those teachers who did not wish to teach speech to deaf children.

“.... Ek weet nie hoe jy Dowes onderrig as jy nie spraak wil gee nie.” (English translation “.... I don’t know how you can teach the Deaf if you don’t want to teach speech”.)

However, a closer examination of the text reveals each positive statement regarding speech teaching is abutted by a negative or ambivalent statement.

At outset when the interviewer asks whether Teacher 3 feels positive or negative about speech, she does not answer the question directly but tangentially describes the necessity of teaching speech.

Interviewer: “As jy spraak onderrig, hou jy daarvan – voel jy positief of negatief

Teacher: Ja ja ek dink dis baie nodig. Absoluut nodig.”

(English translation: Interviewer: when you teach speech, do you like it – do you feel positive or negative?

Teacher 3: Yes, yes I think it is very necessary. Absolutely necessary)

- When asked if she enjoys speech teaching she gives a positive answer (blocked in red), adds a negative qualification (blocked in blue) and concludes with a positive answer (blocked in red).

Interviewer: En geniet jy dit?

Teacher: Ja ek geniet dit – dit is partykeer frusterend maar ek geniet dit baie.”

(English translation: Interviewer: And do you enjoy it?

Teacher 3: Yes I enjoy it – its sometimes frustrating, but I enjoy it).

This pattern of abutting positive and negative statements continues throughout:

When asked if pupils enjoy learning speech.

Interviewer: En die kinders?

Teacher 3: Ja ek dink die kinders ook. Hulle raak gefrustreerd as hulle nie ‘n klank kan sê.

English translation: Interviewer: And the children?

Teacher 3: Yes I think the children also. They get frustrated if they can’t produce a sound.

When asked if she enjoys teaching speech the same pattern of a positive statement qualified by a negative or ambivalent statement emerges.

Interviewer : En geniet jy dit?

Teacher 3 : Ja ek geniet. Dit is baie tydrowend want jy moet individueel werk met die kinders.

English translation: Interviewer: And do you enjoy it?

Teacher : Yes I enjoy it. It’s very time consuming because you must work individually with the children.

As can be seen from these examples Teacher 3’s responses are complex and ambivalent.

The contrast between the overtly positive sentiments found in the 1994 single interview and highly negative sentiments expressed in the 1995 group interview have been commented on in section(??) Various suggestions were given in an attempt to explain the radical change in attitude over time and in a different interview situation. One explanation was that in 1994 Teacher 3 is still hopeful that hard work will pay off and she will see results (page 3).

She states this expectation clearly in this interview:

“Ek dink jy moet net aanhou, een of ander tyd gaan jy resultate bereik”. (English translation: I think you must just persevere, sooner or later you’re going to see results).

A perception of lack of congruence of the subject and connection between interviewer and interviewee was noted. This was unlike perceptions gained from other interviewees.

2.2 Single interviews with principals

Once again by the virtues of random sampling directly contrastive subjects were selected.

Principal 1 was inexperienced in the field of the education of the hearing impaired. **Principal 2** was highly experienced in the field of Deaf education. These features coloured the interview.

2.3 Single interviews with and communication pathologists

Interviews were essentially similar in tone. Usefulness of speech teaching was questioned without emotional undercurrents or hidden agendas.