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The Art Of Listening And Its Effect Upon the Education Of The Elementary School Child

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THE ART OF LISTENING AND ITS EFFECT
UPON THE EDUCATION OF THE ELEMENTARY SCHOOL CHILD

by
Isabelle L. Toeckes

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INTRODUCTION

We, as Americans and citizens of the United States of America, are classified in a special group concerning our ability to listen effectively. Mediocrity describes the level of this classification because we fail to listen attentively. We cannot place the blame on any one system or institution. This lax listening trend prevails throughout our great country. We are an educated citizenry but still lack acuity in this fundamental skill.

Listening is an art. As does any other art, it requires cultivation. To grow in the art of listening; this is a stepping-stone to growth in other areas of the curriculum. Recent investigation in our schools reveals the fact that we need training in listening. To develop any skill requires practice and patience. Listening, as part of the language arts program, necessitates skill which, in turn, can be developed by a program of systematized instruction.

As adults, we may notice our failure to listen attentively for a lengthy period of time. We also realize, that to begin a listening program at this stage in our educative process requires concentrated instruction to gain adequate results. For this reason we aim to develop good attention qualities which must be cultivated in the early childhood. Looking ahead mature people readily understand the importance and advanced strength of ideal listening habits for the future citizens of the United States.
The contents of this paper center around the various aspects of an effective listening program in our elementary schools. The realization of goals and fulfillment of good listening attitudes mark the end of one important phase of the listening program and the advent of another, more complex stage of growth in our language learning power.
CHAPTER I

THE NECESSITY OF AN ELEMENTARY SCHOOL LISTENING PROGRAM

Qualification of the title of this paper, THE ART OF LISTENING AND ITS EFFECT UPON THE EDUCATION OF THE ELEMENTARY SCHOOL CHILD, assumes position number one in the sequence of explanation.

By stating that listening is an art, we mean, a language art. This broad area of the curriculum encompasses those skills of communication necessary for effective living; listening, speaking, writing and reading. A lengthy study would develop if all were discussed adequately. By choosing the area of listening as a language art for the topic of this paper, concentration on this skill, recently discovered as deficient, will assume the greatest emphasis.

An adequate concept of listening cannot result if the definition of listening, as compiled by various educators, remains concealed. Lillian Logan defines listening as that combination of what we hear, what we comprehend and what we remember; it is the assimilation of aural plus visual clues.\(^1\) Listening encompasses a large extension of meaning. Understanding, evaluation and reaction to what is heard forms the basis for effective listening.\(^2\)


The process of listening involves giving active and conscious attention to sounds of auditory expression for the purpose of gaining some meaning from it. J. N. Hook describes the type of listening that teachers hope to enact as "the conscious, purposeful registration of sounds upon the mind which lead to further mental activity." Auding, a technical name for listening, is defined as the process of hearing, listening to, recognizing and interpreting or comprehending spoken language. Auding includes:

1. hearing
2. listening
3. recognition of the spoken language
4. interpretation of oral symbols
5. supplying meaning and knowledge of symbols
6. being aware of facts or assumptions not directly uttered

In summation listening can be defined as a means by which a child adds to his fund of ideas and knowledge. Good listening is the correct hearing, understanding and evaluation of what is said.

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5 Harold G. Shane, Mary E. Reddin and Margaret C. Gillespie, Beginning Language Arts Instruction with Children (Columbus, Ohio: Charles E. Merrill, Inc., 1961), p. 88.

6 Lee and Lee, 289.


Statistics indicate that in 158 of every 300 minutes in an average school day a child is expected to listen. If his attention span weakens, one-half of the instruction in a school day reaps nothing. Research indicates that without training in listening only 25% of that which penetrates the hearing mechanism is recalled intelligently.

Paul T. Rankin completed a study of the entire realm of the language arts program and concluded with these statistics:

In the average day of an adult:
1. 45% of the day is spent in listening
2. 38% of the day is spent in speaking
3. 16% of the day is spent in reading
4. 9% of the day is spent in writing

In the child's life in school and out of school:
1. 30% - 10% of the day is spent in speaking
2. 45% - 8% of the day is spent in listening
3. 16% - 52% of the day is spent in reading
4. 9% - 30% of the day is spent in writing

Results of these research studies indicate the primary effect that listening enacts upon daily life. Quantitatively, listening comes first in the four language arts and leads the list in importance. Verbal communication, listening and speaking, dominates our waking activities. Forty-five percent of the time spent in verbal communication centers around listening acuity.

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10Fitzgerald and Fitzgerald, 191.

11Ibid., 192.

Knowledge of statistical information does not solve our problem of inadequate listening. The American people, due to lack of awareness, failed to realize that listening must be taught, specifically and directly. Most adults believed these concepts:13

1. That listening is largely a matter of intelligence.
2. That listening ability is closely related to hearing acuity.
3. That daily practice eliminates the need for training.
4. That to learn to listen we need only to learn to read.
5. That learning to read is more important than learning to listen.

Lillian Logan and Virgil Logan presented studies which disproved these ideas by offering the following truths:14

1. Good listening does not result solely from intelligence but from knowledge gained through past experience.
2. Only 3% - 6% of the school population suffer hearing defects. Most of our poor listeners are not alert.
3. Children do not automatically learn to listen because the teacher tells them to "pay attention".
4. Research proves that the effective way to develop any skill is through direct training designed specifically for that skill.
5. People listen three times as much as they read, stressing the importance of a good attention span.

Evidence indicated the impact of listening in life and in school but terminated at this point. No mention of listening instruction

13Logan and Logan, 215.
14Ibid., 215.
penetrated the American mind until 1952, when a publication was released called, "The English Language Arts". At this time a landmark in listening education was realized. 15 The aforementioned report, based on a five year study by the Commission on the English Curriculum of the National Council of Teachers of English, stated clearly that good listening habits must be taught and not left to chance. Just as a need arises for continuous teaching of reading throughout the school years, graded instruction in listening skills is necessary. 16 Stemming from interest in this report, two questions arose: 17

1. Is inefficient listening a problem in and out of school?
2. Can anything be done about it?

These interrogative remarks merited answers in this manner: 18

1. Listening is a problem in and out of school. Most of us operate at precisely a 25% level of efficiency when we listen to a ten minute talk. The longer we listen, the less we comprehend.

2. Listening can be remedied. To become a good listener, one must rid himself of bad habits and replace them with acceptable substitutes.

Below is a listing of ten bad listening habits and their valuable substitutes:

1. The poor listener calls the subject dull; the attentive listener discovers something worthwhile in every speech.

15 Anderson et al., 57.
16 Ibid., 57.
17 Ibid., 58.
18 Ibid., 58.
2. The poor listener criticizes the speaker; the good listener pays attention to what is said, not how it is said.

3. The poor listener gets overstimulated; the effective listener weighs all the evidence before he accepts or rejects that which is said.

4. The poor listener concentrates on facts; the good listener perceives main ideas and uses them to give meaning to the whole.

5. The poor listener attempts to outline everything; the effective listener is flexible and adapts to the speaker's organization.

6. The poor listener fakes attention; the effective listener does not become rigid and passive but is dynamic and reacts intelligently to statements.

7. The poor listener tolerates distractions; the good listener adjusts to and ignores distractions.

8. The poor listener chooses only that material which is easy; the good listener realizes that this is a handicap so he stimulates his mind by listening to serious speeches.

9. The poor listener becomes a slave to emotion-laden words or phrases; the effective listener realizes how foolish it seems to let preconceived symbols block learning.

10. The poor listener wastes the differential time between speech and thought speeds. The average speaker can emit 100 words per minute but the listener has the power to hear from 400-500 words per minute. The ineffective listener is led into a false sense of security with daydreaming, an end result. The effective listener must anticipate the next point to develop understanding; he must identify the supporting material for evidence; he must recapitulate to summarize and aid retention.

To establish meaning in any program, goals and objectives must be stated. Without purposes, any learning situation would be unprofitable.

Andersen et al., 58, 59, 60, 61.
Teachers must instruct children to think as they listen, to be ready to listen, to know why they are listening, and to know how to listen. The overall goal, the composite, is the child who can listen better, read better and think better. Interest must manifest itself before any objective can be sought. Several educators have compiled individual tabulations of these objectives. A summary of the listening goals will be presented here:

1. Listen for the central theme or idea.
2. Listen to locate a specific fact.
3. Listen for details.
4. Listen to obtain specific information.
5. Listen to evaluate ideas for personal use.
7. Listen to the speaker’s words as used in context, to check pronunciation and use of particular words.
8. Listen objectively to discriminate the valuable from the worthless.

With these goals foremost in the teacher’s organizational plan, a successful listening situation can be achieved.

Establishing goals necessitates the importance of skills to acquire these objectives. Realizing the value of pre-determined skills involved in listening, an outline was prepared by a team of experts. This outline should be utilized as a guide to better instruction in the fundamental art of listening. To achieve effective attention spans these techniques require mastery.

I. Word perception skills
   A. Recalling word meanings
   B. Deducting meanings of unknown words

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20 Sister M. Ethel, 21.
II. Comprehend ideas
   A. Note details
   B. Follow directions
   C. Organize into main and subordinate ideas
   D. Select information pertinent to a specific topic
   E. Detect clues that show the speaker's trend of thought

III. Use ideas to build understanding
   A. Evaluate an expressed point of view or fact in relation to previous learning
   B. Make justifiable inferences

To listen effectively, skills must be developed. Without rules to follow, listening will be forced and ineffectual. Classroom activity enlivens the listening program and enforces its concepts. Statements of goals and purposes have been listed; skills to achieve these objectives were outlined; but the final procedure in a listening program requires knowledge of situations in which listening can be applied. Social listening forms, classified, result in conversation, planning and discussion periods, reports, directions, story-telling, poetry and choral speaking, programs and culminating devices. These social forms dominate the classroom activities for an average school day.

Specific listening situations merit separation into particular channels. Vocational listening requires the special skill to know when to listen, what to listen to and to whom to listen and how much listening is necessary to fuse these techniques into a highly developed communication sense. Responsiveness and pupil taste result if appreciational listening

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21 Anderson et al., 67.


skills receive proper consideration. Children grasp concepts readily when concentrative attention skills reproduce themselves in classroom activities.

A final situation that develops adequate listening skills forms the basis of the audio-visual program. Movie and slide projectors, opaque projectors, phonographs, bulletin boards, plastic models, pictures, radio and television constitute the fundamental items in this program. A constant contact with audio-visual materials establishes the desired meaning in the child's formative mind.

No blueprint exists for a course in skillful listening. The teacher uses the curriculum as the guide for instruction. Realization of the fact that listening is as important as reading, writing and speaking will promote better participation in this program.

Each listener, being a potential consumer of ideas and products, appreciates training when he understands why this instruction is necessary. All skills, listening included, must be sharpened by exercise and practice. "The sum of careful listening is to work actively to discover how the speaker feels about events, what the drives appear to be, and what kind of a person he is." 24

24 Stuart Chase, "Are you Listening?", Readers Digest, LXXXI, No. 448 (December, 1962), p. 82.
CHAPTER II

FACTORS FOR GOOD LISTENING

Good listening does not occur spontaneously with growth in education. It is not a natural activity to critically evaluate the totality of that which penetrates the hearing organism. Everyone listens but not with the same amount of concentration. Several stages of this process are listed by Klausmeier: 25

1. Little conscious listening in which distractions by people and objects are prevalent.
2. Half-listening; a situation that merits the individual's opinions and one is awaiting the opportunity to insert his beliefs.
3. Listening passively; there is apparent absorption of ideas but little or no reaction.
4. Listening associatively; the listener responds with items from his own experiences as a result of associations brought to mind.
5. Listening occasionally; there exists some response to the speaker with questions or comments.
6. Sympathetic listening; some genuine emotional and mental participation exists.
7. Active listening; there is a genuine and enlivened meeting of minds between the speaker and the listener.

Specific conditions must prevail to stimulate listening power. An atmosphere conducive to this process exists only when enforced. Arbitrary, standard conditions for listening contain the physical, psychological, and experiential factors in the classroom. The child constitutes one-third of the general term, physical conditions in a classroom. Much of his physical

make-up decides whether the atmosphere in the room will be adequate for learning. The student involved may be hard of hearing, fatigued, chronically ill, or suffering from malnutrition. Another figure, who predominates and guides classroom activity, participates in creating an effective listening program is the teacher, who controls part of this physical condition in the room. Her teaching personality generates enthusiasm with general class work if it attracts the children. A well-modulated voice, poise, confidence and a pleasing personality summarizes good teacher qualities. The classroom provides the final contribution to the physical conditions for listening. The homeroom atmosphere could be noisy, warm, humid, chilly, and bursting with distractions. Negative qualities erase the cooperation and response necessary in a listening program.

Traits and attitudes constitute the psychological category. All students because of their human nature possess undesirable qualities. Psychologically, a child could use his attitudes to form opinions before a presentation becomes complete. Besides being harmful to effective listening, danger presents itself to the entire educational process. Prejudices, egocentricity, boredom, narrow-mindedness, and lack of sympathy pose difficult barriers to effective instruction. Characteristics of this category must be destroyed to insure a favorable listening climate.

Experiential conditions mark the progress of the child. Background and readiness create the student's ability to understand. A comprehensive

listening vocabulary insures the child of reliable experiential learning conditions.

To guarantee an average classroom of ideal conditions for learning appears impossible. Improvement in these areas may be achieved, however, to build a better atmosphere. Healthy pupils complement a pleasant classroom. Freedom of the students to express themselves motivates them to achieve their greatest potentiality. Several conditions safeguarding the tranquility of the classroom while creating a learning situation are listed:

1. Provide an atmosphere conducive to listening: relaxed, comfortable and quiet.
2. Take advantage of all listening opportunities that arise.
3. Be sure that the children sense the purpose and that it is suitable.
4. Prepare them for what they are going to hear.
5. Encourage mental curiosity.
6. Break long periods of listening.
7. Adjust the listening situation to the maturity of the children.
8. Guidance is necessary for the class to evaluate what is said.
9. Construct situations where they can reproduce what they hear.
10. Assist them in creating standards for listening.

Different factors alter the program of listening. Many features conducive to good listening must be present previous to the establishment of an effective atmosphere. Interest is paramount in motivating the child to listen. Purpose, equally pertinent to listening, varies with the

27 Dawson and Zollinger, 168.
28 Lillian M. Logan, 175.
29 Dawson and Zollinger, 180-181.
30 Herrick and Jacobs, 150.
situation and is necessary for attention spans to develop. Maturity level, a pre-requisite, changes the type of attention given to subject areas. These listening factors, together with the element of readiness, constitute the basis for judgment in determining the approach to use when teaching listening.

Listening occasions categorized form three divisions. Logan describes these areas as appreciative, discriminative and critical phases of listening. Giving one's attention to that which is pleasing to one's senses constitutes appreciative listening. "Sharing periods", in which the children express their activities and interests to their classmates, reap an appreciations audience. Aesthetic pleasure derived from stories read, told or played from recordings or resulting from poetry being read, to dramatizations and to radio and television programs adheres to this classification.

Concentration moves the listener to distinguish features in the presentation. Sequence of ideas, specificity of items, organization of concepts completed by understanding encompass the goals sought when listening with intent. Purposes, goals, and composition of ideas rate careful scrutiny if the listener utilizes discriminative listening. Pre-eminent in daily living is the ability to critically evaluate that which is spoken. An emotionally charged appeal should be thoughtfully scanned perceiving the arguments and distinguishing between fact and fancy. Appraisal of speakers necessitates itself if one is to listen carefully and to become an effective

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31 Lillian M. Logan, 175.

citizen. Critical thinking follows critical listening. Together great gains in knowledge and usefulness can be accomplished.

Supplementary kinds of attention portray themselves in communal life. Casual conversation requires courteous listening. Conversation is a two-way process. We listen for information and we listen to be courteous. There exists a time for speaking in conversation and a time for listening to others speak. The children must realize the importance of being a gracious listener. As a result of discussion, certain courtesy standards or rules will develop to guide the children in their conversations. Tape recordings can provide an excellent means of pupil self evaluation. In this manner, he can check his habits with the preferred attitudes of the classroom. Much skill and improvement in courteous listening will develop. An additional technique in teaching good social manners is use of the telephone. The children will assist the teacher in formulating correct and polite telephone manners. Besides being an enjoyable activity a learning situation also develops and flourishes. Ranging from idle chatter to worthwhile discussion, conversation requires good listening mannerisms.

A broad area, but specific, in the elementary curriculum is creativity. Listening engenders the imaginative processes, leading to original quality. Creative listening is that "conscious, purposeful registration of sounds upon the mind which leads to further mental activity".\(^{33}\) Mood and quality set the pace for stimulating a child's

imagination. When a student receives an opportunity to act originally, his work absorbs that creative touch so necessary in today's living. Delightful and regarding describe the creative listening cycle. Entertaining as it may be, certain advancements are produced. The level of development in a young child's imagination reaches a peak; vocabulary skill and extension become enriched and instillation of desires to create evidence themselves in a child's behavior.  

Activity within a classroom cannot be effective unless listening standards prevail. As a model, the teacher composes the following standards with her class which are ineffective unless they are enforced:

1. Relax and try to be comfortable.
2. Try to determine the plan or organization of the talk; listen for cue words and phrases.
3. Listen for a summary of the talk or discussion.
4. Take notes on informational material.
5. Ask the speakers for more information on certain points or for clarification of a point.
6. Comprehend what is being heard with what is already known about the subject and compare them.
7. Look up additional information on the subject.
8. Remember to be courteous to other listeners by sitting quietly during the lesson.  

Listening situations requiring general alertness of students and poise of the teacher occur throughout an average day. Directions, announcements, and explanations merit attention of the listener coupled with good

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34Kenneth L. Husbands, 97.

speech on the opposite side of the communication circuit. To warrant alert
listening, certain speaker-listener standards become necessary. Careful,
simple speech promotes attention; brief, orderly, clear visual support
cements understanding; and personality with poise complete the speaker's
duties. A conscientious elementary teacher desiring effective communication,
can ask herself these questions and use them as standards for enacting a
listening program.

1. Do I talk—talk—talk?
2. Do I use a pleasant voice, modulated tones
   and a normal rate of speaking?
3. Do I resort to tiresome repetition in an
effort to stress important ideas?
4. Am I aware of possessing physical
   limitations among my pupils which may
   affect listening habits?

Effective listening in the classroom presents a more difficult
problem than does effective speech. Standards for improving attention
assist this aspect of communication. Following the points in this check
list will afford adequate opportunity for self evaluation:

1. Do I get ready to listen?
2. Do I look at the speaker?
3. Do I listen alertly?
4. Do I keep my mind on what is being
   said?
5. Do I keep my mind on the presentation
   without interrupting?
6. Do I act as if the speaker has something
   to tell me?
7. Do I listen well enough that I can retell
   what I hear?

36 Mildred A. Dawson, 172.
37Milton Eastman, "Listen!", Grade Teacher, LXXI, No. 1
   (September, 1963), p. 105.
38Herrick and Jacobs, 497.
An excellent listening atmosphere can develop if cooperation exists between the speaker and listener. Opportunities to heighten good relationships will provide learning situations for elementary students.

Children in early childhood understand many words before they can speak them. This comprehension leads to the formation of a listening vocabulary. The listening or understanding vocabulary is comprised of those words which a child understands when he hears them. Listening continues to be the chief means of learning in preschool and early school years. Primary teaching and learning must widen the listening vocabulary and strengthen its worth if it expects to be a good foundation. The grade teacher must develop not only the number of words but also the completeness of comprehension in situations utilizing the understanding vocabulary.

The basis for the other language arts vocabularies lies in the strength of the pre-school vocabulary, how it is developed and understood. The foundation for the listening vocabulary commences with the number of spoken words understood. Chances for improving the basic vocabularies and increasing comprehension stem from the breadth and depth of that vocabulary. The hypothesis that the understanding vocabulary is the basis for the other language arts vocabularies possesses truth but needs applicability to prove its veracity. Activities to add words to increase the extension of this vocabulary are necessary. McKee states five steps to introduce a new word or words to a child.

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1. Provide the child with experiences in which the given word is used.
2. Use this new word in talking with the pupil.
3. Tell or read stories in which the new word is made clear.
4. Let the child tell of past experiences using the new words.
5. Use the new word in conversation.

Individual differences stressed in listening are prevalent in the language arts program. Each child is unique in that his listening vocabulary upon entering first grade ranges from 2,500 words to 25,000 words. Test results indicate the widespread ability in this field. Examinations of three tests established these results:

1. Madorah E. Smith examined nine children with average I. Q.'s of 108. Using a sampling of words from the Thorndike list and administering the test to each child individually, the average listening vocabulary of primary students was 2,562 words.

2. Mary K. Smith administered the Seashore-Sekerson English Recognition Vocabulary Test to four first graders, each at separate appointments. Conclusions indicate that the total average listening vocabulary is 23,700 words.

3. Mildred C. Templin studied the development and inter-relationships of certain language skills. Using the Seashore-Sekerson Test, she departed from the usual leading question procedure and estimates for vocabulary size were presented on the basis of uncorrected test scores and scores which had been corrected for the chance guessing difficulty.

41 Paul McKee, 167.
43 Ibid., 64.
44 Ibid., 65.
factor. Compilations of the scores resulted in the total average vocabulary as 14,500 words for six year olds and 20,100 words for seven year olds.\(^{45}\)

Examinations reveal averages but cannot serve all purposes adequately. The limitations of these tests warranted a new type of evaluation.

Listed are the disadvantages:

1. The chance for children to show the extent of their knowledge was limited by using frequency lists or abridged dictionaries as the sources for word samples.
2. Testing was geared to a specific number of pupils with no attempt given to selection of a responsible sampling of children.
3. In using time consuming individually administered tests, instruments have no reliability or validity data available.\(^{46}\)

To summarize all results of tests, the new examination revealed the following points as true:

1. In testing, Mary K. Smith overrated the extension of the listening vocabulary.
2. Using the Funk-Wagnalls New Standard Dictionary, 1952 edition, as the source, the estimated vocabulary was 12,780 words.
3. The data derived substantiates the listening vocabulary of first graders as estimated by Mildred C. Templin in 1957.\(^{47}\)

In retrospect, a child relies upon his listening vocabulary to comprehend school tasks. As teachers and prospective parents, a constant attack on good listening skills is essential to the education of the child.

\(^{45}\) Wilbur S. Ames, 65.

\(^{46}\) Ibid., 65.

\(^{47}\) Ibid., 68.
CHAPTER III
RELATIONS WITH OTHER FIELDS
THE LANGUAGE ARTS PROGRAM

Figure 1

48 Fitzgerald and Fitzgerald, 190.
Figure 1 illustrates the entire realm of the language arts. Speaking and writing constitute the expressive language in this area of the curriculum while listening and reading formulate the receptive portions of the program. Working as a cooperative unit these four aspects of the language arts program develop original expression through communication, organization, evaluation and understanding.

Listening, a receptive language art and the reciprocal act of speaking, formulates the basis for the other language arts. Relationships with other fields of the curriculum, especially in speaking ability is attributed to listening.

**SPEECH AND LISTENING**

Listening does not exist isolated in the language arts. It identifies itself so closely with the teaching of speech that much said about instruction in one applies to the other. Speaking implies skill in listening. Progress comes when these two receive consideration together and not when taught as isolated skills. These social skills of listening and speaking ascribe to the same purposes. Communication takes place as these purposes join in fusion. Choric speech can induce good listening habits as variances in inflection, quality, tones and themes receive stress in this specialized language art category.

**READING AND LISTENING**

Definite relationships exist between listening and reading as skills in the former are essential in mastering reading. Instruction in

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49 Ruby H. Warner, 88.

reading begins with understanding of oral language thus the student's ability to comprehend is vital. Similarities exist between these communication skills. Both represent intake of knowledge. By following the discourse of others to gain information, achieve understanding, locate and obtain a many-sided view of issues, select main points, or to be entertained the "parallelism" of listening and reading becomes evident.

Both grasp second hand knowledge but that which is active, not passive. In these areas of the curriculum readiness must be present to achieve better understanding of the material as it is presented. If the child can relate what he reads or what he hears with past experiences he will understand better what the author intends. As in reading, the listening activity is both analytical and creative. Contrasts are present in the areas of reading and listening in that the mannerisms differ. Listening tends to be a group activity whereby the recipient of the sound must adjust his rate of hearing to that of the speaker's rate. In reading, an individual activity, the pace is determined and adjusted by the person involved.

Listening precedes reading as a method of learning. A child will not enjoy reading unless skill in listening and use of the vocabulary is evident. To listen has the advantage of being a shared reaction whereas reading can be enjoyed without being shared with others.

\[51\] Lillian M. Logan, 172.
\[52\] Mildred A. Dawson, 164.
\[53\] The Commission of the English Curriculum of the National Council of Teachers of English (prepared by), 79.
\[54\] Ibid., 79.
\[55\] Ibid., 80.
MUSIC AND LISTENING

The realm of the language arts certainly does not limit the scope of listening. Music and art developed simultaneously or separately receive appreciation and fulfillment from listening effectively.

Music appreciation enables the children to gain aesthetic values through instruction in this "art of sounds" by intently listening to selections. A creative expression may result if a child listens with enjoyment, appreciates the melody by learning design and identifying recurring themes. By listening to music, a child can appreciate melodies too difficult for him to sing or play. Singing games, stories in record form and directions develop a child's listening powers because his interest heightens and enjoyment occurs. The teacher, in order to make a music program effective, must evidence her enthusiasm, knowledge of musical resources and sincere appreciation to establish the "love of music" within the minds and hearts of children.

ART AND LISTENING

Use of listening in art remains constant as in other areas of the curriculum. The fluctuation occurs when it is used in the music program as a correlating device. Expression, so necessary in this world of creativity, generates from a personal reaction to a selection and whole new avenues of curriculum open. Painting, writing and drawing provide adequate media between the listener-learner-thinker to the created image expressed on paper. 

56 Logan and Logan, 569.

57 Wells and Stegman, 273.
Is listening isolated? No—one can readily tell that listening prevails throughout the day. Listening occurs in school and in life situations. Betterment and excellence proceed if listening skills receive cultivation in our progressive world.
CHAPTER IV

PRACTICAL EXAMPLES OF EFFECTIVE LISTENING PROGRAMS

Theory states a hypothetical case but practice evaluates its effectiveness. The contents of this paper center around the qualities of a good listener and the manner in which these qualities can be developed. This hypothesis simply states the problem-solution. Practical examples are necessary to judge the validity of the statements.

Sister M. Ethel, Holy Rosary School in Columbus, Ohio, experimented with a first grade class for a six month period of time. The central theme of this plan was to teach eight skills to these children:

1. Listen to grasp main ideas in a paragraph.
2. Listen to follow the sequence of ideas.
3. Listen to follow directions or understand instructions.
4. Listen for the central thought.
5. Listen for details.
6. Listen to context clues to set the main ideas.
7. Listen to classify and identify objectives and to recognize relationships.
8. Listen to predict outcomes, draw conclusions, or to retain information.

In the time allotted, Sister M. Ethel accomplished this feat by devoting ten to fifteen minutes of the daily language program to the exclusive teaching of listening. Utilizing a rotating plan of stories, riddles, poems and relationships was functional during this period. Odd sounds were kept at a minimum and full attention was aimed at understanding the directions.
Frequently, the "listening star" game proved its worth as a recognition device. Those children identifying the correct item due to listening acuity became "listening stars." The final result was evidence by the number of children in the first grade who had gained in complete mastery of the previously mentioned skills.

Another experiment testing the value of listening and the methods by which it is taught occurred in Syracuse, New York. A number of fifth graders with no significant variation in I. Q.'s were divided into three groups. The control group received no special instruction in listening, but participated in the language arts program. Indirect instruction to gain systematic control of listening dominated the second group. Attempts to improve attention standards by practice in listening skills and use of discussion constituted the direct approach enacted by the remaining group. Knowledge to be gained through this experiment answered these questions:

1. Can the listening of fifth graders be improved through a series of twelve lessons providing direct instruction?
2. Can the listening skill of fifth graders be improved through a series of twelve lessons using the indirect method?
3. Will the gains made by the group that received instruction precede the gains made by a control group that received no planned instruction on listening?
4. What is the relationship between listening and variables as intelligence, reading achievement and report card grades?

The Sequential Tests of Educational Progress, Listening Tests 4A and 4B, constituted the evaluative measure. These tests are produced by

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58Sister M. Ethel, 21-24.

the Educational Testing Service, Cooperative Test Division. These tests are described in the Fifth Mental Measurements Yearbook. Each listening test lasts from 90-100 minutes and emphasizes the importance of comprehension of the spoken word not only as an educational objective but also as a fundamental means of learning from teaching. In the series of STEP listening tests, the rate at which the passage is spoken is not under control. Reading times for each selection are suggested only. "The exact time allowed for the various selections of the test is left to the judgment of the teacher. Essentially, each level and form of the STEP listening tests consists of about a dozen passages to be read, each of which is followed by about a half-dozen questions to be answered. If the suggested timing is followed, the speaking time per passage ranges from about twenty-five seconds to about four and one-half minutes, with the modal passage time from one to two minutes. The format of the tests seems to be unnecessarily redundant in that each candidate must have a test booklet and a separate answer sheet to record his answers. Indeed, the printed versions of the choices for each question may make the stimulus a joint reading and listening task."

Preceding the study, the results of the examination indicated the listening superiority of the control group. Direct instruction commenced with discussion of the qualities of a good listener. Perception of skills constituted the goal of the twelve lessons. These skills are listed below:

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61 Ibid., 525.
1. Identify main ideas when stated.
2. Identify main ideas when implied.
3. Identify the main ideas when expressed as a feeling.
4. Distinguish between irrelevant and relevant details.
5. Listen for main ideas based on opinion.
6. Distinguish between main ideas and important details.
7. Listen for transitional phrases.

Simultaneously with the direct method of instruction the experimental group receiving indirect instruction progressed. Social studies was the media of learning with the experience based on oral reading of selections from this basic area of the curriculum. Without utilizing directed statements, the basic skills listed for the direct group were identical to those abilities sought by the indirect group.

Administration of the same test, The Sequential Test of Educational Progress, to the identical groups examined previously confirmed these results:

1. The greatest gain in listening acuity emanated from the group using the direct method.
2. The assemblage taught by indirect methods advanced in listening ability but their progress was not as marked as that of the direct group.
3. Limited gains in attention skills resulted from the control group.
4. A definite relationship exists between listening ability and intelligence.
5. Use of the direct-indirect methods of instruction are suitable for application in the intermediate grades.62

Judgment of the facts, examinations and conclusions based on the results of these two studies indicate the importance of the art of listening. Widespread necessity of good listening habits indicate the

62Robert G. Canfield, 147-150.
value of an effective elementary listening program. Establishment of a valuable language arts program results from a concrete, listening system designed to produce better learning situations.
CHAPTER V
AN EVALUATION OF A LISTENING PROGRAM

The contents of this paper indicate the importance of a good listening atmosphere with methods to achieve acceptable conditions. Prior to total satisfaction, an evaluation of the respective programs is pertinent. Inquiries are necessary and questions must be answered.

Constant evaluation of the children's listening skills and improvement in their attention spans is a necessary qualification of a good instructor. Teachers must assist children to become aware of the world of sound, of satisfaction to be gained, safety and life adjustment values which correlate with being selective, adaptable and utilitarian listeners. Guide children in experiences and activities that require the scientific method and thought in listening as well as in other methods of learning.

Examinations to indicate listening levels can be used as guides to check attention. These tests may be home made or standardized. An excellent test of the latter is from the 1959-60 Cooperative Testing Service Catalog of the Educational Testing Service. This test, "Listening Comprehension" can be used beginning at the fourth level in the elementary school.

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63 Herrick and Jacobs, 170.

64 Kenneth L. Husbands, 98.
Behavior can be checked against these set standards derived from the tests. Realization of dangers in passive listening can influence the activity of critical listening. Tests are not conclusive evidence of the student's listening tendencies. Judgment of an entire individual in everyday life outweighs the facts from a mere test. The teacher grasps the gavel of judgment, checks the circumstances and enacts conclusions. Behaviorism prevalent in good listening merit a search. Notice his ability to listen well because this is life; "Listening is Life". Investigate the characteristics of the child. Is he:

1. intellectually curious
2. selective
3. courteous
4. accurate
5. tolerant
6. understanding

Possession of these traits points to an active, dependable, and alert citizen in our democracy. Self evaluation of the teacher judges her worth as well as the knowledge gains in the class. Answering in the affirmative the following questions asserts the excellent listening abilities of the child.

1. Can the child summarize the essentials of a presentation in a culminating activity?
2. Can the child report accurately the main points?
3. Is he able to deliver a message reliably which was given to him verbally?
4. Can he distinguish between assertion?
5. Is he critical of faulty, illogical or questionable statements?

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65 Herrick and Jacobs, 169.

66 Fitzgerald and Fitzgerald, 197.
Remember that although listening is a skill, it is also a courtesy. Good citizenship requires effective gracious listening. Listening is not solely an extending process but also an enrichment program. Great contributions emanate from intellectually curious people. Enlightenment, pleasure and creativity are the child's if he is taught to listen with his mind and heart and not solely with his auditory powers.

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67 Herrick and Jacobs, 171.
APPENDIX

Listening Games

Going on a Trip!

Each child says, "I am going on a trip and I am taking a __________." (He names some object.) In turn, each child repeats the previous articles taken and names a new one. Children are "out" if they break the chain.

Whisper Relay (play by rows)

The first child whispers a short sentence to the child behind him who in turn whispers the same sentence to the child behind him. This continues until the last child in the row tells aloud what he heard. This exercise is good for reducing careless listening.

Are you listening?

The teacher says, "I am going to name two words which sound something alike. Listen how they end. I will name them only once. I want you to use one of them in a sentence. I will call for either the "first" or the "second" word." Words that can be given are cold-coal, feet-feel and so forth. This game emphasizes both the importance of saying final consonants clearly and listening for them.

Hear! Hear!

Place pictures of words which have only a slight difference in meaning along the chalkboard. A bowl and a ball are examples. The teacher says, "Bring me the ball." The children must listen sharply to determine if the teacher said ball or bowl. If a child brings her the correct picture, he, in turn, calls out the next command.

What's Different?

The teacher names a series of objects belonging to a definite class. One object she names will not belong to the specific group. For example: The teacher will say, "I will name some birds. One will not be a bird. Listen closely and tell me which word does not name a bird. Ready—robin, sparrow, crow, frog, blue jay."

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Listening Games

Jack in the Box

Children curl up in a ball as if in a box. The children and/or teacher sing or say "Jack is quiet in his box until someone opens the lid...POP." Children jump up on the "Pop." Variation in the pauses before the pop necessitates careful listening and is more fun, of course!

Horses and Ponies

Children choose to be a horse or a pony. When the music is played in the higher octaves the ponies prance. When the low octaves are used the horses trot. Occasionally the teacher "plays a joke on us" and use both high and low octaves and all trot and dance. This develops sensitivity to high and low sounds and heavy and light tones.

Which is gone?

Display three, four, five or more articles, depending upon the grade level. Ask children to observe carefully and then close their eyes. Cover or remove one of the articles. Which is gone? A variation of this is to use the sounds that items make and omit the sound and have the children guess which sound is missing.

The drum guessing game

The teacher beats out syllables on a drum. Children listen for the number of syllables of their name. As listening skill develops, first and last names may be used. As children gain skill, they enjoy taking turns beating the names on the drum.

Complete the rhyme or jingle

Jack and Jill went up the ______.
Little Jack Horner sat in a _______.
As children's ability to distinguish rhyming words increases, the teacher may make up rhymes asking the children to complete them. The little boy sat holding his _______.

Irrelevant Sentences Game

The teacher tells a tiny, simple story. She puts in one irrelevant sentence. The children pick out the sentence that is unrelated to the story. As a rule this game works best with children above the kindergarten level.

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68 Shane, Reddin and Gillespie, 169-172.
Listening Games

"What did I do?"

Children sit in a semicircle. One child goes behind the semicircle and performs some action such as skipping, running, hopping, sliding, jumping, or clapping. He then goes before the group and asks, "What did I do?" The child who answers correctly performs the next action.

"Do this."

Teacher initiates game by tapping on a table or toy drum and asking the children to imitate. For example, the teacher may say, "Do this," and then she may make one long and two short taps. Chosen child imitates these taps. At the correct response, the child may lead the group.

"Tick! Tock! Where is the Clock?"

Hide a loudly ticking clock while children cover their eyes. Then ask the children to find the clock. The child who finds the clock is next to hide it.

"Add-a-word."

Teacher names two or three words that begin alike, such as fish, farmer. The child must add a word beginning with the same letter, for example, father.

A listening center 70

This is not a listening game but a learning device. A listening center is a frontier in education. Utilizing small group techniques of learning, there is much depth study in individual subject matter and listening is undisturbed. In this listening center there is available several tapes and disc recordings. Each person using this center is equipped with a special ear phone which emits only the sound from the tape. In this manner the individual proceeds at his own rate and enriches his subject matter learning by this additional medium of learning.

69 Lillian M. Logan, 179-180.

70 Anderson et al., 75.
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