

## CHAPTER 5

### TEACHING THE BARATTA-LORTON READING PROGRAM

The purpose of this chapter is to provide specific instructions on the introduction and use of each of the components of the program. The discussion is divided into the following sections:

Whole Class Activities--Teaching the Sounds

Preliminary Learning Stations and Readiness Activities

The Five Learning Stations

The Sixth Learning Station--Parental Involvement and Homework

Whole Class Activities--Beyond the Introduction of the Sounds

#### WHOLE CLASS ACTIVITIES---TEACHING THE SOUNDS

DEKODIPHUKAN and Cassette Tape

Wall Sound Cards

Two-Sound Flip Book

Sound Review Charts

Sound Review Flip Books and Cassette Tapes

#### DEKODIPHUKAN (Decode-if-you-can) and Cassette Tape



The DEKODIPHUKAN book has two specific purposes. Its first purpose is to provide the classroom teacher with a method of becoming familiar with the forty-four sounds which form the core of the reading program activities. Its second purpose is to provide the students in class with a rationale for why the sound pictures used in the program represent the sounds they do.



bee make?" We would not say, for example, "What sound does the 'z' picture make?"

To assist the teacher using the program for the first time, a cassette tape of DEKODIPHUKAN is provided, so the teacher may listen to the story being read with all the sounds correctly pronounced in context. The cassette tape is meant for teacher listening, but if you do not feel completely comfortable reading the story aloud to your students, the tape may be played to the whole class, as well. In addition, side two of the tape is blank, so that a teacher who wishes to may tape his or her own voice reading the story for the children to listen to while they look through the book during their free time.

Only the teacher is expected to learn many of the sounds from DEKODIPHUKAN. Some students may actually learn the sounds from hearing the story read to them, but such learning should be considered as a bonus. It isn't the goal of the DEKODIPHUKAN reading.

The best way for children (and sometimes the teacher) to learn how to say individual sounds is through hearing the sounds in words. The children begin the process of hearing the sounds in words before they are very far into the DEKODIPHUKAN book itself. This process will be discussed in the section on the two-sound flip book.

The plan for introducing DEKODIPHUKAN into your classroom is as follows:

- 1) Begin when you are ready.
- 2) Read a comfortable amount each day.
- 3) Do not ask reading comprehension questions.
- 4) Focus attention on illustrations.
- 5) Stop at each sound and post the wall sound card.
- 6) Don't explain vocabulary unless asked.
- 7) Make the book available to students between readings.
- 8) Reinforce the day's sounds.

1) **Begin when you are ready.** You may begin reading the book (or playing the tape) to your students whenever you are ready to begin introducing the program. In kindergarten, the reading usually begins in late September or early October, since much of September is taken up with acclimating children to life at school. In first grade, reading usually starts the first week of school. In higher grades, the first or second day might mark the beginning.

2) **Read a comfortable amount each day.** The only requirement for how much of DEKODIPHUKAN is to be read is that the sounds to be used for any of the sound blending activities must first have been introduced through the story. This is an easily met requirement, since the earliest blending activities may be begun as soon as the first two sounds have been introduced, and work at the learning stations can commence when as few as eight sounds have been learned. For this reason, the reading of DEKODIPHUKAN need not conform to any fixed time schedule. A little of the book should be read each day until the entire story is completed.

A comfortable time span for daily reading is between five and ten minutes. Some classes can even enjoy being read to for fifteen or more minutes without becoming restless. Regardless of how long you think your class might like to be read to, plan to stop reading just before your students tire of listening. How do you know when 'just before' is? By stopping 'just after' on the previous day.

Some days only one or two new sounds will be introduced in the reading. Other days, there might be five or six new sounds added to the ones the children already know. There are no quotas. There is no rush. Eventually, all of the sounds will have been introduced. The students begin the program's activities before they have finished hearing the whole book. The pacing of the reading, therefore, can be as leisurely as your classes mood dictates.

3) **Do not ask reading comprehension questions.** It is usually the case when reading a book to young children that we stop the reading frequently and ask questions like, "Why do you think she did that?" or, "What do you think

will happen next?" or, "Where did all the water in the castle come from?" and so on. DEKODIPHUKAN is not meant to be analyzed in this manner. It is meant only to provide a framework for the forty-four sounds. Too many interruptions destroy the continuity of the learning experience for which the book is intended. There will already be at least forty-four interruptions as the teacher stops to discuss each new sound presented by the story. Comprehension can wait for another time and another story.

4) **Focus attention on illustrations.** Direct your children's attention to the illustrations on each page of DEKODIPHUKAN. For example, before turning a page, you might ask questions like, "Can you see the mouse on this page?" (assuming there is a mouse to be seen on the page), or "Look who's walking down that road!" These questions or statements focus attention on the illustrations. They do not call upon the children to comprehend the meaning of the story. It is useful to encourage the children to look at and enjoy the illustrations, because it is from the illustrations that the sound pictures are drawn.

5) **Stop at each sound and post the wall sound card.** While students are not expected to learn the pronunciation of each sound from hearing DEKODIPHUKAN read to them, they are expected to learn the rationale behind the sound-picture association. Each time a new sound is encountered in DEKODIPHUKAN, the teacher stops reading the story, briefly reviews the sound's pronunciation, and then posts the appropriate wall sound card.

6) **Don't explain vocabulary unless asked.** Some of the words to which children will be exposed in hearing DEKODIPHUKAN read to them will be beyond their comprehension. This does not affect the story's ability to provide the rationale for the sounds. DEKODIPHUKAN was written to introduce the sounds in kindergarten and first grade classrooms. At the same time, it was also written to introduce the sounds to children experiencing learning difficulties at any elementary grade level. Fifth and sixth grade students who cannot yet read are particularly sensitive to things which seem too juvenile. DEKODIPHUKAN was written with these students in mind, as well.

Even though some words or phrases in DEKODIPHUKAN may be over the heads of particular students, reading of the story should not be stopped for explanations unless a child specifically asks the meaning of a word or phrase. It is not important that every child understand every word of the story. The framework for the sounds is important. This framework is better provided with a continuous reading. Comprehension can wait for another day.

7) **Make the book available to students between readings.** There is much to be seen in the pictures in DEKODIPHUKAN. Children who wish to look at the book further should be allowed to enjoy its contents in their leisure hours. The more familiar they become with its contents, the easier learning the sounds will be for them.

8) **Reinforce the day's sounds.** At the end of the DEKODIPHUKAN reading period each day, the teacher and the class spend a few minutes reviewing all the sounds learned so far. These review lessons have as their purpose assuring that the students are associating a single sound with each picture. This review period is not meant to assure that each child can say each sound perfectly. The sounds are best learned in the context of words. Teaching the sounds in words begins with the introduction of the two-sound flip book.

Even though the best way to learn to say the sounds correctly is in the context of words, role playing the individual sounds is an effective way to convey the sounds to many of the students in class. Even those students who are the least able to retain all of the sounds benefit greatly from the role playing activities. The Appendix contains suggestions for role playing each of the sounds.

As the students are learning the sounds through DEKODIPHUKAN and related role playing, the teacher may also choose to reinforce and test this learning through what is called "sound out the door" or "hand stamping". Before beginning 'sound out the door', though, the parents need to be warned in advance of what to expect. The parental warning is discussed in 'Hand Stamping' (see page 350).

'Sound out the door' takes place as children are lining up by the door to go home at the end of the day. The teacher selects the sound to be tested or reviewed for that day. As the children pass by the teacher one at a time the teacher asks them to say the selected sound. The appropriate wall sound card may be posted by the door and pointed to by the teacher, or the students may simply read the sound picture on the top of the stamps being used.

Students who can say the sound correctly have the sound stamped on the back of their hand. Students who cannot say the sound correctly are asked to go to the end of the line and wait another turn. This 'waiting' allows the students who had trouble with the sound to hear everyone in front of them say the sound, so they are more likely to get the sound right on their second turn. Students who cannot say the sound even after two tries are allowed to select a sound they can say to be stamped on their hand.

This 'sound out the door' is the children's homework. They are to show the sound to anyone at home who will look and then read the sound to them.

While the students themselves are not expected to learn all of the sounds from hearing DEKODIPHUKAN read to them, the book and its accompanying tape have proved to be an excellent resource for providing training in the sounds to student tutors from the upper grades or to parent volunteers. A potential tutor can be given the book and tape to take home overnight. The next day, most prospective tutors can demonstrate having learned almost all of the forty-four sounds in one evening. The few sounds not learned are easily identifiable and just as easily learned with a little help from the classroom teacher.

If the potential tutor cannot read, the sound review flip books must be used to teach the sounds (see page 256). A non-reader cannot make effective use of the DEKODIPHUKAN book on his or her own, even with the aide of the tape, since he or she would not be able to tell when to turn the pages to follow along with the text.











ever, some students will learn from the whole group lessons, just as some students manage to learn the sounds simply by having DEKODIPHUKAN read to them.

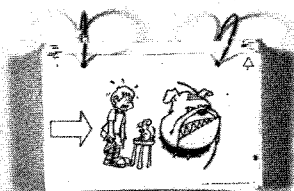
In this reading program, 'some' is more than enough, because each of the students who does understand is available to assist all those who haven't yet mastered the concept. The whole class activities do not provide learning for everyone, but they provide sufficient learning to allow children to begin to help one another.

The first two sounds introduced in DEKODIPHUKAN are  and . On the first page of the two-sound flip is the word  . This is the first word taught to the children.

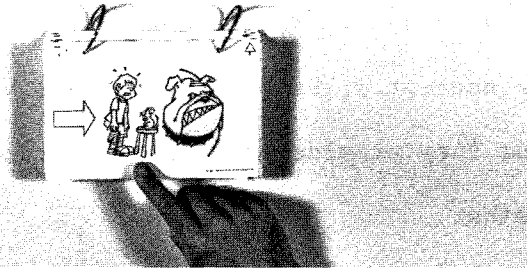


To teach your children about blending, gather your class comfortably around you so they can all see the two-sound flip book. One way to do this is to sit in a chair holding the book in your lap, while your children sit clustered around you in a series of more or less concentric semicircles. Other arrangements work equally well. The important thing is to insure that everyone can see the words to be blended.

**Note:** If you have trouble blending the sounds in the two-sound flip book into words, you may use the flip book word list in the Appendix to help you. But, to feel what it is like for children who are struggling with learning to read, you should first try your hand at reading the sounds without the aide of the word list.



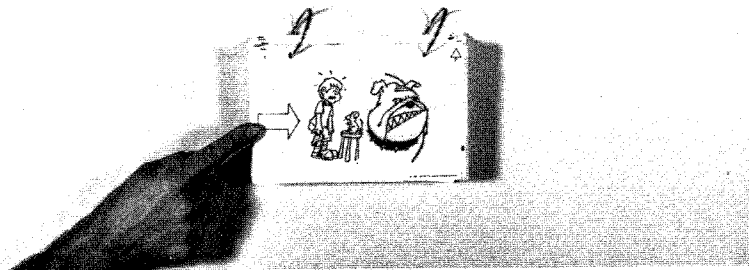
Teacher: "Do you see the arrow? The arrow tells me where to put my finger when I start. I always start with my finger on the arrow."



"Is this right?"

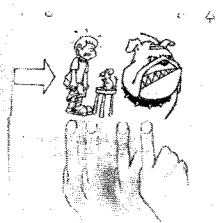
Students: "No! Your finger goes on the arrow!"

Teacher: "Is this right?"



Students: "Yes!"


Teacher: "Say the sounds with me as my finger slides across the page."



Teacher: "Sounding out 'ear'.....eeeeeeeeerrrrrrrrrrrrr"

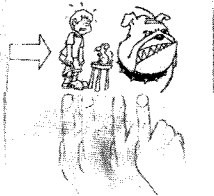
All: "eeeeeeeeerrrrrrrrrrrrr"

**Note:** In all other occurrences throughout this manual, no letters are used to indicate the sounds to be made or said. Now, however, an exception is being made. It is easier to indicate to you a sound being said slowly by

writing "eeeeeee" than by stamping  which might only give you the impression that the sound is to be said individually over and over again.

Teacher: "Say it again.....eeeeeeeeerrrrrrr."

All: "eeeeeeeeerrrrrrrrrrrrr"



It is very important that you model the sliding of your finger across the card rather than pointing to the sounds individually.

Teacher: (Sliding the finger quickly beneath the sounds) "Say it fast!....eeer...ear!"

All: "eeer...ear"

At this point in class, do not be surprised if you are the only one who can really blend the sounds into 'ear'. You are just beginning the modeling process. The children gradually join in as they have more opportunity to understand what is expected of them.

Teacher: "There is a picture of the word we just read on the next page of this book. What do you think we will see when I turn the page?"

Students: "?"

(Who knows what they will expect to see!)

Teacher: "What else can you think of that has an ear?"

"Does a grandmother?"

"Does a chair?"

"A horse?"


"A worm?"

"A book?"

"A loaf of bread?"


"A doll?"

".....?"

When the children have learned the first three sounds of the program, repeat the blending technique for the next word in the flip book,  .

The basic technique for showing children how to blend two-sound words is:

- 1) Show the sound blending card in the flip book.
- 2) Focus attention on and begin with the arrow.
- 3) **Say the word to be blended** (Important!) and have the students say the sounds with you as you slowly slide your finger across the card.
- 4) Repeat the slow blending, beginning again at the arrow.
- 5) "Say it fast", as you move your finger quickly across the card to blend the sounds into their word.
- 6) Ask the children what illustration they expect to see on the next page of the flip book .
- 7) Discuss the meaning of the word.




Examples of possible discussion questions for  might be:



"Can you see a sunset?"

"Can you see the bell ring?"

"Can you see a movie?"

"...Your mother's voice?"

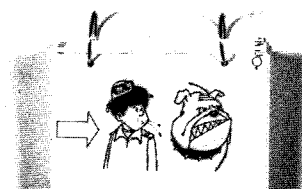
The process of stretching out the sounds and saying them slowly works well with sounds like  ,  , or  . These sounds can be referred to as





'slow sounds', because they can be said slowly. Sounds like  or , on the other hand, cannot be stretched out or said slowly. These sounds may be said to be 'fast sounds'. It helps children if you tell them as you are modeling the blending when you encounter a 'fast sound', so they don't try to say something slowly which was not meant to be said slowly.



The two-sound flip book may be used for about five minutes a day. As additional sounds are learned, more words may be added to the ones with which the students may practice their blending. The flip book pages themselves are coded to assist you in knowing which cards may be used, based on the sounds to which your students have been introduced.



The geometric symbol in the upper right-hand corner indicates that the word taught from the flip book will appear in the learning station activities which carry the same coding. The flip book pages also contain a number designation directly beneath the symbol. This number is an indication of exactly how many sounds the children need to have been exposed to before they should be introduced to the word on that page.

For example, the flip book page in the illustration below has a circle coding and the number designation '9'. The circle coding by itself means that the word is one that could be read once the children have learned the first sixteen sounds. The '9' means, however, that you may add this word to the words your students may practice blending as soon as the ninth sound has been introduced through DEKODIPHUKAN. You needn't worry about counting the sounds as you go, however, since the wall sound cards are numbered to keep you informed of how many sound have been introduced.



The two-sound flip book introduces students to the concept of blending sounds into words. While this is an important function of the flip book and an important step in learning to read, there is a second, equally important purpose being served by the flip book. A child can say the sound  followed by the sound , blend them together in   and come up with the word 'oat'. But it does the child no good to be able to blend the word 'oat' if he or she has never heard of the word 'oat'.

If a child's blending creates a word with which the child is unfamiliar, that child is apt to reverse the order of the sounds   in his or her mind and come up with a word like 'toe' instead. If changing the order won't produce a word, then guessing at the word is a time honored strategy. But 'reversing' and 'guessing' do not help a child learn to read.

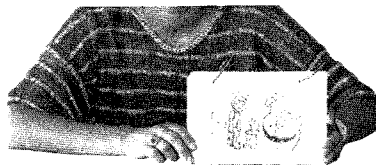
The second purpose of the two-sound flip book is to insure that each of the children using the program has the vocabulary necessary to understand the words they will be asked to read at the learning stations. The process of blending sounds together to make words isn't as precise as we would like it to be. Sounds said in isolation are difficult to reproduce exactly as they appear in the context of words. A child who sounds out   may not hear the word 'toe' as he or she listens. The child may just as likely say "mow", because he or she has not yet had enough experience with how closely the blending process approximates the word to be heard.

The more familiar children are with the words they are asked to blend, the more likely it is that the correct word will be heard when the sounds are blended together. Knowing what the word 'ear' means does not guarantee the child will automatically be able to read it or recognize its separate sounds. But not knowing the word 'ear' does guarantee a child won't recognize what has been read, even if the sounds are said correctly and blended perfectly into a 'word'.

The two-sound flip book insures that each child possesses the requisite vocabulary to begin the program. All of the two-sound words contained in any of

the learning station activities at the two-sound level are also presented in the two-sound flip book. Nearly half of the the three-sound words are similarly presented in the three-sound flip book. The illustrations for 'ear' or 'knee' or whatever, which appear in the two-sound flip book are not the only illustrations which will be used to represent this word in the learning station activities. But the illustrations, and the vocabulary building questions which are to accompany them, do insure that the children know what an 'ear' is or what a 'knee' is when they are ready to begin their independent work.

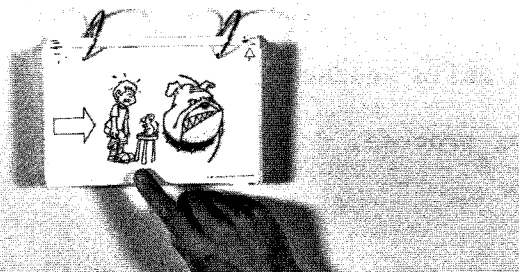
It is important to keep in mind when using the two-sound flip book with your children that it is meant to be a teaching activity and not a testing or assessing activity. Since the cards are a teaching activity, the children are not expected or required to know any of the sounds or the meanings of the illustrations. For example, as a teaching activity, this card would be presented as follows:



Teacher: "Sounding out the word 'ear'. Say the sounds along with me as I slide my finger across the page... eeeeeerrrrrrrrr."

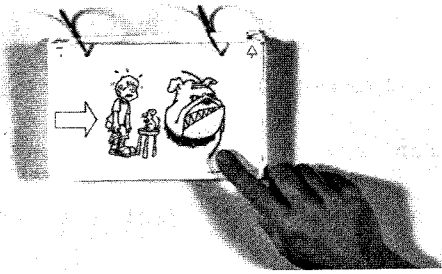
Students: "eeeeeeeerrrrrrrrr."

As a testing activity which is not appropriate at this level, a teacher (not you or me, of course!) would say:

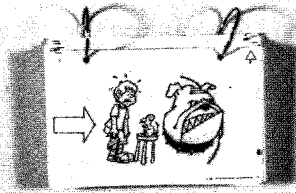




Teacher: "What sound does this picture make?"



Teacher: "What sound does this picture make?"



Teacher: "What word do these sounds make together?"

I would not wish to imply that it is never appropriate to test or assess children. The point being made now is that the two-sound flip book is not to be used for such assessing. It is important that its use only be associated with teaching. By using the cards as teaching and not testing tools children who have not yet caught on to the art of blending may sit through the lessons with no fear of their 'ignorance' being discovered.

The flip book is meant to be used with the class for a few minutes each day until its use is replaced by the three-sound flip book. This means that the children will be reading the same words over and over again. This repetition is intentional and is an element common to the whole program. It makes no difference if it takes the child ten or a hundred or a thousand or even ten thousand times to catch on. The important thing is 'catching on' and not the number of times a child needed to see and hear a word before coming to understand the blending process.

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I once saw a film which was, among other things, a documentary on the effort necessary to teach a child who had been born deaf to say the word 'ball'. At age four, the child was fitted with two hearing aides. But, the hearing aides were useless by themselves, because the child had never heard speech before and could make no connection between words and the objects they named. The child's mother, father, doctor, nurse, relatives, neighbors, and anyone else who was around, would give the child a ball and say "ball". This giving and saying, giving and saying, giving and saying, went on relentlessly until the child finally picked up the ball, said "ball", and then smiled with understanding. At that point in the film there were no dry eyes in the audience, because so many people had worked so patiently and so long to give the child the ability to say and understand that one word. It had, by estimation, taken roughly fifty-thousand repetitions of the word "ball" until the child caught on. But it wouldn't take fifty-thousand repetitions to teach that child the next word and the next and the next, because now she knew the game. She had been taught what words were.

The mind is a pattern seeking device. The training some individual's minds have received before coming to school make it easy for them to grasp relationships quickly. Other minds may not have received as much training. This does not mean, however, that the untrained mind cannot learn. The deaf child could have learned to say "ball" naturally at, say, age one and a half, but her deafness prevented her mind from being able to perceive the proper sound patterns in her environment. Her mind wasn't 'trained' until she was four, so it may have taken much more repetition to let her mind grasp the relationship, but she did learn.

My favorite 'learning' movie is "The Miracle Worker", the story of Helen Keller and her teacher Anne Sullivan. The deaf girl in the documentary which I described required fifty-thousand repetitions of 'ball' before she saw the pattern. But, she listened to those fifty-thousand repetitions calmly, if

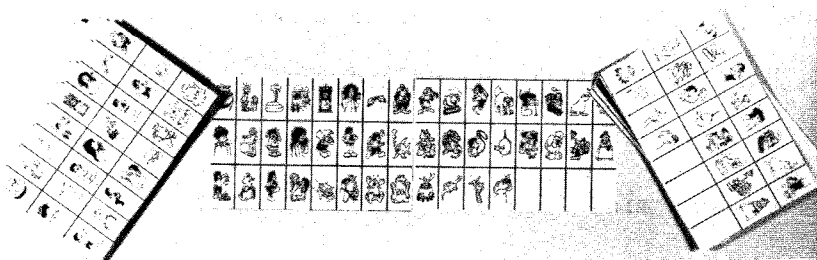
not always attentively. Helen Keller, on the other hand, added blindness to the deafness which kept her from learning language, and a rather hostile disposition as well. Anne Sullivan had to civilize Helen as well as teach her sign language.

The most beautiful moment in the movie for me occurs when Helen finally makes the connection between the signed word for water and water itself. At that instant in time, all that Anne had been struggling to teach Helen made sense. Those meaningless finger motions Anne had been pressing into Helen's hands for all those weeks and months weren't meaningless after all. They were words! They named things. They were Helen's passage out of darkness and out of endless frustration.

No word past the first word 'water' would ever take Helen as long to learn. She knew what the game was now. She had seen the pattern and now learning made sense. How many repetitions had it taken? How great was the struggle? Does it matter? There is no shortage of time. How much is enough? Enough is whatever it takes.

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### Sound Review Charts



The wall sound cards posted on the wall as the children are introduced to the sounds through DEKODIPHUKAN are sometimes used to lead the students in saying a sound as the teacher points to its picture. The 'sound out the door' hand stamping involves essentially the same thing. The child is shown a sound picture and asked to provide its sound. Sound review charts and the games associated with them require a different kind of response from the children. The

sound review charts ask students first to listen to a sound and then associate the sound heard with its appropriate picture. The former activities matched pictures with sounds. The latter match sounds with pictures.

To be able to read a child must be able to look at a symbol (either letter or picture) and associate the appropriate sound or group of sounds with it. To be able to write a child should be able to hear a sound or group of sounds and associate the appropriate symbols (pictures or letters) with what is heard. Reading and writing are related activities, but they are not the same. The wall card and hand stamping activities emphasize reading readiness. The sound review charts are directed more toward writing and spelling readiness.

There are enough charts in the program's kit of materials so that each child may have his or her own chart with which to work. The basic activity for which the charts are used involves the teacher saying a sound or a group of sounds and the children pointing to the pictures for the sounds they hear. The rules for the game may be changed periodically to keep the activity an interesting one for the students.

To begin, the students place their charts directly in front of them face up on their table or lap. The teacher says a sound from the collection of sounds to which the children have already been introduced. The children then point to the picture on their chart which they think represents the sound given by the teacher. The children continue to point to that sound picture until the teacher says a new sound and they move their pointing finger elsewhere. As the children point, the teacher walks around the room to see which students are pointing where the teacher's sound meant them to point.

There are two things the teacher watches for while wandering around the room saying sounds. The first is, which students are pointing to the correct sound. The second is, how fast the students were able to point to it. Students who make their pointing decisions very slowly are not very sure of themselves and are often looking to see what their neighbor did before committing themselves.

The teacher makes no comments to the students while the sound review chart practice is being conducted. The teacher says a sound, the children point, the teacher says another sound, the children point, and so on. The children are not told if they are pointing at the right sound. They may point to whichever sound they wish and their efforts are not corrected, they are only observed. The nature of the informal assessment becomes subverted if the children have it announced to them who is getting it right and who isn't, because neighbors then know exactly which neighbors to copy and it becomes difficult to tell just who knows what.

When children are not told by the teacher if they have pointed to the correct sound, the activity is at its assessment level. The teacher is using the sound review charts to determine who knows what. When the activity is to be used to teach and not to assess, the rules are changed accordingly. The teacher still says sounds and the children still point to their review charts, but looking on with one's neighbor is actively encouraged.


After the teacher says the sound and the children point to what they believe to be the appropriate picture, the teacher says, "Check your neighbor and have your neighbor check you, to see if you agree on the picture you should be pointing to." As the children check with one another, the teacher keeps repeating the sound as an accompaniment to the assorted debates on what picture one's neighbor should be pointing to. When everyone has had a chance to check with his or her neighbor, the teacher points to the correct picture on the wall sound cards.

When children are asked to check with one another for which sound they should be pointing to, they are, in effect, being asked to tutor one another in hearing the sounds. If two children are both pointing to the same picture, they have most likely heard the sound the same way. If they are pointing to different sounds, however, they must then discuss with one another which of them really has heard the sound correctly. The discussion may not be articulate, especially in the lower grades, but it will still accomplish its purpose.

To convince another of where he or she should be pointing if it isn't where you are pointing, a child has to say the sound he or she hears to the neighbor and convince them of the picture which goes with that sound. All the while, the teacher is continually repeating the sound as a model.

Initially, children won't have any particular evidence to indicate who among them knows the sounds better than others, so the outcome of a discussion between neighbors will be either that neither believes the other and each continues to point in different directions, or that the more assertive child will hold sway. When the teacher points to the correct picture for the sound, however, those children who had pointed to the correct sound in the first place gain substantial credibility, regardless of who won the debate. As the activity progresses, the children who have heard the sounds correctly in the past begin to hold sway in the discussions about where the fingers should be pointing now.

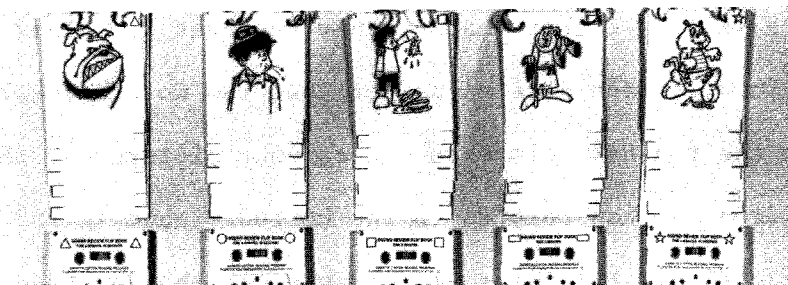
In addition to providing students the opportunity to tutor one another in the sounds, the 'check your neighbor' plan allows the children their first practice in working together at learning. The reading program itself makes extensive use of the ability of children to help one another and learn from one another. The sound review charts offer the first of many lessons on how to learn from one's neighbor.

When the students are, collectively, pretty good at pointing out the pictures for the individual sounds, the teacher may add a new element to the listening practice associated with the review charts. For this higher level, students should work together in pairs. The teacher says two sounds together, like . The two-people teams then point to the two sounds they hear, the first child points to the first sound, the second child, to the second. The two children together must hear the two sounds, and agree between themselves on which sounds they have heard and to which they will then point.

If the students collectively become very good at hearing two sounds together, the teacher may try forming the class into groups of three and present-

ing these new groups with the challenge of three sounds together. This should not be made a goal of using the sound review charts, however. Three sounds should only be attempted if two sounds has proved to be very easy for the class as a whole.

### Sound Review Flip Books and Cassette Tapes



DEKODIPHUKAN provides students with a rationale for why each sound picture represents the sound that it does. The intended function of the sound review flip books and their accompanying tapes is to provide new students in class a quick overview of the sounds and their related pictures. Most typically the review process is conducted at a tape recorder set up at an out of the way table some place in the classroom. Ideally, the tape recorder has a set of headphones, to permit silent listening on the part of the child.

The teacher gives the child one flip book and one cassette tape. The tapes are coded with the same codes as the flip books. These codings are the same geometric codings used throughout the reading program. The triangle means the first eight sounds introduced, the circle means the second eight, and so on. If the child knows how to run a cassette recorder, he or she may put in the tape and start listening. If not, the teacher has to provide some recorder operating lessons. The tapes themselves have the same recording on both sides, so that when a child finishes hearing a tape, rehearing it can involve either rewinding the tape or simply turning it over.

The following 'script' is a sample of what the child hears as he or she listens to each of the tapes (the actual scripts are in the Appendix):

"The sounds I am going to tell you are for the sound flip book with the (name of appropriate geometric symbol) on the front.

"Make sure you have the sound flip book with the (geometric symbol) on the front.

"You are to look at the pictures that I tell you to. I will tell you what sound that picture makes. When I have finished making the sound I will ask you to say the sound, too.

"The first picture in your book is (description of picture).

"The picture's sound is (sound for picture is given).

"Now you say the sound (sound for picture is given).

"Turn to the next picture."

"The next picture is..." (and the cycle is repeated for each new sound in the flip book. When the flip book's sounds have been reviewed, the tape says the following:)





"Now you are through with the sound flip book with the (geometric symbol) on the front. Think what your teacher told you to do when you finished this book and see if you can do it without being reminded."

The tape does not give the child specific instructions as to what to do next when finished with the tape, because there are so many different possibilities for what the teacher might want the child to do. The teacher might, in fact, want something different to be done each time the child finishes a tape.

The usual plan for using the tapes consists of asking the child to hear the tape completely through twice. At the end of the second time, the child comes to the teacher and asks to be tested. The test consists of the child flipping the pages of the sound review book and reading to the teacher the sound for each picture. After the test, the child either goes back to the recorder to rehear the same tape a few more times, or goes on to the next flip



book and tape, or does whatever else the teacher had decided should be the next activity for that day.

Some sounds are almost impossible to hear in isolation on a tape when it is not possible to see the mouth of a person saying the sounds. , , , and  are just a few examples of hard to hear sounds. But, since the users of the sound review flip books and tapes must visit with the teacher after they have listened to the tape, the teacher may correct for them the pronunciation of the sounds they haven't heard perfectly on the tape.

The sound review flip books are meant only to provide a convenient starting point for the new child in class. As quickly as possible, new children should be allowed to begin the earliest level of the two-sound activities. As they actually commence work at the triangle level they will have the added benefit of being able to turn to their new classmates for help in identifying the sound in the words they are now expected to read.

#### **PRELIMINARY LEARNING STATIONS AND READINESS ACTIVITIES**

What the Child Needs to Know at the Beginning

The Five Preliminary Learning Stations

Workjobs

#### **What the Child Needs to Know at the Beginning**

The first thing the child needs to know, or at least should be in the process of learning, before beginning the reading program is how to act appropriately in this particular learning environment. In this learning situation, appropriate student behavior is given first priority, while academic learning comes second. As the routine of the learning stations is being established, the initial learning focuses on insuring that everyone knows what is expected of him or of her: how to clean up, how to rotate between work stations, how to ask for help, how to help, how to work with and along side of one's neighbors, and so on. Only when these procedures are learned does the focus shift to