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Rate of Progress Summary for Anthony, Denise and Russell

Note: This summary is not an indication of the progress students must make or will make, but simply a report of the rate of progress for three students in Ms. X's classroom in her first year of using the program in kindergarten.



	Ms. X	Anthony	Denise	Russell
September beginning middle end	Preliminary learning stations Begin DEKODIPHUKAN	Workjobs		
October beginning middle end	Two-sound flipbook Learning stations End Dekodiphukan and finish intro- ducing all two- sound levels	E.H. Component (five sound packets, etc.)	Begins two-sound blending	Begins two-sound blending
November beginning middle end	Begin three-Sound flip book			Begins three-sound blending
December beginning middle end				
January beginning middle end	Whole class experience stories (stamped only)	Begins to under- stand two-sound blending	Begins three-sound blending	Begins phrases
February beginning middle end	Whole class experience stories (stamped and written)		Begins phrases	Begins transition level activities
March beginning middle end			Begins transition level activities	Begins vowels-only and creative writing levels
April beginning middle end		Begins three-sound blending		
May beginning middle end				
June beginning		Finishes year at three-sound blending	Finishes year at transition level	Finishes year at creative-writing level



Reinforcing the Learning of the Forty-Four Sounds

Below are suggestions for acting out each sound. Use these or modify them as you see fit. The specific suggestions are not as important as the opportunity afforded to children to connect some bodily action with the sounds they are to learn. The suggestions are presented in the order the sounds occur in DEKODIPHUKAN.

The examples described below are meant to be guidelines for how the students in a classroom might be helped to associate specific sounds with specific pictures. While the children are not expected to learn the sounds simply because they've had DEKODIPHUKAN read to them, it is important to stress the correct pronunciation of the sounds which are learned. It is essential, therefore, that the teacher concentrates on introducing the sound as it is meant to be pronounced. This means the teacher must only say the exact sound, without adding any extra little sounds onto it.

We know how important it is to provide our students with positive rather than negative reinforcement. We must doubly emphasize the positive when teaching the sounds. Children originally learned to speak through imitation. They best learn the sounds in the same manner. If we concentrate our praise or notice on the children who are saying the sounds correctly, we inform all of the other children after whom they should be modeling their rendition of the sounds.


 (were) Have a few children get down on their hands and knees and pretend they are growling dogs, while making the  sound. Start with small group, since when you begin with a large group, it is difficult to tell if each child is making the sound correctly. Listen to make sure no one is distorting the sound into "grr". Give each child a turn at making the sound while others watch and listen.

 (tree) Have one child play the part of a mouse and a second child play the part of the child in the picture. The mouse sneaks up on the child and the child goes  ! Next, have three or four children pretend to be sur-


prised by the mouse. Repeat with six or seven more children at a time until all of the children have role played the sound. The number of children responding together is only gradually increased, so you can check to make sure the sound is being made correctly. It is common for children to distort the sound into "eek!" Its much easier to be sure that a sound is introduced and learned correctly, than to have to undo incorrectly learned sounds at a later time.










(fuss) Each child makes a snake with his or her hand and arm.





The teacher holds the wall sound card with the snake on it. When the picture of the snake is shown, the children all go  and hold up their 'hand snake'. The teacher puts down the picture to stop the sound and shows it again to hear the sound again. The picture is shown and then put down several times as the teacher walks around the room listening to the children say the sound. It is permissible to have all children begin saying the snake sound in one large group because so many of them already accept that this is the only sound snakes make. They rarely find a way to distort the sound.










(loan) Have a few children fly in a circle pretending to be airplanes, while making the engine's  sound. Make the starting group small so you can listen to each person's rendition of the sound. Gradually add more children until the whole class is flying. If this many 'airplanes' isn't practical in your room, bring in a toy plane and have children take turns flying it while everyone in the room acts as its 'engine'.








(nut) Ask the children if they've ever seen an old fashioned Grandfather's Clock with its pendulum swinging slowly back and forth. If anyone has, have someone who has, pretend to be the clock and stand swinging his or her arm slowly back and forth while saying    . If no one has, then use the picture in DEKODIPHUKAN to show what a pendulum clock looks like and demonstrate for the children how the pendulum swings slowly back and forth as you go    . Then give the children the opportunity to pretend they are the clock as you walk around listening to make sure each 'clock' goes  and not "tick" or "tock".



 (know) Have one child pretend that its his or her birthday and he or she thinks no one has remembered. A few other children play the part of friends who knock on the door and say, "Surprise! Happy Birthday!" The birthday child throws his or her hands in the air and says , with a look of surprise. Have other children think of situations when they might be surprised and say ! Then have all the children stand up and say  as they toss their hands in the air each time you say, "Surprise!"






 (luck) Bring a piece of thin dry wood to class. Have one child break the piece of wood, saying , with the sound of the wood breaking. Have all the children pretend they are breaking a piece of wood as they make the  sound over and over again. Walk around the room listening to the sounds being made, to make sure everyone is breaking the same kind of wood.



 (I) Place a paper crown on a child's head and introduce him or her as  the King. (If children make too much fuss about the girls in class being 'King', use only boys for this role playing and compensate the girls later by having them be the only ones allowed to act out the Queen's role.) Have the child thus introduced point to his or her chest as everyone else says the King's name . Place the crown on a few more heads, each time having the newly crowned King point to his or her chest as the class recites the King's name. Then have all the children place imaginary crowns on their head and point to themselves saying .




 (heap) Bring a few sunflower seeds to school. Pop them in your mouth and spit the shells into a waste basket making a . Ask the students what seeds or seed shells they can remember spitting out. Have a few children pretend they are eating watermelon and are gently spitting out the seeds. The sound they make should be  and not "pugh". Gradually let all of the children eat imaginary watermelons and quietly spit out the seeds, as you listen to the sounds their seeds make.




 (thud) A good ball to bounce to approximate the  sound is the large rubber kind which seems only to be used at elementary schools and

which looks like it really must be a ball's inner tube rather than the ball itself. Any air filled ball which bounces will do, however. Have one child bounce the ball and make the  sound while bouncing it. Make sure the sound does not deteriorate into "duh" or "da". Gradually increase the number of children responding as the ball is bounced while you check their ability to say . Next, have everyone stand and pretend they are bouncing a ball as they make the bouncing ball sound.




 (fail) Make a heart out of red construction paper. Review from DEKODIPHUKAN the story of the little boy who could not say "love", he could only say . Have a child hold the heart and say . Listen as the child says the sound and make sure the sound does not degenerate into "la" or "luh". Allow other children to hold the heart and say . Gradually have children simply hold their hand to their heart, saying .





 (comb) Have a few children pretend to be eating a honeycomb (or, if they don't know what a honeycomb is, something else which might please their palate). As they get ready to eat, have them go  for how good it will taste. When the first group of students can make the sound correctly, have more children join in as they pretend to eat something they really like.





 (ears) Ask the children if they have ever heard a bee going . (The bee in DEKODIPHUKAN does not go "buzzzz", it only goes .) Have two or three children pretend they are buzzing bees as they fly from make-believe flower to make-believe flower. (These bees don't sting people!) When these few students have mastered the sound, allow more and more students to become bees as you listen to make sure they make the sound of the DEKODIPHUKAN bee and not a bee that goes "buzz".




 (play) Make a large letter 'A' and have a child hold it on his or her chest. Introduce the child to the class as , by saying, "This child's name is ." Pass the letter 'A' to a different child and ask the class to tell you that child's name now. Continue passing the letter and ask-




ing the class to provide the new name of each child holding the letter to his or her chest.


 (he huffed) Ask the children if they have ever run so hard that they have ended up breathing hard, like . Have one child model running in place pretending he or she is running a race. When the race is over and the child stops, have him or her breathe . Have all the children run in place and then stop and breathe the running sound. At the next recess, children can practice running hard and see what sound their exercise produces.




 (tub) If possible and practical, bring a fish to school and let the children watch it open and close its mouth. Model the  sound by pretending you are a fish blowing bubbles under water. Have one child copy your 'fish' sound, then another, then another, as you listen to make sure the sound they make is  and not "ba" or "buh". As you add more 'fish' to your room, your students may pretend they are fish swimming in a bowl going .




 (saw) Have one child act out carrying an imaginary fish bowl. The bowl drops, the child reaches down and picks up an imaginary fish and, in sadness, says . Have all of the children pretend to drop a bowl and sadly pick up the bowl's former resident, exclaiming . Talk about what other situations they have seen which might cause them to say . Act the situations out, if appropriate.



 (do) Start with two or three children pretending to be ghosts in a haunted house. The sound ghosts make when they are not trying to scare anybody is . Only scary ghosts go "boo!" The ghosts in the haunted house are having a halloween ghost party for their fellow ghosts. Add more and more student ghosts to the party until everyone in class is saying the low, smooth, ghost talking sound of  with no "boo's" allowed.





 (now) Have one child pretend to walk into a chair or a table, bump his or her shin, and then hold the injured extremity and say . Then have a few more children pretend to walk a few steps and bump their shins on something. Listen to make sure the children do not mistake  for "ouch!"




Add children to the careless walkers until the whole class is walking around the room bumping into things. You may also discuss with the class other things which might make them say  and act them out, if appropriate.



 (ma) Ask the children how many of them have gone to the doctor and been asked to say . Have the children pair up and take turns playing doctor and patient and asking each other to say . They needn't go so far as to stick anything down each others throats to play this game, however.


 (clove) Bring a hand vibrator to class if you have one or if you can borrow one. Let the children feel the vibrator while it is on, at the same time they listen to the sound it makes. If no vibrator is available, show the students a picture of one (Sear's catalogs are good picture sources) and have them practice the  sound. They can make believe they are massaging the leg they 'injured' while learning the  sound.




 (rush) Make believe a baby is sleeping in the room. Have the children take turns quietly tiptoeing up to one another and going  softly, so no one will wake the baby.




 (lad) Have a child pretend to be the sleeping baby. Have another child pretend to be the Queen who is coming to look at the baby. When the Queen gets near, the baby starts crying . This baby is very small, so its cry is only  and not "Waaah!" Waaah is for bigger babies. Hmne more and more children pretend to be babies who wake up and cry  quietly.





 (lug) Have two or three children pretend to be frogs by opening their eyes wide and hopping from lily pad to lily pad as they say . Different kinds of frogs make different kinds of sounds. Some croak, some go "ribitt", but the DEKODIPHUKAN frog goes . Gradually add more 'frogs' to the pond, listening carefully to make sure each new frog is making the correct sound. Help children avoid letting the sound degenerate into "guh".

 (bet) Make an earhorn out of construction paper. Have one child hold it up to his or her ear. Say, "Hello!" into the earhorn and have the child pretend not to hear and say, , not, "huh?". Allow a few other child-




ren to take turns with the earhorn. Then have everyone put their hands to their ears and make believe they can't hear, as they say  to your "Hello!" Ask the children what we use today instead of an earhorn if we have difficulty hearing.






 (far) Ask how many children have dogs at home. Have any of the dogs ever had their paw caught? What sound did the dogs make? Dogs can make many different sounds, but the DEKODIPHUKAN dog makes the sound  when her paw is caught. Have one child pretend to be the small dog with her paw caught. Have the child imagine that the dog is both hurt and sad and make the  sound. Hurt, sad dogs don't make loud sounds, they make quiet, hurt, sad sounds. Gradually increase the number of hurt, sad dogs until everyone in class has an opportunity to play at having a paw caught in the branch of a fallen tree.




 (nut) Have one child pretend to be the person helping the little dog free its paw. Another child plays the dog's owner who comes in suddenly and says, "Leave my dog alone!" and pretends to hit the first child in the stomach. The first child doubles up, grabbing his or her stomach and says ! There are many different sounds which might be made by the children when pretending to be hit in the stomach, so only add a very few students at a time to the group. Have the students work in pairs, pretending to hit each other in the stomach as you listen to their , not "ugh"!, sound. Remind everyone that when they pretend to hit someone that means not really touching the other person. Really hitting isn't pretending.



 (Puff) Ask how many children have seen an angry or scared cat going . Have a few children pretend to be cats by getting down on their hands and knees. Let them face each other in twos, arch their backs and go , as if they were angry at each other. Teach the children that cats make the  sound by putting their upper teeth on their lower lip. Watch the children who are playing the part of the cats to make sure they can make the

sound correctly. Add more and more 'cats' to the room until everyone has the opportunity to practice the sound as you watch and listen.





 (is) Ask the children if they have ever stepped on a piece of gum, or seen someone else step on some gum and then lift up their foot to see a sticky connection between their foot and the ground. How do the children feel, or how do they think others feel, when they get gum all over their shoe? Have a child pretend to be walking down the street and all of a sudden step on a piece of gum. The child then says , not "ick", as he or she slowly picks up the now sticky foot to examine the mess. Then have a few more children go out for a make-believe walk which will be interrupted by a gum encounter. Listen to hear the children correctly making the  sound. Add more children to the gum trodders only as the ones already making the sound can do so correctly.




 (lunch) Ask how many children have seen and heard steam engines on trains going  . Some trains may go "Choo, Choo", but the DEKODIPHUKAN train makes the quieter  sound. Have two or three children form a small slow moving train, going . As these children demonstrate the correct sound for their train, add more and more children to the slowly moving line, as you listen to hear that they can all make the sound this train makes.






 (joy) Ask the children if any of them have been to the zoo and heard the seals going . Have three or four children get down on the floor 'seal style' with their legs out straight, propping themselves up with their hands putting their noses in the air and pretending they are calling for fish, going . Gradually add more 'seals' to the class ocean, carefully listening to make sure each seal knows how DEKODIPHUKAN seals talk.





 (judge) Bring a pair of roller skates to school, or have a student bring in a set. Move the skates on the floor or counter with your hand, lifting them up and putting them down as if your feet were skating. Say the  sound each time a skate makes contact with the floor. Have the students say the sound with you as you work the skates. Then have everyone stand in


place pretending to skate as they say  each time their foot slides along the ground.



  (thing)(the) Talk about the two dragons in DEKODIPHUKAN. Both dragons make their sounds by sticking out their tongues a little. The baby dragon's sound isn't as loud as the mother's, though. The baby can only go , while the mother dragon goes . Model both the baby's and the mother's sounds for the children. Then have two children pretend to be the baby and the mother dragons talking to each other. The baby dragon kneels down and the mother dragon stands up. Then allow everyone in class to pair up and practice taking turns being first the baby then the mother dragon as you walk around listening to the dragon conversations.





 (we) Use a small jump rope (without any handles) from class. Begin swinging it rapidly in a circle over your head. Make sure you have enough room to swing the rope without knocking anything over! As you swing the rope, say , not "wuh". Have two or three children practice swinging make-believe ropes over their heads as they go  to make the rope's whirling sound. Add more and more rope swingers to the room as you walk around listening to the sounds whirling ropes make.






 (rung) Find a soft-pad stick from the music room (if you happen to have a music room) and one cymbal. Hit the cymbal with the padded stick to make the  sound. Say   as the cymbal is still ringing, to let the children hear the sound. Have two or three children stand and pretend to hit a gong or cymbal as they go . Add increasing numbers of children to the music group as you check the quality of the sounds their cymbals and gongs make. (If you don't have a cymbal or a gong to use for the initial demonstration, then just give a very good imitation of one.)


 (push) The  sound in 'push' is often confused with the  sound in 'us'. You will have to practice saying the  sound for awhile before you attempt modeling it for your children. When you are ready to have your students practice the sound, bring a large empty box to class to use as a


prop. Ask a child to pretend he or she is having a hard time pushing the box across the floor. As the pushing is taking place, the child makes the  sound to show how much effort is being exerted. Give other children an opportunity to push the box as their classmates listen to the verbal evidence of their efforts. Then let everyone in class pretend they are pushing some thing, like a desk or a chair, and listen to them as they prove how strong they are.



 (year) Ask the children if any of them have ever seen a little puppy similar to the one in DEKODIPHUKAN. When the little puppy in the story gets excited she goes  . This is a very soft little sound, not "yi" or "yip". Have two or three children get down on all fours and pretend to be excited little puppies. Excited puppies are still too little to make very much noise. Gradually add more 'puppies' to the dog family as you check how well your students match the sound made by the puppy in DEKODIPHUKAN.





 (whiz) Bring a fluffy stuffed toy to school. Blow on it with a  sound, not "wuh". Have the children listen very carefully to the sound you make. Then walk around the room giving other children a chance to blow  on the fluffy toy, as their classmates listen to the sound. When everyone has had an individual turn, have the whole class together practice blowing imaginary feathers or fluff out of their hands and into the air as they practice the  sound.








 (you) Point to a child and say  . Have that child turn to another and say  . Have that first child and the one he or she just pointed to each point to another child and say  . Each child who has already pointed continues to make a new pointing choice on each successive turn and each new child pointed to is, in turn, added to the group of pointers until everyone has had several opportunities to point and say  .

 (quiet) Ask the children if they've ever seen mush cooking on the stove at home. Have any of them noticed the big bubbles which come slowly to the top of the mush and then break on the surface. Have five or six children make believe they are a giant pot by joining hands and standing in a circle.

Have three additional students crouch inside the 'pot' and pretend they are bubbles rising to the surface. As they slowly stand and slowly raise their arms in the air, to signify the popping of the bubble, they each go . Each time the bubble pops, that child crouches down and bubbles up again. When the first three bubbles have had a turn, they change places with three members of the 'pot' and the former 'pot' children take a turn at bubbling. When one pot has the idea, add more pots and more bubbles around the room so that everyone has a chance to make the slow thick sound of bubbling mush.

 (beige) A real hedge clipper is a little too dangerous to bring into the class for a demonstration, so ask the children if they've ever seen either their fathers or their mothers trim bushes around the house with an electric trimmer. If your school is so far into the city that no one has a hedge or an electric trimmer, ask your children if they've ever seen an electric clipper on T-V. Have a child make-believe that he or she is moving a set of imaginary clippers over an imaginary hedge while making the  sound. Add more and more children to the gardening staff as you check the quality of the clippers they are using.

 (sox) Review the  and the  sounds. Then have one child make believe he or she is breaking a stick over the snake's head as the child says the two sounds together quickly . When the class has heard the new sound modeled correctly, give everyone a chance to protect themselves from the snake as you walk around listening to their defenses.


 (exact) Review the  and the  sounds. Then have one child act as a frog and another use his or her hand to simulate the bee. The 'frog' crouches down on a pond lily and the 'bee' hand approaches the frog. As the bee touches the frog, the frog goes  and the bee goes  and flies away. Then other children may pair up and take their turns at being the bee or the frog. This only approximates the  sound, but an approximation is all that is needed for now.  is the forty-fourth sound, which means that of all the sounds, it is the one least used by the children in the program.

Sound Review Flip Books -- Scripts for Cassette Tapes



TRIANGLE

The sounds I am going to tell you are for the sound flip book with the triangle on the front. Make sure you have the sound flip book with the triangle on the front.



You are to look at the picture 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 a dog showing his teeth. The dog's sound is . Now you say the sound .



Turn to the next picture.

The next picture is a little boy who sees a mouse on top of a stool. The little boy says . Now you say the sound .



Turn to the next picture.

This picture is a picture of a snake. The snake's sound is . Now you say the sound .




Turn to the next picture.

The next picture is a boy in an airplane. The airplane sound is . Now you say the sound .



Turn to the next picture.

This picture is a picture of a clock. This clock's sound is . Now you say the sound .



Turn to the next picture.

 This picture is of a girl whose hands are up in the air. She is saying . Now you say the sound .

Turn to the next picture.

This picture is of a stick breaking. The sound a stick makes when it breaks is . Now you say the sound .

Turn to the next picture.



This picture is of the king. The sound of his name is . Now you say the sound .

Now you are through with the sound flip book with the triangle 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.



CIRCLE

The sounds I am going to tell you are for the sound flip book with the circle on the front. Make sure you have the sound flip book with the circle on the front.




You are to look at the picture 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 of a boy spitting out sunflower seed shells. The sound he makes is  . Now you say the sound  .



Turn to the next picture.

The next picture is a boy bouncing a ball. The sound the ball makes as it hits the ground is  . Now you say the sound  .



Turn to the next picture.

The next picture is of a little boy who's crying. He has a broken heart on the front of his shirt. The reason he's crying is because whenever he tries to say the word love he can only say the first sound  . The sound the little boy makes is  . Now you say the sound  .




Turn to the next picture.

This picture is of a girl eating part of a honeycomb. She likes honey, so when she eats the honeycomb the sound she makes is  . Now you say the sound  .



Turn to the next picture.

This picture is of a bee, who looks rather angry. The sound the bee makes is  . Now you say the sound  .



Turn to the next picture.

This picture is of a man whose name is  , so when you see this picture its sound is  . Now you say the sound  .

Turn to the next picture.

This picture is of a man who is running. As he runs his running makes him go  . Now you say the sound  .

Turn to the next picture.



This picture is of a fish. The fish's sound is  . Now you say the sound  .

Now you are through with the sound flip book with the circle 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.



SQUARE

The sounds I am going to tell you are for the sound flip book with the square on the front. Please make sure you have the sound flip book with the square on the front.



You are to look at the picture 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 of a man holding up a fish. The man is very sad. He says  . Now you say the sound  .



Turn to the next picture.

The next picture is of a ghost carrying a chain. The sound the ghost makes is  . Now you say the sound  .



Turn to the next picture.

This picture is of a man holding his leg. He says  . Now you say the sound  .



Turn to the next picture.

This picture is of a Doctor looking down a man's throat. He has the man say  . Now you say the sound  .



Turn to the next picture.

This is a picture of a vibrator on the back of a man's hand. The sound the vibrator makes is  . Now you say the sound  .



Turn to the next picture.

This is a picture of the Queen telling someone to be quiet. Her sound is  . Now you say the sound  .

Turn to the next picture.

This is a picture of a baby crying. The crying sound is  . Now you say the sound  .

Turn to the next picture.



This is a picture of a frog. This frog makes the sound  . Now you say the sound  .

Now you are through with the sound flip book with the square 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.



RECTANGLE

The sounds I am going to tell you are for the sound flip book with the rectangle on the front. Please make sure you have the sound flip book with the rectangle on the front.



You are to look at the picture 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 of an old man with an earhorn up to his ear. He is saying  . Now you say the sound  .



Turn to the next picture.

The next picture is of a dog with her paw caught in the branch of a fallen tree. The dog's sound is  . Now you say the sound  .



Turn to the next picture.

This picture is of a man being hit in the stomach. He says  . Now you say the sound  .



Turn to the next picture.

This picture is of a cat. The cat's sound is  . Now you say the sound  .

Turn to the next picture.

This is a picture of a man who has stepped in something. He is saying  . Now you say the sound  .



Turn to the next picture.

This is a picture of a train. The train's sound is  . Now you say the sound  .

Turn to the next picture.

This is a picture of a seal balancing a bottle on its nose. The seal's sound is  . Now you say the sound  .

Turn to the next picture.



This is a picture of someone roller skating. The sound the skates make is  . Now you say the sound  .



Now you are through with the sound flip book with the rectangle 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.



STAR



The sounds I am going to tell you are for the sound flip book with the star on the front. Please make sure you have the sound flip book with the star on the front.



You are to look at the picture 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 of a baby dragon. The sound the baby dragon makes is  . Now you say the sound  .



Turn to the next picture. The next picture is of the mother dragon. Her sound is  . Now you say the sound  .



Turn to the next picture. This picture is of a man spinning a rope. The sound the rope makes is  . Now you say the sound  .



Turn to the next picture. This is a picture of someone ringing a gong. The sound the gong makes is  . Now you say the sound  .



Turn to the next picture. This is a picture of a man and woman pushing a very heavy box. They're working hard to push the box. The sound they make is  . Now you say the sound  .



Turn to the next picture. This is a picture of a puppy. This puppy's sound is  . Now you say the sound  .



Turn to the next picture. This is a picture of the Queen blowing on a puppy's fur. The sound she makes when she blows on the fur is  . Now you say the sound  .

Turn to the next picture. This is a picture of the Queen saying her name and pointing. Her name is  . Now you say the sound  .

Turn to the next picture. This is a picture of mush boiling in a pot over a flame. The sound the mush makes as it boils is  . Now you say the sound  .

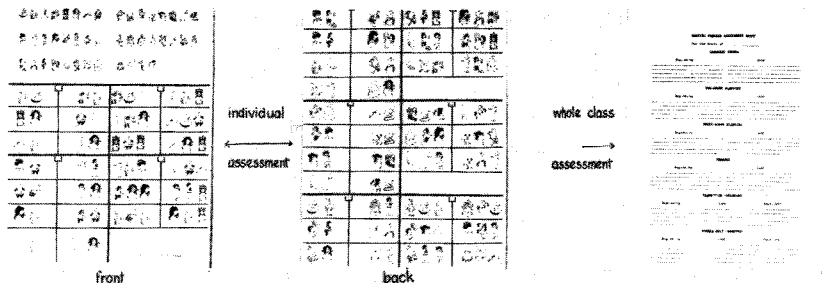
Turn to the next picture. This is a picture of an electric hedge trimmer. The hedge trimmer sound is  . Now you say the sound  .

Turn to the next picture. This picture is of a stick breaking on a snake's head. The sound the stick and the snake make together is  . Now you say the sound  .

Turn to the next picture. This is a picture of a bee and a frog. The sound the bee and the frog make together is  . Now you say the sound  .

Now you are through with the sound flip book with the star 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.

Individual and Whole Class Assessments



There are two assessment sheets contained in the blackline masters. The first sheet is used to assess the knowledge of individual students. The second sheet assesses the knowledge of the entire class.

Individual Assessment Sheet

The purpose of the individual assessment sheet is to let the teacher know when to move the child from one level of the program to another. Although the assessment sheet contains all levels of two and three-sound blending, it is usually the case that the teacher no longer needs an assessment sheet after the students have advanced to the three-sound level.

Formal individual assessments are not needed for very long because the reading program is set up to allow the teacher to have frequent informal contact with all of the students in the class. Very early in the program the teacher knows what each child knows without having to conduct any special interviews. However, at the beginning of the program, when the class is still operating as an entire group, the teacher has not usually had enough personal contact with individual students to be aware of exactly what each student knows. At the beginning of the year, then, an individual assessment sheet serves a useful purpose.

Students may begin work at the learning stations as soon as the first eight sounds have been presented to them, and at least some of the students have learned to blend a few of the sounds into words. DEKODIPHUKAN introduces the sounds. The teacher-directed whole class lessons with the two-sound flip book introduces the words and insures that the students have these words as a

part of their vocabulary. When the teacher feels ready to allow work to begin at the stations, the individual assessment sheets are used to determine how many students are ready, too.

The procedures for using the assessment sheets are as follows:

- 1) Thermofax and ditto or Xerox enough copies of the blackline masters so there is an assessment sheet for each student in class and a few extra for the inevitable transfer students.
- 2) While the class is busily engaged in an activity which requires no direct teacher supervision, call students to your desk one at a time. Assessments are to be conducted individually, so that no student will have a basis for comparing himself or herself to anyone else in the class.
- 3) As each student comes to be assessed, write his or her name on an assessment sheet.
- 4) Point to each sound picture that has been presented in class and ask the student to say the sound. On the assessment sheet, circle the picture of each sound said correctly. The child may be told how to say any sounds which are not circled.
- 5) Point to the picture of each word made up of the sounds presented in class and ask the student to read the word. You may review for the child what the sounds are in the word since this part of the assessment is to measure the understanding of the blending process, and not knowledge of individual sounds. Circle on the assessment sheet the picture of each word said correctly. The child may be told how to say any words which are not circled.
- 6) The number of sound pictures and word pictures circled provide an immediate assessment of the student's level of knowledge.
- 7) Regardless of the level attained on the assessment, congratulate the child on his or her good progress in learning how to read, and have that child return to the whole class activity in progress.

8) Call the next child.

The assessment as described above will give an indication of what an individual child knows, but it will not tell the teacher exactly what to do with this information. There is no clearly defined point when the teacher can say "Yes, this student understands," or "No, this student does not." There will be students at the extremes who are obviously ready or obviously not, but the bulk of the class usually falls somewhere in between. It is the teacher who must decide when this bulk of students is ready to begin work at the learning stations.

The experience of teachers who have used and are using the Baratta-Lorton Reading Program has been that the best time to introduce the triangle level activities at the learning stations is when at least half the students in the class know the first eight sounds and can blend at least a few two-sound words. Since the emphasis of this reading program is on children helping each other, this minimal knowledge spread among all the children is enough to allow the class as a whole to begin independent work. Everyone in the class begins the triangle level at the same time, so everyone has everyone else to help and to be helped by. For each subsequent level (circle, square, rectangle, star) a more thorough knowledge of the sounds and of blending these sounds will be required, because as the first students progress to higher and higher levels, they will have fewer and fewer classmates to help them.

The individual assessment sheets are used in the early stages of the program to help the teacher know when to begin the work at the learning stations and when to advance students from one level to the next. As the teacher has the opportunity to work individually with his or her students, formal assessment gives way to personal appraisal based on personal contact. Whereas the formal assessment looked for knowledge of specific sounds or specific words, the informal assessment looks simply for 'comfort'. When a child is comfortable at one level, that child is ready for the next. 'Comfort' means knowing

the sounds and being able to blend those sounds into the words required at that level with little effort.

Comfort takes different forms for different children. For some children comfort can take the form of boredom. These children are so at ease with with the present level that they no longer find it challenging and they grow restless for the next level of difficulty. For other children comfort may mean not wanting to move on. Being comfortable can be a very nice feeling, especially if learning enough to feel comfortable was a struggle. For these children moving to the next level is not a goal. They would rather enjoy the nice feeling of being right where they are.

But, despite their desire to remain secure where they are we must advance them. Although we must introduce the students to the next level of knowledge when they are ready for it, we can ease the transition by allowing them to alternate lessons between the old, comfortable level and the new more challenging one, until the new becomes comfortable. One way to accomplish this is to require the student to complete at least one activity (picture packet, worksheet, etc.) at the newly assigned level at each station before that child can choose what else is to be done.

When there is a doubt about whether to move a child to a new level, the teacher should make the move and let the child's work show whether or not he or she was ready. All we need to do is give them the materials and the proper instructions and then observe how effectively they perform. A student need not be advanced to a new level at all stations at once. It is possible, for example, to allow a child to try three-sound blending at only the picture packet station, and use this one station to judge his or her readiness for that level. Children themselves are an excellent assessment tool for what they can and cannot do.

All children are introduced to the triangle level of the two-sound words at the same time. The individual assessment sheets are used periodically to

assist the teacher in knowing when to introduce additional levels of the two-sound packets. Personal observations combined with the assessment sheets are used to let the teacher know when to introduce the three-sound activities. Comfort at the two-sound level on the part of a student is a good indication that he or she is ready for the three-sound level.

No formal assessments are needed beyond the three-sound level. A child who can read three-sound words comfortably is ready for phrases. The phrases themselves are, for the most part, made up only of two or three-sound words, which the child can already read. Although the phrase level is initially more difficult than the three-sound level, it is a difficulty that practice and experience will overcome. The child who can read three-sound words will already possess the skill to learn to read phrases comfortably, as well.

A child who can read phrases comfortably is ready for the transition level activities. The transition activities are made up only of phrases the children are already capable of reading, accompanied by traditional letters the children are not required to read. A child who can read phrases well will experience little difficulty at all in advancing to the transition level.

A child who has passed through all of the transition level activities comfortably is ready for creative writing and the vowels-only level of activities. Children who are comfortable at the transition level have learned, among other things, to stamp out and illustrate long phrases of their own invention. A child who can stamp out all the sounds in words which he or she has chosen to stamp, has already learned almost all he or she will need to know to be able to write using our traditional alphabet. The only knowledge missing is specific spellings for specific words. This knowledge is contained in the decoding chart, and in the sight word worksheets, and (with the teacher's help) in the spelling notebook, and even in the other children in the class.

The goal of this reading program is that all of the students in class learn to read and to write with comfort and enjoyment. Assessing the students is simply a process of observing their levels of comfort. The process of

assessing should be as relaxed and comfortable for the teacher as the reading program makes learning for the children. With the aid of the program, the children will learn what they need to know to become readers and writers. With the aid of the program, too, the teacher will know when this learning has taken place.

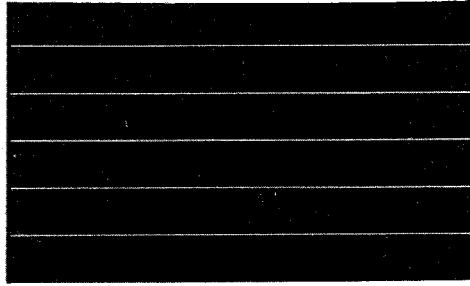
Whole Class Assessment Sheet

Although the whole class assessment sheet is used to record the rates of progress of individual students, it can really be considered as a 'teacher assessment', since its main purpose is to assess how well the teacher knows each child.

The whole class assessment should be made every other month. This schedule of assessments is not meant to be rigid, however, and teachers who feel more comfortable assessing the whole class on a monthly basis should do so. The assessment is meant to be conducted from memory. The teacher finds a quiet time after school to sit down with a class roster and a copy of the assessment sheet. Each child's name is placed on the assessment sheet according to the teacher's best recollection of that child's current level of performance. The teacher makes a list of those children that he or she cannot accurately assess from memory and uses this list as the basis for making observations the following day.

The whole class assessment sheet is meant to provide teachers with a method of periodically reviewing and assessing every child in class. Although the reading program is set up to allow the teacher to have frequent contact with all the children in class, the assessment sheet helps pinpoint any child or children for whom the rate of contact may not have been frequent enough. The goal for the teacher is to be able to assign every child in class an appropriate position on the assessment sheet, relying only upon personal knowledge of each child's progress. As the year progresses and the assessments continue, this goal will be realized.

Chalkboards



When students reach the creative writing level of the program they spend a large amount of time writing stories. Each story is first written on an individual chalkboard and, when approved by the teacher, copied to lined paper.

Before the creative writing level is reached, the teacher (or parent volunteers) need to make the chalkboards to be used by the students. The boards, once made, can last for years so it won't be necessary to repeat this initial effort for a generation or two. Enough chalkboards should be made so that each student in the class will have his or her own board, plus an additional ten or so boards. The extra boards will permit those students who want to write more than one page for a particular story to do so without having to borrow another student's board.

The boards have a variety of other uses in all subject areas, so even though some students in a kindergarten class may not reach the creative writing level, it is a good idea to provide each child with a board.

Individual student chalkboards may be made from a variety of materials. The necessary materials are:

1. Slate or chalkboard paint which is available at paint or hardware stores. Any color may be used, however green or black chalkboards seem to work best.
2. Heavy chipboard (a smooth surfaced cardboard) or masonite board, which is available at lumber stores.

Size is not critical, and may be determined by the size of the materials available for making the chalkboards. However, a good size for chalkboards is 12" by 18".




The boards are made by painting the chipboard or the masonite with the chalkboard paint. At your option both sides or only one side may be painted. Depending upon how well the first coat seems to have covered the board, it is a good idea to add a second coat.

As you will notice in the illustration, some teachers line their boards with white paint. While this is a nice feature, it is not a requirement for creative writing.

The best chalk to use on the boards is the least expensive chalk, available at most variety of stores or at your school. Do not use the 'dustless' chalk since it is more expensive, not as easily erased and tends to scratch the surface of the board.

An old terry cloth towel may be cut up into small (6" by 6") squares and given to the children as chalkboard erasers.

Outlaw Words

The spellings for the sounds on the decoding chart enable children to spell correctly between ninety-five and ninety-nine percent of all the words they might choose to write in their first few years of school. The decoding chart does not, however, include every possible spelling for each of the sounds. If, for example, the spellings for the word 'one' were to be included in the decoding chart, the  sound would need to have an 'o' spelling, the  sound would need an 'n' spelling and the  sound would need an 'e' spelling. These would be very obscure spellings for their sounds. Only commonly used spellings for the sounds are included on the chart.




Words which cannot be spelled with the aid of the decoding chart are called "outlaw words". Examples of such words are:




one	once
beige	weigh
sew	dinosaur
eye	eyes

When children or the teacher encounter a word which cannot be spelled with the aid of the decoding chart, that word is stamped and written on the class list of outlaw words. The class list, once started, is posted in some convenient place, where both students and teachers can have ready access to it as a reference.

There is no prestamped, prewritten list of outlaw words provided with the reading program. Such lists are meant to be created by the teacher as the outlaw words are discovered by his or her class. The list will not be a long one and lists from classroom to classroom will not share many words in common. Individual teachers may elect to have his or her list of outlaw words grow from year to year or be completely rewritten with each new class.

The following page contains an example of an outlaw word list:

  
outlaw words

   one

    once

  weigh

  sew

       dinosaur

 eye

  eyes

Recording Sheets

The Baratta-Lorton Reading Program contains no sheets to be used to record individual student progress through any of the levels of activities. There is no requirement at any of the learning stations for how much of any one activity students are to accomplish before moving on to the next level of activities. At the picture packet station, for example, children working at the triangle level are meant to work on any and all of the different colored triangle packets until they are ready to move on to the next level. Some children may complete several packets a day, some may complete only a few. No record is kept of the number of activities completed because the number is unimportant. Only the learning is important.

Although there are a few specific situations when recording sheets may serve a useful purpose, as a general rule recording sheets are only an unnecessary hindrance. The two main negative aspects of recording sheets are:

- 1) They introduce an element of competition into the program by providing children with written records of how many packets or worksheets each child has completed. This encourages children either to rush their work to see how many more spaces on the recording sheet they can fill than their classmates can, or, in some cases, to fill in their own spaces without completing the work at all, since they feel that this record is being used to judge their worth.
- 2) If the teacher must take the time to check each student's work to make entries on a recording sheet, the teacher loses a good deal of the freedom the reading program is designed to provide. Requiring the teacher to record student progress changes his or her role from that of instructor to that of clerical assistant to the class.

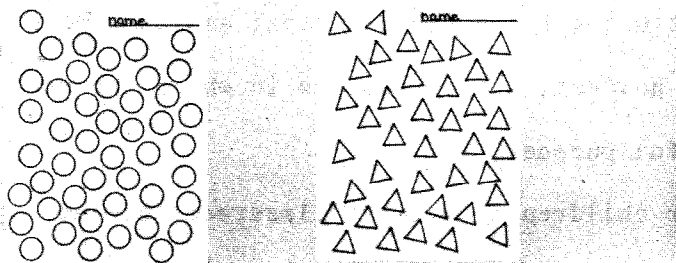
There are, however, two situations in which the use of recording sheets may serve a useful purpose:

- 1) If older children from other classrooms are employed as tutors or aides in the class, it is sometimes helpful for these tutors to have a sheet

of paper to use to record the work they have checked for individual children. The students themselves do not need the record sheets, but such sheets can serve to make the tutors feel more official and responsible. In these cases, the records kept on the sheets should not be shared with the students, for the negative competitive impact it would have, as explained above.

- 2) Specific individual students, whose home environments have provided them with little background for school learning, may benefit from the use of recording sheets. These children are students who, initially at least, find it difficult to motivate themselves to work through a series of packets or worksheets. Their attention span for school activities may make it difficult for them to focus their attention on the work at hand. In these situations, the use of a recording sheet enables the teacher to reward the student with a word or two of praise and a mark on a paper for each completed activity. In this case, the recording sheet becomes the vehicle for having the child learn that the completion of learning tasks is something to be valued as worthwhile.

If recording sheets are to be used either to assist cross-age tutors or to provide special motivation for selected children, they can be prepared very simply. Children working at the triangle level need a page of triangles. Children working at the circle level need a page of circles. Children working at both the triangle and circle levels need a page containing a mix of both shapes.



When the student whose work is being recorded completes an activity the teacher uses a crayon or marking pen to color in the shape on the recording sheet with the same color as that which identifies the activity itself.

If recording sheets are used, the dangers of their use should be guarded against. What is important is how hard the student has worked and how much he or she has learned, not how many shapes are filled in on a sheet of paper. Recording sheets only indicate how many activities a student has completed. They do not measure progress. Only learning measures progress. Recording sheets do not measure learning.

WORD LIST OVERVIEW

The following pages contain word lists for the various components of the reading program in 'teacher readable' form.

The first word list is the master list. This list is a summary of many of the two and three-sound words which can be introduced as each successive sound is learned. The sound-symbol above each group of words in this list indicates that the words in that group are composed of that specific sound and a previously introduced sound or sounds.

The master word list is of particular use to teachers who have children who need to make use of the E.H. component of the kit (see page 19). If a child needs to have his or her work divided into segments other than the groupings of eight sounds into which the activities of the program are already divided, the master word list indicates which words may be added to the reading vocabulary of a child as each new sound is learned.

Pages 407 through 443 contain the word lists for the activities at every level of the program from two-sounds to vowels-only. These word lists are useful for teachers in their first year of the program who occasionally feel a need to verify their own reading of the sounds by checking their blending of the words against a list of words written in a traditional form with which they are more familiar.

The final word list, which begins on page 444, contains a representative sample of words which make use of each of the spellings on the decoding chart. Teachers have found this list to be of use in helping them become acquainted with the kinds of words which use each of the spellings.

Word lists not included in pdf download.