

## Chapter 5 Teaching The Baratta-Lorton Reading Program

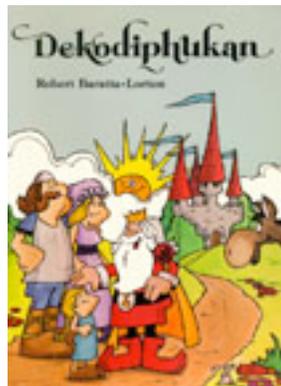
The purpose of this chapter is to provide specific instructions on the introduction and use of each of the components of the program. The discussion is divided into the following sections:

- 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 Flipbook
- Sound Review Charts
- Sound Review Flipbooks and Cassette Tapes

### *Dekodiphukan* (Decode-if-you-can) and Cassette Tape



The *Dekodiphukan* book has two purposes. Its first purpose is to provide the classroom teacher with a method of becoming familiar with the forty-four sounds that 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.

It is important that the teacher using the program be familiar with the forty-four sounds. *Dekodiphukan* was written in rhyme specifically to encourage this familiarity. There is a tendency for all of us, when attempting to say sounds in isolation, to add an extra sound. When we try to say the sound associated with the letter **t**, for example, we are quite apt to say **tuh** instead of the **t** sound that may be heard at the end of the word **nut**.

The best way to discern the correct pronunciation of a sound is to hear it

at the end of a word, as in **tub** for **b** or **red** for **d**. For this reason, as many of the sounds in *Dekodiphukan* as possible are introduced in conjunction with a rhyming word whose last sound corresponds to the sound the picture represents.



They rushed to that tree / to see the dog closer,  
But the growl that he made, / made them say, "Closer? No sir!"

His growl was so fierce / they stayed where they were  
While that dog bared his teeth / and kept saying .

As may be seen in the page above, the sound to be introduced is almost always placed at the end of a sentence. The part of the rhyming word that makes the same sound as the picture represents is underlined. Only the underlined part of the rhyming word makes the sound.

There is a tendency on the part of some adults, and children too, when first learning the sounds, to expand upon the actual sound. For example, the sound the bee makes rhymes with the underlined part of **ears**. Adults are initially predisposed to deciding that the bee's sound must be "buzz" and not just the  sound. It takes a little practice to concentrate one's attention on associating only the underlined part of the word with the sound to be represented by the associated picture. *Dekodiphukan* was written in rhyme to make this practice possible. The sounds are not to be given letter names. If we wish to ask a child what sound the bee makes, we would just say, "What sound does the bee 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 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 is not 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 Flipbook.

**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 the illustrations
- 5) Stop at each sound and post that sound's 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 has been read.

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 class's 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 in the story. Comprehension can wait for another time and another story.

**4) Focus attention on the illustrations.** Direct your children's attention to the illustrations on each page. 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 that 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. 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 that sound's 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 teaching materials that 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 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 ensure 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 Flipbook.

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. 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 47).

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 stamp being used.

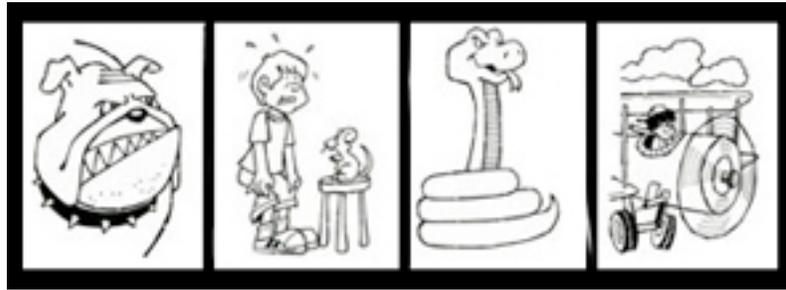
Students who can say the sound correctly have the sound stamped on the back of their hand. Students who cannot say the sound correctly are asked to go to the end of the line and wait another turn. This waiting allows the students who had trouble with the sound to hear everyone in front of them say the 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 teacher.

If the potential tutor cannot read, the Sound Review Flipbooks can be used to teach the sounds, (See page 15). A non-reader cannot make effective use of the *Dekodiphukan* book on his or her own, even with the aid of the tape, since he or she would not be able to tell when to turn the pages to follow along with the text.

### Wall-Sound Cards



The Wall-Sound Cards are meant to be used in conjunction with *Dekodiphukan*. As each new sound is introduced in *Dekodiphukan*, the appropriate Wall-Sound Card is placed on the bulletin board or whatever other wall space has been set aside for the Cards.

The basic purpose of the Cards is to provide a visible reminder of all the sound-pictures that have been presented through the story. Although individual Cards may be taken down periodically and used in role-playing or hand-stamping activities, their standard location is meant to be the wall. The wall space set aside for the Wall-Sound Cards should be considered as lost to all other purposes for the balance of the year.

The order and pattern for placing the Sounds Cards on the wall is very important. The order is meant to be the same as the order the students will eventually encounter in both their stamp trays and their Decoding Charts. The prescribed order of the Cards is as follows:

- 1) The first eight sounds are placed in the top row one at a time as they are introduced in the story.
- 2) The next eight sounds are placed directly below the top row as they are introduced.
- 3) The third eight sounds are placed directly below the second row as they are introduced.
- 4) The fourth eight sounds are placed next to the top row, with a space between the last sound in the first row and the first sound in row four.
- 5) The fifth group of eight sounds is placed directly below the fourth group as each sound is introduced.
- 6) The final four sounds form the first half of the sixth row, that is placed directly below row five.

## Two-Sound Flipbook



As soon as the students have learned the first two sounds from *Dekodiphukan*, they may be introduced to the process of learning to read. They do not have to master blending sounds into words this early in the school year, but they at least know enough sounds to make a start. The actual decision of when to begin teaching blending to the children is made by the teacher. The techniques for teaching blending remain the same, though, whether the sequence commences as soon as the children know only two sounds or is delayed until some later time.

The Two-Sound Flipbook is used to introduce the children to the techniques of blending sounds into words. Use of the three-Sound book, though not totally unrelated, will be explained in a later section.

The Two-Sound Flipbook is meant to be used with the whole class at once. Just as not all students will learn the sounds from hearing *Dekodiphukan* read to them, so too, not all students will grasp the idea of how to blend sounds together to make words just from being exposed to the Two-Sound Flipbook. However, 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 Flipbook. 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 ensure that everyone can see the words to be blended.

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."

Students: "Yes!"

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

Teacher: "Sounding out ear.....eeeeeeeeeeee rrrrrrrrrrrr ear"

All: "eeeeeeeeeeee rrrrrrrrrrrr ear"

Teacher: "Say it again..... eeeeeeeeeee rrrrrrrrrrrr ear"

All: "eeeeeeeeeeee rrrrrrrrrrrr ear"

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

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

All: "eee r...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 Flipbook. 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?"

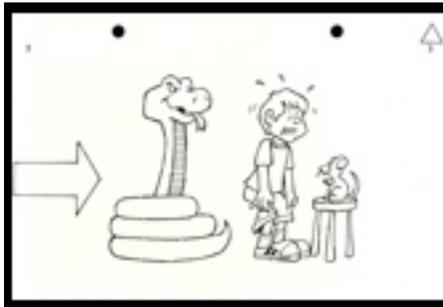
"A book?"

"A loaf of bread?"

"A doll?"



When the children have learned the third sound in *Dekodiphukan*, repeat the blending technique for the next word in the Flipbook.



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

- 1) Show the class the word's sound blending page in the Flipbook.
- 2) Focus attention on beginning with the arrow.
- 3) Say the word to be blended, "Sounding out (say the word)," and have the students say the sounds with you as you slowly slide your finger across the page.
- 4) Repeat the slow blending, beginning again at the arrow.
- 5) "Say it fast" as you move your finger quickly across the page to blend the sounds into their word.
- 6) Ask the children what illustration they expect to see on the next page of the Flipbook.
- 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 that was not meant to be said slowly.

The Two-Sound Flipbook may be used for about five minutes a day. As additional sounds are learned, more words are added to the ones with which the students may practice their blending. The Flipbook 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 of the Flipbook page indicates that the word taught from the Flipbook will appear in the learning station activities that carry the same coding. The Flipbook 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 reading the word on that page.

For example, the Flipbook 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. However, the 9 means that you may add this word to the words your students may practice blending as soon as the ninth *Dekodiphukan* sound has been introduced.



The Two-Sound Flipbook introduces students to the concept of blending sounds into words. While this is an important function of the Flipbook and an

important step in learning to read, there is a second, equally important purpose being served by the Flipbook. 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 Flipbook is to ensure 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 that child 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 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 Flipbook ensures 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 presented in the Two-Sound Flipbook. Nearly half of the three-sound words are similarly presented in the Three-Sound Flipbook. The illustrations for **ear** or **knee** or whatever, that appear in the Two-Sound Flipbook are not the only illustrations that will be used to represent that word in the learning station activities. However, the illustrations and the vocabulary-building questions that are to accompany them do ensure that the children know what an **ear** is or what a **knee** is when they are ready to begin their independent work.

The Two-Sound Flipbook is used with the whole class for a few minutes each day until its use is replaced by the Three-Sound Flipbook. This means that the children will be reading the same words over and over again. This repetition is intentional. 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 the catching on and not the number of times a child needed to see and hear a word before coming to understand the blending process.

## **The Miracle Worker**

I once saw a film that 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. However, 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 individuals' minds have received before coming to school makes 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 as an infant, 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 had taken many more repetitions to let her mind grasp the relationship, but she did learn.

My favorite movie about learning is "The Miracle Worker", the story of Helen Keller and her teacher, Anne Sullivan. The deaf girl in the documentary that I described required fifty thousand repetitions of the ball before she saw the pattern. However, she listened to those fifty thousand repetitions calmly, if not always attentively. Helen Keller, on the other hand, added blindness to the deafness that kept her from learning language, and a rather hostile disposition. Anne Sullivan had to civilize Helen as she was teaching 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 finally made sense to her. 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 understood 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.



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 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. 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 can 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 that 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. However, when the teacher points to the correct picture for the sound, those children who had pointed to that sound in the first place gain credibility. As the activity progresses, the children who have heard the sounds correctly earlier hold sway in the discussions about where the fingers should be pointing now.

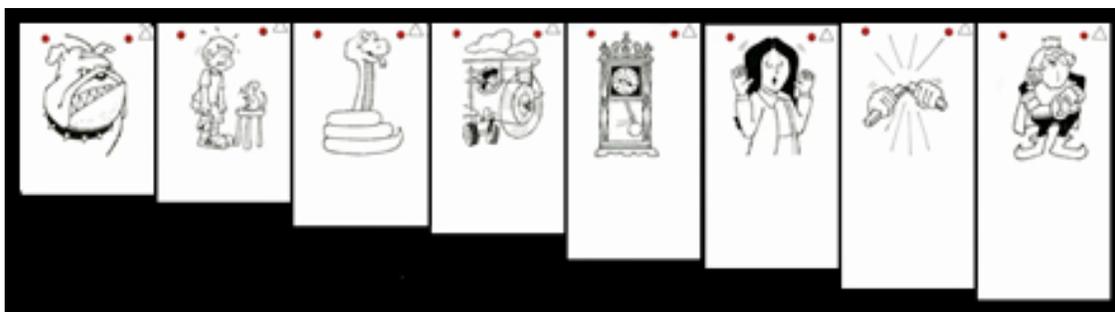
In addition to providing students with the opportunity to tutor one

another on the sounds, the check your neighbor plan allows children their first practice in working together to learn. 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-person 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 will now point out.

If the students collectively become very good at hearing two sounds together, the teacher may try forming the class into groups of three and presenting 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 have proved to be very easy for the class as a whole.

### Sound Review Flipbooks 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 Flipbooks 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, somewhere 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 Flipbook and one cassette tape. The tapes are coded with the same codes as the Flipbooks. 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. All the actual scripts are in the Appendix:

"The sounds I am going to tell you are for the Sound Flipbook with the (name of appropriate geometric symbol) on the front. Make sure you have the sound Flipbook 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 that 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 Flipbook.

When the sounds have been reviewed, the tape says the following:

"Now you are through with the sound Flipbook 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 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 Flipbook 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 Flipbooks 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 Flipbooks 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.