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# THE PROGRESSIVE ROAD TO READING PLAN OF WORK

SILVER, BURDETT & COMPANY

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PLAN OF WORK  
FOR  
THE PROGRESSIVE  
ROAD TO READING

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**THE PROGRESSIVE  
ROAD TO READING**

**BOOK ONE**

**BOOK TWO**

**INTRODUCTORY BOOK THREE**

**BOOK THREE**

**INTRODUCTORY BOOK FOUR**

*(In Press)*

**BOOK FOUR**

**PLAN OF WORK**

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# INTRODUCTION

## OUTLINE

- I. THE CRITERION OF READING
- II. THE *PROGRESSIVE ROAD TO READING*  
METHOD
  - (a) Stimulus: Interest in a story.
  - (b) Pure phonics: Ear training.
  - (c) Phonetics: Eye training.
  - (d) Manual expression.
  - (e) Recapitulation.
- III. THE PLACING OF THE BOOKS



# INTRODUCTION

## I. THE CRITERION OF READING

THE only criterion acceptable to-day for the soundness of any method of teaching reading to a beginner is this: Does the method from the start train in power to grasp not a word but a related set of words, a sentence, an entire situation? Does the method proceed from wholes to parts and back again to clearer wholes? Does it advance from a unit of thought, a sentence, to the words as words without loss of the relationship among the words? Is a flow of association maintained among the words as parts of the original whole from which they have been disentangled, or as parts of a different whole created anew out of the same words set in other relations?

It is this relation idea that makes for true reading, as opposed to mere word calling with little or no consciousness of a higher unity. Does the method ingrain this sentence habit first, and then proceed, and not till then, to treat a word as a whole, analyze out of it the constituent parts, and synthesize these back again into the original word or new words?

## II. THE PROGRESSIVE ROAD TO READING METHOD

### (a) Stimulus

In the *Progressive Road to Reading* method vital interest in a story is the stimulus. The surest way to catch a child's attention and to hold it is to arouse his imagination and give it ample room for play. When this has been successfully accomplished, the strongest possible motive for learning to read will have been created.

### (b) Pure Phonics

In the beginning only the ear and the tongue are involved. Sound leads to thought, and thought to speech. "Tell me a story!" is the dominant expression. This creates a golden opportunity for pure phonics,—clear enunciation, clean articulation, and full, rich, deep tones of voice. The children will pay the price, if the teacher insists. Correct habits of speech will follow. Clear enunciation and articulation must be insisted upon even to the point of dramatic exaggeration. Let the *t* be plainly heard in *went*; the *d* in *and* and *found*; in short, never slight the final consonant.

Careful work in *phonics* during the teaching of the first group of stories must precede any attempt at *phonetics*. Not until the ear has been taught to discriminate nicely and the tongue to execute accurately should the eye be called upon to ana-

lyze sight words into their phonetic parts. Train the ear before the eye. Always let *phonics* (ear-and-tongue exercise such as even a blind pupil can follow) precede *phonetics* (work involving the eye).

(c) **Phonetics**

In the second place the visual relations between the thought and the printed, or the written, sentence are established, so that the pupil may get the thought as promptly from a sentence seen as from one heard.

Now the pupil is ready for the establishment of the visual relations between the separate ideas of a sentence and the separate words printed, or written, to represent the ideas.

By a still further analysis the pupil is led to discover the auditory relations between the separable sounds, or phonic elements, of a spoken word, and the visual relations between the letters, or phonetic elements, used to represent these sounds to the eye. Suppose we take the present order in the *Plan of Work*. Write *make*. Cover *ake* and sound *m*. Then cover *m* and pronounce *ake*. Soon the ear will perceive the sound that is attached to the particular part.

This is the process in phonetics: Tear sight words to pieces and find smaller parts, with which (1) to *rebuild* the original word and so get a firmer grasp on it and (2) to build new word wholes.

**(d) Manual Expression**

Accompanying this phonetic analysis there is a carefully planned method of visualization which develops manual expression, and leads at an early stage to spelling, dictation, written reproduction, and composition.

Indeed, the teaching of reading may, as a classroom discipline, become the radiating and illuminating center of the entire circle of sensory-motor activities that should constitute the curriculum for first-year children. No Indian was ever more interested in a "talking leaf" than these little ones just out of the kindergarten are in the written expression of thought.

The tactful teacher will be able to set all other subjects of instruction into wholesome reaction with reading. This may be done whether the class be taught as a unit, or, as is recommended, in groups. In either case independent seat work is not only desirable but necessary for best results.

**(e) Recapitulation**

Delight in a story will sustain interest. Careful attention to enunciation and articulation, or pure phonics, must attend all oral work.

In establishing visual relations begin with a sentence, sustaining glowing interest. Go to phrases, then to words and back again to the same sentence; then to similar sentences from the same

phrases and words. Proceed until you can get quite different sentences as to meaning and tone out of your word stock.

By this time, through clear articulation, *insisted upon all the time from the beginning*, you will have laid a good phonic basis for analyzing words into phonetic parts. In accomplishing this, repeat the general process. As soon as you have the parts, at once rebuild the words taken apart. Do this until the pupil sees, often all by himself, that a part of one word will join with part of another to make still another word which he knows, but now sees for the first time. What a gurgle of joy attends this discovery! May we not say invention? He has created this word, and like every creator, as he looks upon his work, he thinks his creation good.

Proceed from wholes to parts and back again from the parts to the original wholes until later you can go from these parts to new wholes. This taking apart and putting together finally gives swift recognition of the parts in any relation, and automatic power over them. So the child by mastery of the phonetic symbol comes into possession of his real inheritance. He has the key to unlock the treasures of literature awaiting appropriation.

### III. THE PLACING OF THE BOOKS

The *Progressive Road to Reading* series has been constructed for elasticity in application. No

rigid quantitative limit has been set. The minimum amount to be covered by the pupils of the first year, first half, should, in no case, be less than the first fifty-five pages of Book One, covering the four basal stories and their attendant supplementary stories.

If no more can be completed in accordance with the *Plan of Work*, then of course the pupils must complete the remaining portion of Book One in the first year, second half, before they attack Book Two. In like manner, Introductory Book Three should not be undertaken by the pupils of the second year, first half, if they have not previously completed Book Two.

The series is progressive in the sense that the work of each succeeding grade is to begin where the preceding grade left off. This precludes the folly of assigning the successive books of the series to successive grades, so that Book One is given to the pupils of the first year, first half; Book Two to the first year, second half; Introductory Book Three to the second year, first half, and so on.

Abundant oral reproduction in the child's own language is a necessary preliminary to the rendition of the author's exact thought in the exact words of the text. A wise teacher will know how to sustain interest in story-content for the ulterior purpose of practice in mastering sight symbols.

## TEACHING ARRANGEMENT OF STORIES

### BOOK ONE

Take Book One and number the first thirteen stories in sequence from page 5 to page 55. Now mark off the basal stories with their supplementals, as follows :

- (1) **The Hen and the Bag of Flour.** (*I. Basal*)
  - (2) Little Red Hen. (*Sup.*)
  - (3) The Rat, the Hen, the Pig, and the Duck.  
(*Sup.*)
- (4) **The Sun is Shining.** (*II. Basal*)
  - (5) The Lark, the Fox, the Cat, and the Snake.  
(*Sup.*)
  - (6) The Rat and the King. (*Sup.*)
  - (7) The Hen and the Lark. (*Sup.*)
- (8) **The Sky is Falling.** (*III. Basal*)
  - (9) The Brown Hen. (*Sup.*)
  - (10) Gray Cat and Black Cat. (*Sup.*)
- (11) **The Hungry Fox.** (*IV. Basal*)
  - (12) Gray Fox. (*Sup.*)
  - (13) The House that Jack Built. (*Sup.*)

Here you have the scheme in outline. These thirteen stories constitute the true primer. The rest is the ordinary first reader.

## CHAPTER I

### HOW TO TEACH THE BASAL STORIES

#### OUTLINE

- I. **ORAL WORK: Development of Content**
  - (a) Telling of the story by the teacher.
  - (b) Conversation on the subject-matter of the story.
  - (c) Oral reproduction of the story by the pupil.
- II. **BLACKBOARD WORK: Establishing of Relations**
  - (a) Presentation and formal reading of the first sentence as a whole.
  - (b) Recognition of words by position in the sentence.
  - (c) Recognition of words by comparison.
  - (d) Independent recognition of words.
  - (e) Drill in rearrangement of words.
- III. **BOOK WORK: Reading of the Story as a Whole**
  - (a) First basal story.
  - (b) Second basal story.
  - (c) Third basal story.
  - (d) Fourth basal story.
  - (e) Suggested time distribution of stories.
- IV. **REVIEW WORK**



## CHAPTER I

### HOW TO TEACH THE BASAL STORIES

#### FIRST STEP

#### I. ORAL WORK: Development of Content

##### (a) Telling of the Story

Before the actual work of reading the first story is begun, each child must know the story, and must be able to give his own version of it. The teacher must tell the story to the children, and she must tell it so simply, dramatically, and vividly that it will take instant hold on the child imagination. Then she should ask the children to tell her the story.

Instead of telling the whole story at once some teacher may wish to give it in parts; so she tells only as much as she intends to use on the black-board, has that orally repeated or paraphrased, and thus keeps up interest as is done with a serial story in a magazine. The teacher says, "Let's see. Where were we in the story when we left off? John, you tell it as far as we have heard it." Then the teacher adds a new bit. If the children do not speak English at home, this continued, accretive style of giving them the story is better than telling the entire story at once.

### (b) Conversation

During the time of oral work, the conversation, the nature work, and the literature should include stories of the hen, the duck, the goose, and the turkey, and talks on flour and bread making. These lessons should be made as practical as possible, so that the children will have a vivid interest in the objects about which they are to read. Much can also be done in manual training by making bags, or even by grinding corn, wheat, etc., between stones or in a coffee mill, into meal or flour.

Does such work help reading? It does, indeed! It lays memory traces of things and actions, ideas for which the reading is to furnish the sight symbols to match the words already known by sound.

### (c) Oral Reproduction

The work in oral reproduction must go hand in hand with the work in reading. It must by no means be neglected, especially in classes composed of children of foreign parentage. In these classes the power to read will very quickly outstrip the power to tell what has been read. Therefore have abundant oral work based on stories of your own selection.

Do not require the children to repeat a story with many incidents and characters, and with frequent changes of the point of view. Select stories with but one incident and few characters. Rewrite the

story, cutting out all description and all sentences containing difficult idiomatic phrases.

It is to be remembered that before a child can express what he has heard, he must have command of the necessary words. Some children at the age of six have a vocabulary which enables them to reproduce in their own way any simple story; others seem to have almost no vocabulary. These children will not be able to reproduce at all; they will have to acquire a vocabulary, before any reproduction is required. The reading will teach new words, and the daily story-telling will give facility in using them.


Let the children dramatize the stories. For instance, in connection with the first story, have the children take the parts of the Hen, the Duck, the Goose, and the Turkey, and act out the various incidents of the narrative.

## SECOND STEP

### II. BLACKBOARD WORK: Establishing Relations

#### (a) Reading of the First Sentence

The teacher reminds the children of the first event in the story: "The Hen found a bag of flour." She prints it on the blackboard, reading aloud as she does



The Hen found a bag of flour.

so. As the children know what has been written, they will be able to read it as a whole. Have several children read it.

The Hen found a bag of flour

Then the teacher underlines the phrases<sup>1</sup>: *as, of flour; a bag;* and pointing to them, has them read.

(b) **Recognition by Position**

Next the teacher points and the pupils identify the words. Then she asks that they point to the words which she calls. Some child will be able to point to *Hen, found, bag*. Underline these words, and have the children point to them several times.

The Hen found a bag of flour

In teaching the slow pupils it will be necessary to have *each* child go through the process of finding the words and pointing to them. If three words are too many for the children to grasp, take two.

<sup>1</sup> Phrase work can be greatly facilitated by the use of printed cards containing phrases from the basal stories, which may be obtained from the publishers.

**(c) Recognition by Comparison**

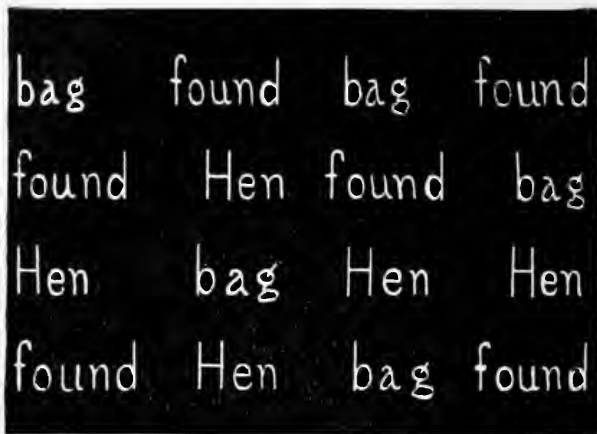
With the sentence still on the blackboard, print the underlined words directly beneath the same words in the sentence, and let the children name them by comparison with the words in the sentence. Then reprint these words over and over again on different parts of the blackboard until the children

The Hen found a bag of flour  
 Hen found bag  
 Hen bag found  
 bag Hen bag  
 found found Hen

have ceased to refer to the sentence. This step is a very important part of the method; the teacher must not ask the children to recognize words independently until she is certain that recognition by direct comparison has been thoroughly accomplished. The slowest children will need more time for this step than for any other in the series.

**(d) Independent Recognition**

When the teacher is reasonably sure that the children know the words without reference to their position, she should erase the sentence. The words to



be taught should now be printed in columns. This time the children should be required to recognize them instantly. Teach the remaining words of the sentence in the same way.

(e) **Drill in Rearrangement**

The prime law in teaching separate words is that they shall not be taught as bare words merely. Never lose sight of sentence unity *and the relation among words*. The latter is far more than the mere words give sign of. It is a contribution from the mind of the child, and evidences not mere memory, but a relating power, the art of thinking.

When all the words in a sentence have been learned, they should be rearranged, if possible, and the children required to read the rearranged sentences.

Then they should be combined in new rearrangements with the words from previous sentences.

The following drill deals with the first story. The first line in each set is the original sentence.

**The Hen found a bag of flour.**

The Hen found a bag.

The Hen found flour.

**She tried to carry it home herself.**

She herself tried to carry it home.

The Hen tried to carry the bag of flour home.

**Then she went to the Duck.**

She went to the Duck herself.

The Hen herself went to the Duck.

**Please, Duck, help me to carry my bag of flour.**

Help me, please, Duck, to carry my bag of flour.

Duck, help me, please, to carry my bag of flour.

Help me to carry the bag of flour, please, Duck.

Please help me, Duck.

**But the Duck said, "No."**

"No," said the Duck.

The Duck herself said, "No."

Said the Duck, "No."

The Duck said, "No."

**So the Hen had to carry it home herself.**

The Hen herself had to carry it home.

So she herself had to carry it.

The Hen had to carry the bag of flour home.

She had to carry the flour home herself.

**The Hen tried to make the bread herself.**

She tried to make the bread.

She herself tried to make it.

The Hen tried to make bread.

**But the Hen said, "I will not give you any."**

"I will not give you any," said the Hen.

"I will not give you bread," said the Hen.

Said the Hen, "I will not give it to you."

"I will not give you any bread," said the Hen.

Said she, "I will not give you any."

**I will eat it myself.**

I myself will eat it.

*This drill should by no means be omitted or slighted, as it is the principal means of guarding against rote work, which, if allowed to creep in, will destroy real progress.*

In giving the rearranged sentences remember that rereading the same sentence from the blackboard to get greater facility and perfection is not nearly so effective as rewriting the sentence for rereading, just as if what once had been attempted from the board had disappeared and could no longer be seen. This prevents all possible local association with the top, the bottom, or the side of the board. This is true also of words. Keep on filling the board, even if it be with the repeated writing of only half a dozen words. Never try to run the mill with water that has gone by.



Do not attempt the drill in rearrangement of words until the individual words are firmly fixed in the child's mind. If the little steps are hurried over, and the words but half known, the reading of the sentences will be halting.

Sometimes a child does not get the thought in the sentence. This will be shown by his inability to repeat the sentence without looking at the board, or by a slow and uncertain repetition of the sentence, showing that he remembers merely a collection of words, and not the thought contained in them. The best guard against this meaningless reading is a firm drill in independent recognition of individual words.

Drill at least two days on the words of a new sentence, before attempting to rearrange the words. An experienced teacher may allow herself a little liberty in this direction, but not the beginner.

### (1) Class Grouping

After several sentences have been read by the pupils the class may be grouped.

*First Group:* those who, when the sentence is printed on the blackboard, recognize the words without effort.

*Second Group:* those who need to be taught, whose minds follow the steps easily but never skip over any.

*Third Group:* those who must be taught the same thing two or three times before grasping it. This group will include those who find difficulty in recognizing words without reference to their position in the sentence.

Foreign children will take a long time to get the thought, and there may be some children who will not recognize the words in their new relations. These children should be helped, and a drill should be given, then and there, with the entire group on all the words that have been forgotten.

The grouping done at this stage of the work must necessarily be tentative, and for some weeks children will shift from group to group; but the work of the first year progresses so much more rapidly if done in groups that it is well to begin grouping as soon as possible. *The rating should be low.* If the rating is high, the teacher is constantly pulling some one up to the level. Good grouping does away with this trouble.

At this stage, it is far better to place the nervous and the slow children in the third group, where they will have time to accustom themselves to strange surroundings, and where they will develop naturally, than to place them in the second group, and drag them up to the level of the others.

Each group must be allowed to advance as far and as fast as it can. Promotion from lower to higher

groups during the term must be allowed. Often the lowest group disappears altogether, especially when they have a maximum of silent work just a little beyond their ordinary power. Here lies the secret of the gradation in *Progressive Road to Reading*.

### (2) Silent Drill for Third Group

For the third group the teacher should test the results of the drill in the rearrangement of words by the following method :

The teacher prints on the blackboard the following sentence, "She tried to carry the bag," and then asks the class to read silently. As each child finishes he leaves his place and whispers the sentence to the teacher. He then passes to the other side of the room. This silent drill insures individual work and enables the teacher to detect weak spots. The necessity of requiring all the work from each individual in the group cannot be too strongly impressed upon the teacher.

The blackboard work must be tidy ; that is, the words must be printed neatly, and the printing must be carefully done. An untidy blackboard results in visual confusion ; and visual confusion in a child of six means mental confusion. In a very short time the teacher will acquire facility in printing rapidly and neatly.

Print the words or sentences one by one. Have each child read the word or sentence silently and

raise his hand when he has finished. Do not begin at the end of the group and have the children recite in turn. One thing to be remembered in this kind of work is, not to let the children tire; have two short periods, rather than one long one.

### THIRD STEP

#### III. BOOK WORK: Reading of the Story as a Whole

##### (a) First Basal Story

When the children have gone over the entire story, sentence by sentence, in the manner indicated in the two foregoing steps, the book should be placed in their hands so that they may read the story as a whole. Have them read a certain portion silently, and when they have finished, let them stand. Observe proper grouping, and help the slow ones. In oral reading when the book is first used, let each child read only a single sentence. When some degree of power is attained he may be trusted to read a paragraph; later, several paragraphs; and finally, a page or the entire story.

For the supplementary stories (see *Teaching Arrangement of Stories*, page 1) no blackboard preparation should be given to the first and second groups other than a drill on the new sight words. A full blackboard drill may be necessary for the third group.

These supplementary stories serve the double purpose of furnishing the more advanced pupils

with abundant material for independent study, and of giving to the less advanced ones a necessary review without repetition. They are not intended so much for oral reading as for silent work. In fact, they are primarily intended for groups not engaged in blackboard work on the basal story. This silent work prevents the interpolation of any obstructive association between the sight word and the thought.

This is the direct road to power. The child learns to determine the meaning of new words from the context, although they have not been presented on the blackboard.

#### (b) **Second Basal Story**

The second basal story, "THE SUN IS SHINING," p. 20, should be treated like the first. There should be the preliminary oral work, and the steps indicated in the development of the first basal story should be carefully followed.

#### (c) **Third Basal Story**

The children need not take up, sentence by sentence, the third basal story, "THE SKY IS FALLING," p. 32, because the sight words and the phonetics already in their possession give a key to unlock the story with very little blackboard or oral development. This story is first presented on the blackboard.

The teacher may take the first group over the steps a little more rapidly than in the first and second

basal stories; but she must not in any case omit the preliminary blackboard work.

Diacritical marks are used in this story for the first time.<sup>1</sup> The only reason for their appearance in the book is that the child may have a phonetic prop while silently preparing his lesson. As the child progresses, their use is gradually discontinued.

#### (d) Fourth Basal Story

##### *Reading from the Blackboard Dropped*

When the fourth basal story, "THE HUNGRY FOX," p. 43, has been reached, the teacher will place on the blackboard, for drill purposes, all the phonograms as well as the single and double consonant sounds used in the story. This work is aside from the regular phonetic drill of the day. All new words, whether phonetic or unphonetic, should be read from the blackboard, the teacher striving for as much individual work as possible. This is a critical stage of the work, and silent drill (see p. 13) is suggested.

From this time on, this is the only preparatory blackboard drill needed for any reading. When the teacher is reasonably sure that all the new words have been mastered, the story may be read from the book.

<sup>1</sup> The book without diacritical marks will be furnished by the publishers if so desired.

*(e) Suggested Time Distribution of Stories*

First week . . . . .	Oral work.
Second, third, fourth, fifth, and sixth weeks	First set of stories, pp. 5-19.
Seventh, eighth, and ninth weeks . . . . .	Second set of stories, pp. 20-31.
Tenth, eleventh, and twelfth weeks . . . . .	Third set of stories, pp. 32-42.
Thirteenth, fourteenth, and fifteenth weeks . . . . .	Fourth set of stories, pp. 43-55.

The four basal stories with the nine supplementary stories, covering fifty-one pages, require fully fifteen weeks for completion. *During this time strict attention must be given to sound work. The phonetic development is more important than the mere ability to cultivate a stock of sight words.*

The power attained during the fifteen weeks enables the ordinary child to read the nine remaining stories, covering seventy-three pages, in the last five weeks of the term. Children of the first group will demand additional reading matter.

## IV. REVIEW WORK

Before the phonetic key is begun, all words must be learned as sight words; and that the child may recognize them instantly they must be frequently and thoroughly reviewed. But from the beginning

it is well to keep separate the unphonetic words, and to review them daily.

The teacher will find that she can facilitate this review work by using "perception cards." Printed perception cards may be purchased from the publishers, or the teacher can easily make a set with stiff cardboard and good black ink. They impress the words readily on the child's mind and save the teacher's time.

The following list of sight words, some of which, though phonetic, seem to present difficulties to children, is suggestive and may be extended at the discretion of the teacher. This list should be made up as the words occur in the reading lessons, and be used on the perception cards:

tried	give	would	her	now	ever
to	you	where	come	done	every
then	any	only	want	through	their
went	who	his	saw	could	should
but	here	once	have	put	eye.
had	some	there	very	this	been
was	do	one	were	your	thought

The teacher should not drill on sight words that in a few weeks will be included in the phonetic key. The words in italics in the following vocabulary, being more or less unphonetic and irregular, require special drill.



VOCABULARY OF THE BASAL AND SUPPLEMENTARY STORIES

(1) THE HEN AND THE BAG OF FLOUR (I. Basal)

The	home	<i>But</i>	made
Hen	<i>herself</i>	<i>said</i>	eat
found	<i>Then</i>	No	Oh
a	she	Turkey	yes
bag	<i>went</i>	Goose	I
<i>of</i>	the	So	will
flour	Duck	<i>had</i>	not
She	Please	make	<i>give</i>
<i>tried</i>	help	<i>bread</i>	<i>you</i>
<i>to</i>	me	<i>When</i>	<i>any</i>
carry	my	<i>was</i>	myself
it			

(2) Little Red Hen (Supplementary)

Little	<i>Who</i>	Not	bake
Red	<i>asked</i>	And	<i>baked</i>

(3) The Rat, the Hen, the Pig, and the Duck  
(Supplementary)

<i>Here</i>	plant	<i>do</i>	mill	Will
<i>are</i>	<i>them</i>	<i>grew</i>	carried	You
<i>some</i>	Pig	up	came	<i>would</i>
grains	<i>these</i>	tall	from	so
wheat	Rat	cut	Yes	

(4) THE SUN IS SHINING (II. Basal)

sun	till	stay	King's
is	met	<i>only</i>	house
shining	Brown	In	Into
Lark	Fox	woods	room
fly	<i>Where</i>	Gray	<i>sang</i>
<i>away</i>	going	Pussy	<i>his</i>
King	am	apple	sweet
and	<i>Stay</i>	road	thanked
sing	<i>with</i>	Black	gave
him	show	Snake	feathers
<i>song</i>	<i>pretty</i>	rings	<i>for</i>
he	fur	over	nest
flew	no	fields	

(5) The Lark, the Fox, the Cat, and the Snake  
(Supplementary)

<i>Once</i>	in	<i>One</i>	apples
<i>upon</i>	field	Good	<i>talk</i>
time	<i>about</i>	morning	By
<i>there</i>	sunshine	to-day	by
He	all	<i>Don't</i>	at
<i>lived</i>	day	go	window

(6) The Rat and the King (Supplementary)

fat	something	run	There
black	steal	called	Go
kitchen	anything	Cat	ran
			afraid

(7) The Hen and the Lark (*Supplementary*)

play	<i>always</i>	Cluck	Only
garden	too	Quack	can
shines	Sing	Do	Thank
It		cannot	

(8) THE SKY IS FALLING (*III. Basal*)

A	<i>her</i>	<i>Come</i>	<i>saw</i>
playing	<i>head</i>	along	O
when	sky	<i>they</i>	each
<i>bean</i>	falling	We	one
fell	tell	<i>want</i>	gold
on	walked	us	

(9) The Brown Hen (*Supplementary*)

wee	<i>peas</i>	<i>How</i>	indeed
brown	liked	<i>know</i>	shook
near	beans	that	<i>Nothing</i>
Beans	eating	<i>Some</i>	

(10) Gray Cat and Black Cat (*Supplementary*)

<i>have</i>	meat	well	sat
nothing	may	On	<i>chair</i>
supper	basket	way	<i>floor</i>
store	<i>Very</i>	stole	<i>cried</i>
<i>buy</i>			

(11) THE HUNGRY FOX (IV. Basal)

very	take	Now	through
hungry	Pigeon	here	keyhole
walk	Mouse	What	ask
find	gone	done	Man
breakfast	long	scratch	gun
old	Fox's	ate	killed
For	see	sit	little
back	were	roof	but
again	shut	never	brought
May	door	work	kill

(12) Gray Fox (Supplementary)

himself	side	started	This
wood	be	across	then
woke	used	hid	Ha
out	hens	grass	ha
if	don't	mice	laughed
could	more	put	waved
other			tail

(13) The House that Jack Built (Supplementary)

Jack	lay	dog	crooked
built	rat	teased	horn
cheese	cat	cow	tossed

## CHAPTER II

### PHONETIC DEVELOPMENT

#### OUTLINE

#### I. TEACHING THE BLEND

- (a) Presentation of the word as a whole; as *make*.
- (b) Analysis of the word into its phonic (sound) and phonetic (sight) elements; as *m* and *ake*.
- (c) Blending the elements to form the word.
- (d) Building new words by changing the initial consonant.

#### II. TEACHING VOWEL SOUNDS

- (a) Discovering vowel sounds.
- (b) Use of diacritical marks.
- (c) Crossing off letters.

#### III. DEVELOPMENT OF PHONETIC RAPIDITY

- (a) Meaning and practice.
- (b) Perception card drill.
- (c) Drill on miscellaneous words.

## CHAPTER II

### PHONETIC DEVELOPMENT

#### I. TEACHING THE BLEND

The vocabulary of the first few basal stories serves as a foundation for sound-work. The phonetic development begins after the completion of the first basal story. *Make* is a good word with which to commence, because it forms part of the child's vocabulary, and because it is readily visualized and easily pronounced.

In teaching the blend there are four steps :

##### (a) Presentation of the Word

Print the word on the blackboard. Do not underline or distinguish the phonogram or the initial consonant in any way.

##### (b) Analysis

Pronounce the word slowly. While sounding *m*, cover the phonogram *ake*; while pronouncing the phonogram *ake*, cover the consonant *m*. (In teaching a sound or a phonogram, take it from a known sight word, always having the children discover for themselves the sound of the letter or the phonogram.)

### (c) Blending the Elements

Be sure that the children not only perceive that the word is made up of two parts, *m* and *ake*, but that they understand how these parts are blended.

### (d) Building New Words

Take initial consonants from sight words which occur in the first basal story, for example, *b* from *bag*, *c* from *carry*, *s* from *so*, etc. Then give the words *bake*, *cake*, *sake*, etc. Let this stage of the work take as much time as the children require. A comprehension of the blend is the principal thing.

From the beginning insist that the child pronounce the entire word at once. Never allow him in attacking a word to voice separate phonetic symbols, but always have him sound them in the full and perfect blend of the word.

Do not add a sound or a phonogram to the list for daily perception-card drill until the children have thoroughly associated it with the word of which it is a part. Be particularly careful in the case of phonograms that are not words in themselves, as *ing*, *ight*.

## II. TEACHING VOWEL SOUNDS

### (a) Discovering Vowel Sounds

When vowel sounds are taught as such, diacritical marks are used for the first time. The teacher wants to teach the long sound of *o*. She prints the

word *so* on the blackboard. The children pronounce it. Then she covers the *s* and pronounces the *o*. When the children have discovered that *o* says  $\bar{o}$ , mark the letter and drill on new words.

When the phonetic study has somewhat advanced, the reading will go very quickly, because only those words containing the modified sounds of the vowels will be outside the key.

### (b) Use of Diacritical Marks

Discontinue the markings  $\bar{a}$ ,  $\bar{e}$ ,  $\bar{i}$ ,  $\bar{o}$ ,  $\bar{u}$  when the children know the effect of final *e*. This long mark is not again used except in case of words like *bow*, etc., in which the vowel may have one of two sounds.

After one month of work on any vowel drill, mark only the first word in a set, as *băg*, *beg*, *big*, *bog*, *bug*. Discontinue the use of this mark as soon as possible.

The marks are used in the blackboard work long after they have been discontinued in the text of the book, because preliminary blackboard drill smooths out most difficulties.

### (c) Crossing Off Letters

As soon as the work in phonetics is begun, *cross off*:

1. The *e* before *d*, as in the word *us~~e~~d*.
2. All other silent letters, as in

show <del>e</del>	strai <del>g</del> ht	coa <del>t</del>
nea <del>r</del>	wa <del>i</del> t	



NOTE. — *Ea* (near), *ai* (wait), *oa* (coat), are taught as phonograms in connection with *Book Two*, so the marking in these words is discontinued at that time.

Do *not* cross off :

1. One of double letters, as in *little*.
2. The *y* following *a*, as in *lay*.
3. Silent *e* at the end of a word, as in *lame*.
4. The second *e* in double *e*, as in *seen*.

### III. DEVELOPMENT OF PHONETIC RAPIDITY

#### (a) Meaning and Practice

By phonetic rapidity is meant the power to see and at the same time to say. This power will be acquired by degrees. The children may know all the consonant and the vowel sounds perfectly, but the power to pronounce a word as quickly as the eye takes it in will come only by practice. The first and the second groups of pupils will have acquired this rapidity at the end of six months. The third group will take perhaps twelve months.

But rapidity in blackboard work does not mean facility in reading from the book. Up to this point, phonetic drills may have taken first place; but when rapidity in blackboard work has been gained, more time may be given to reading from the book to insure fluency in phrasing.

The blackboard drills, however, must not be neg-

lected for a day. As the children acquire power, the drills may be made shorter, but they must not be dropped altogether. Since the phonetic key is the most important feature of the method, it is essential that the work be done with the utmost thoroughness.

Children who do not appear to acquire rapidity naturally must be taught to do so. For this purpose a small group is a necessity. Take the children by fives for a short, sharp exercise every day. Do not allow them to dawdle over the phonetic work. Train them to say at once, without hesitation, whatever you put on the blackboard. Until some degree of phonetic rapidity is acquired, a child will not read for pleasure. Therefore, give him this power as quickly as possible, for then he will do more than half the work himself.

There is a time when the child seems to be able to pronounce a new word only after slowly, and often audibly, putting the different parts of it together. From the beginning teach him to do this *silently*, and *quickly*. Drill until a mere glance brings the word as a whole to the lips without hesitation.

### (b) Perception Card Drill

Every phonogram, consonant and vowel sound should be reviewed daily by means of perception cards. The teacher may obtain these cards from the publishers or she may make them herself, printing

each sound as it is taught, on cardboard in letters large enough to be read at the back of the room.

Take third-group work with the whole class.

Take second-group work with the second and first groups.

Take first-group work with the first group only.

When a group stops reciting with the others, let it begin seat work specified for that group at the commencement of the lesson.

### (c) Drill on Miscellaneous Words

A drill on miscellaneous words is a pleasant way of reviewing what the children know. It uses the same knowledge in ever-varying form, and is the principal means of increasing phonetic rapidity.

The idea is not to teach a certain number of words, but to give the children facility in dealing with new reading matter. The blending of words *in series only* will not give the necessary phonetic strength to attack new material. Pupils must have daily experience in blending words *from varying lists*. The words used in these drills must contain phonetic elements with which the children are familiar. As each point in the phonetic work is taken up, words representing that point should appear in the miscellaneous drill.

## CHAPTER III

### SUGGESTED PHONETIC DRILL

#### OUTLINE

#### I. DRILL IN CONNECTION WITH BOOK ONE

- (a) First and Second Sets of Stories, pp. 5-31.
- (b) Third Set of Stories, pp. 32-42.
- (c) Fourth Set of Stories, pp. 43-55.
- (d) The Remaining Stories, pp. 56-128.

#### II. DRILL IN CONNECTION WITH BOOK TWO

- (a) Stories, pp. 5-41.
- (b) Stories, pp. 42-79.
- (c) Stories, pp. 80-122.
- (d) Stories, pp. 123-160.

#### III. DRILL IN CONNECTION WITH INTRODUCTORY BOOK THREE

- (a) Stories, pp. 7-38.
- (b) Stories, pp. 39-84.
- (c) Stories, pp. 85-122.
- (d) Stories, pp. 123-176.

#### IV. REVIEW IN CONNECTION WITH HIGHER BOOKS

## CHAPTER III

### SUGGESTED PHONETIC DRILL

#### I. DRILL IN CONNECTION WITH BOOK ONE

##### (a) First and Second Sets of Stories, pp. 5-31

Begin phonetics when pupils know perfectly the vocabulary of the first basal story, not before. This is an important point because all of the phonetic elements introduced here are taken from words in the first set of stories.

##### (1) Basal Phonograms

*ake* taken from *make*

*it* taken from *it*

*eat* taken from *eat*

*ill* taken from *will*

*at* taken from *rat*

*all* taken from *tall*

##### (2) Initial Consonants taken with Basal Phonograms

The initial consonants are best taught by taking them from sight words which are already known to the children, and using them with basal phonograms. Take :

<i>m</i> from <i>make</i>	<i>p</i> from <i>pig</i>
<i>b</i> from <i>bag</i>	<i>d</i> from <i>do</i>
<i>c</i> from <i>carry</i>	<i>f</i> from <i>found</i>
<i>t</i> from <i>tall</i>	<i>g</i> from <i>give</i>
<i>r</i> from <i>rat</i>	<i>h</i> from <i>home</i>
<i>l</i> from <i>little</i>	<i>n</i> from <i>no</i>
<i>w</i> from <i>will</i>	<i>sh</i> from <i>she</i>
<i>s</i> from <i>so</i>	<i>wh</i> from <i>when</i>

Now the return may be made from the parts to the original wholes and also to new combinations.

NOTE. — In the following illustrative list and in all those given in connection with Book One, words which occur in the reader are printed in black-faced type. This enables the teacher to distinguish at a glance the words which will soon be of particular use as parts of the child's reading vocabulary.

		<u>ake</u>	
<b>make</b>	<b>take</b>	lake	sake
<b>bake</b>	rake	wake	fake
<b>cake</b>			<b>shake</b>

		<u>it</u>	
<b>bit</b>	wit	pit	hit
lit	<b>sit</b>	fit	whit

		<u>eat</u>	
<b>meat</b>	seat	feat	neat
beat	peat	heat	<b>wheat</b>

ill

<b>mill</b>	rill	pill	gill
bill	<b>will</b>	dill	hill
<b>till</b>	sill	fill	

at

mat	<b>cat</b>	sat	<b>fat</b>
bat	<b>rat</b>	pat	<b>hat</b>

all

mall	call	<b>wall</b>	fall
ball	<b>tall</b>	pall	gall
			hall

## (3) Long Sounds of Vowels

*ō* taken from *so*

*ē* taken from *she*

*ȳ* taken from *my*

*ā* taken from *made*

*ī* taken from *tried*

After these long vowels have been thoroughly taught, proceed to new combinations, using first the double blend, then the triple blend. The terms "double blend" and "triple blend" are used for convenience in connection with the drills to fix consonant and vowel values; *e.g.*

*Double blend:*

*so* = *s—o*; *am* = *a—m*; *day* = *d—ay*.

*Triple blend:*

*home* = *h—o—me*; *hen* = *h—e—n*; *bag* = *b—a—g*.

The vowel lists are not intended to be exhaustive. They have been built around type words taken from Book One, and they should be extended and varied in blackboard drill.

While the silent letters have not been marked in the phonetic lists, they may be crossed off in blackboard drill as directed on pages 26 and 27.

(A) *Long Vowels in Double Blend*

		$\bar{o}$	
		—	
mow	low	doc	hoe
bow	woe	foc	<b>no</b>
tow	<b>so</b>	<b>go</b>	<b>show</b>
row			whoa

		$\bar{e}$	
		—	
me	lee	see	he
be	we	pea	she
tea	wee	fee	

		$\bar{y}$	
		—	
my	buy	lye	shy
by	rye	dye	<b>why</b>

		$\bar{a}$	
		—	
may	lay	pay	gay
bay	<b>way</b>	<b>day</b>	<b>hay</b>
ray	say	fay	nay

		$\bar{i}$	
		—	
tie	sigh	die	<b>high</b>
lie	<b>pie</b>	fic	nigh



*(B) Long Vowels in Triple Blend*ō

dole	boll	comb	core
hole	poll	dome	fore
mole	<b>roll</b>	<b>home</b>	lore
pole	toll	Rome	<b>more</b>
sole	old	bore	<b>wore</b>

ē

deed	need	feel	deep
feed	<b>reed</b>	heel	<b>peep</b>
heed	seed	peel	<b>weep</b>
meed	<b>weed</b>	reel	<b>sheep</b>

ā

fade	dame	tame	gate
<b>made</b>	fame	shame	hate
wade	game	(ate)	late
shade	lame	bate	mate
<b>safe</b>	<b>name</b>	date	pate
<b>came</b>	same	fate	rate

ī

bide	dime	mine	dire
<b>hide</b>	lime	nine	<b>fire</b>
ride	<b>time</b>	pine	hire
<b>side</b>	dine	wine	mire
tide	<b>fine</b>	shine	tire
wide	line	whine	wire

## (b) Third Set of Stories, pp. 32-42

## (1) Initial Consonants

In addition to the initial consonants already taken, the teacher may now introduce new sounds analyzed from sight words. Take :

*k* from *king*

*ch* from *each*

*th* from *then*

		<u><i>k</i></u>		
kit	<b>kill</b>	key		kite
		<u><i>ch</i></u>		
chit	chill	cheat		chat
		<u><i>th</i></u>		
thee	though	thy		<b>that</b>

This is also the time to teach the children to combine the single consonants already learned to get the double initials; e. g., *f-r = fr*; *f-l = fl*. Develop all useful combinations: *bl, br, cl, cr, dr, dw, fl, fr, gl, gr, pl, pr, sc, sk, sl, sm, sn, sp, st, sw, tr, tw*.

Use these consonant combinations with (A) phonograms and (B) vowels previously learned.

## A

brake	drake	slake	spake
crake	flake	<b>snake</b>	stake

flit	skit	spit	sprit
grit	slit	split	twit
drill	grill	spill	trill
frill	skill	still	twill
bleat	cleat	pleat	treat
flat	plat	scat	slat

small

stall

**B**

blow	slow	broke	score
crow	snow	choke	snore
flow	stow	smoke	store
glow	strow	spoke	door
grow	woke	stoke	floor
flee	keen	keep	fleet
free	green	creep	greet
glee	preen	sleep	sleet
tree	screen	steep	sweet
spree	spleen	sweep	street
cry	fry	sky	sty
dry	ply	sly	try
fly	pry	spy	spry
bray	pray	stray	crate
clay	stay	chase	plate
dray	sway	haste	skate
gray	tray	taste	slate
play	spray	waste	state

cried	spike	crime	smite
tried	strike	grime	spite
fried	chime	prime	trite
like	climb	slime	white

## (2) Basal Phonograms

*ing* taken from *sing**ar* taken from *are*

These new phonograms should be combined with the initial consonants thus far learned.

		<u><i>ing</i></u>	
king	wing	fling	sting
ring	bring	sling	string
sing	cling	spring	swing

The phonogram *ing* should also be used as a termination, adding it first to words which have already occurred in the stories read ; for example :

eat	help	fly	go
eating	helping	flying	going
sing	show	play	fall
singing	showing	playing	falling
ring	wing	bring	fling
ringing	winging	bringing	flinging

ar

bar	<b>hard</b>	<b>snarl</b>	dart
car	lard	<b>arm</b>	mart
<b>far</b>	ark	farm	part
mar	bark	harm	tart
par	dark	charm	chart
tar	hark	barn	smart
char	<b>lark</b>	darn	start
scar	mark	carp	arch
spar	park	harp	march
star	shark	<b>sharp</b>	starch
bard	spark	art	<b>harsh</b>
card	stark	cart	marsh

## (c) Fourth Set of Stories, pp. 43-55

## (1) Short Sounds of Vowels

ǎ taken from *am*

ě taken from *hen*

ĩ taken from *it*

ǒ taken from *on*

ũ taken from *up*

ÿ taken from *carry*

ă

<b>bad</b>	pad	fag	rag	crag
fad	sad	gag	sag	drag
<b>had</b>	glad	hag	tag	flag
lad	shad	lag	wag	snag
mad	<b>bag</b>	nag	brag	stag

ham	<b>stamp</b>	<b>and</b>	rap	rack
lamb	tramp	band	sap	sack
ram	<b>can</b>	hand	tap	tack
clam	<b>fan</b>	land	chap	<b>black</b>
cram	<b>man</b>	sand	clap	stack
sham	<b>pan</b>	brand	flap	track
<b>slam</b>	<b>ran</b>	grand	slap	<b>catch</b>
<b>swam</b>	tan	<b>stand</b>	snap	hatch
camp	bran	<b>plant</b>	scrap	latch
<b>damp</b>	plan	scant	<b>trap</b>	match
lamp	scan	lap	<b>back</b>	patch
cramp	span	map	lack	snatch
scamp	<b>than</b>	nap	pack	<b>scratch</b>

- ē

<b>bed</b>	<b>tell</b>	pen	lent	lest
fed	<b>well</b>	ten	rent	<b>nest</b>
led	<b>smell</b>	glen	sent	rest
<b>red</b>	spell	<b>then</b>	tent	west
wed	swell	<b>when</b>	<b>went</b>	chest
bled	self	<b>end</b>	spent	bet
fled	<b>shelf</b>	bend	rep	<b>get</b>
shed	<b>help</b>	lend	<b>step</b>	<b>let</b>
sled	kelp	mend	less	<b>met</b>
<b>beg</b>	felt	send	mess	net
keg	pelt	tend	bless	pet
<b>leg</b>	stem	wend	chess	set
peg	<b>them</b>	blend	dress	wet
<b>bell</b>	den	spend	press	fret
<b>fell</b>	<b>hen</b>	bent	stress	<b>kept</b>
sell	men	dent	best	<b>swept</b>

ĩ  
—

bid	<b>pig</b>	in	rip	<b>which</b>
<b>did</b>	wig	din	sip	lick
<b>hid</b>	twig	fin	tip	pick
lid	dim	pin	<b>tiptoe</b>	sick
slid	<b>him</b>	sin	chip	tick
<b>if</b>	limb	tin	clip	wick
sniff	rim	win	drip	<b>brick</b>
stiff	grim	grin	grip	<b>chick</b>
gift	prim	skin	ship	<b>stick</b>
lift	skim	spin	skip	trick
sift	slim	twin	slip	<b>milk</b>
drift	<b>swim</b>	<b>wind</b>	snip	silk
swift	whim	<b>window</b>	trip	<b>dish</b>
<b>big</b>	trim	dip	strip	fish
dig	imp	hip	<b>this</b>	<b>wish</b>
fig	limp	<b>lip</b>	rich	<b>with</b>

õ  
—

cob	<b>from</b>	<b>top</b>	<b>hot</b>	dock
mob	<b>on</b>	chop	<b>lot</b>	lock
rob	con	crop	<b>not</b>	mock
<b>robin</b>	don	drop	<b>pot</b>	sock
sob	bond	flop	rot	block
snob	fond	shop	blot	<b>clock</b>
doll	<b>pond</b>	slop	plot	flock
loll	<b>hop</b>	<b>stop</b>	slot	frock
<b>follow</b>	lop	cot	spot	shock
hollow	mop	dot	trot	stock
bomb	pop	<b>got</b>	cock	<b>pocket</b>

ü

buff	dun	cup	smut	pluck
cuff	fun	pup	<b>much</b>	shuck
huff	<b>gun</b>	sup	<b>such</b>	<b>stuck</b>
muff	nun	scup	buck	truck
<b>puff</b>	pun	<b>us</b>	<b>duck</b>	struck
ruff	<b>run</b>	fuss	luck	bust
bluff	<b>sun</b>	<b>but</b>	muck	dust
gruff	tun	<b>cut</b>	Puck	gust
scuff	shun	hut	ruck	<b>must</b>
snuff	spun	nut	suck	rust
stuff	stun	rut	tuck	crust
bun	<b>up</b>	shut	<b>cluck</b>	trust

ÿ

Short *y* is more easily taught if presented first as a termination, giving the noun and then the adjective formed from it ; as :

hill	need	<b>weed</b>	greed
hilly	needy	weedy	greedy
<b>show</b>	hand	sand	<b>stick</b>
showy	handy	sandy	sticky

Then drill on the miscellaneous list :

silly	speedy	<b>candy</b>	ferry
pity	tidy	tarry	<b>chimney</b>
<b>lady</b>	glory	<b>cherry</b>	<b>funny</b>
shady	<b>story</b>	merry	sunny



(2) Terminations *ʃd, ʃd (=t), ed, er*ʃd

kill	call	show	play
killed	called	showed	played
fill	name	tire	open
filled	named	tired	opened
climb	roll	snarl	follow
climbed	rolled	snarled	followed

ʃd (=t)

chase	peep	like	choke
chased	peeped	liked	choked
stamp	help	lick	puff
stamped	helped	licked	puffed
scratch	talk	pick	jump
scratched	talked	picked	jumped

ed

taste	waste	start	want
tasted	wasted	started	wanted
plant	end	rest	shout
planted	ended	rested	shouted

er

plant	mill	play	farm
planter	miller	player	farmer

tall	small	old	slow
taller	smaller	older	slower

## (d) The Remaining Stories, pp. 56-128

## (1) Consonants

*j* from *Jack*  
*g* from *change*  
*v* from *very*  
*c* from *city*  
*s* from *is*  
*th* from *thank*

*j*

<b>Jack</b>	jar	jet	job	jug
jade	jelly	jig	jog	jump
jam	jest	<b>Jill</b>	joke	just

*g* as in *change*

gem	stage	wedge	nudge	plunge
gin	range	dredge	drudge	magic
gill	<b>change</b>	pledge	fudge	fidget
gist	grange	sledge	grudge	midget
age	strange	midge	smudge	danger
cage	badge	ridge	hinge	manger
page	edge	bridge	singe	oblige
rage	hedge	dodge	tinge	<b>ginger</b>
sage	ledge	lodge	fringe	stingy
wage	sedge	budge	lunge	porridge

v

vale	cave	brave	van	even
vane	<b>gave</b>	grave	vat	over
vase	pave	shave	<b>have</b>	ever
vile	rave	slave	<b>very</b>	never
vine	save	grove	<b>give</b>	every
vote	<b>wave</b>	stove	<b>live</b>	river

c as in city

ace	grace	<b>nice</b>	twice	<b>fence</b>
face	<b>place</b>	rice	cell	hence
lace	space	vice	cent	whence
mace	trace	price	center	since
pace	ice	slice	cider	wince
race	dice	spice	cinder	prince
brace	<b>mice</b>	trice	icing	force

s as in is

<b>king</b>	<b>wing</b>	key	tie	<b>bag</b>
kings	<b>wings</b>	keys	ties	bags
ring	<b>way</b>	weed	<b>bowl</b>	<b>robin</b>
<b>rings</b>	ways	<b>weeds</b>	<b>bowls</b>	robins
balls	<b>plays</b>	hides	<b>stands</b>	runs
cars	waves	<b>shines</b>	<b>hens</b>	<b>cherries</b>
arms	sees	shows	<b>his</b>	dinners
snarls	<b>cheese</b>	rolls	dolls	<b>dishes</b>
kills	<b>these</b>	stores	ponds	<b>sisters</b>

th as in thank

thing	thin	throw	throne	tenth
thigh	thumb	thrall	teeth	fifth
thatch	thump	thrill	both	thimble
thick	three	thrash	ninth	thunder

## (2) Phonograms

*ow* from *cow**ou* from *out**or* from *for**ought* from *brought**other* from *other**ight* from *night*ow

bow	prow	prowl	clown	tower
cow	scow	scowl	crown	flower
how	owl	crowd	drown	glower
now	cowl	down	frown	shower
row	fowl	gown	bower	powder
brow	howl	town	cower	chowder
plow	growl	brown	power	drowsy

ou

loud	doubt	stout	ounce	round
cloud	gout	trout	flounce	sound
proud	pout	sprout	bound	wound
house	scout	couch	found	ground
mouse	shout	crouch	hound	flounder
blouse	snout	mouth	mound	count
out	spout	south	pound	fount

or

<b>for</b>	fork	born	scorn	torch
<b>nor</b>	stork	<b>corn</b>	thorn	scorch
cord	form	<b>horn</b>	sort	north
lord	storm	morn	short	border
cork	stormy	<b>morning</b>	snort	corner

ought

<b>ought</b>	bought	fought	sought	<b>thought</b>
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other

<b>mother</b>	<b>brother</b>	another	smother	<b>smothered</b>
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ight

fight	<b>night</b>	tight	flight	slight
light	<b>right</b>	blight	fright	delight
might	sight	bright	plight	lightning

## (3) Vowel Drills

## (A) Long Sound of u

u taken from used

cue	dude	dune	fuse	duel
due	nude	tune	muse	fuel
hue	huge	cure	cute	puny
cube	mule	lure	lute	duty
tube	fume	pure	mute	music

*(B) Review of Long and Short Vowels*

<u>ā</u>	<u>ē</u>	<u>ī</u>	<u>ō</u>	<u>ū</u>
day	dee	die	doe	due
fay	fee	fie	foe	—
hay	he	high	hoe	hue
lay	lee	lie	lo	—
say	see	sigh	so	sue
male	—	mile	mole	mule
pale	peel	pile	pole	pule
tale	teel	tile	—	—
stale	steel	stile	stole	—
dame	deem	dime	domc	—
tame	teem	time	tome	—
Dane	dene	dine	—	dune
mate	mete	mite	mote	mute

<u>ă</u>	<u>ĕ</u>	<u>ĭ</u>	<u>ŏ</u>	<u>ŭ</u>
bag	beg	big	bog	bug
Dan	den	din	don	dun
rack	reck	rick	rock	ruck
bad	bed	bid	—	bud
pan	pen	pin	—	pun
sap	—	sip	sop	sup
bat	bet	bit	—	but
hat	—	hit	hot	hut
pat	pet	pit	pot	—
sack	—	sick	sock	suck
clack	—	click	clock	cluck
fallow	fellow	—	follow	—
batter	better	bitter	—	butter

(C) *Drill on Vowels to Show the Effect of Final e*

glad	glade	rat	rate	bit	bite
mad	made	slat	slate	whit	white
rag	rage	met	mete	hop	hope
stag	stage	rid	ride	not	note
can	cane	fin	fine	cub	cube
cap	cape	shin	shine	tub	tube
tap	tape	spin	spine	hug	huge
at	ate	tin	tine	us	use
hat	hate	win	wine	cut	cute

## SUMMARY OF PHONETIC ELEMENTS

*taught in connection with*

## BOOK ONE

Phonograms :

ake, it, ill, eat, at, all

ing, ar

ow, ou, or, ought, other, ight

Consonants :

m, b, c, t, r, l, w, s, p, d, f, g, h, n, sh, wh

k, ch, th (as in *then*) ; consonant combinationsj, g (as in *change*), c (as in *city*), s (as in *is*), th (as in *thank*)Vowels :*Long:* ō, ē, ȳ, ā, ī, ū*Short:* ă, ě, ĭ, ǒ, ŭ, ȳTerminations :

ʃd, ʒd (- t), ed, er

**II. DRILL IN CONNECTION WITH BOOK TWO**

Before beginning the phonetic work in connection with Book Two, the teacher should see that the child is absolute master of the elements presented during the period of Book One (see page 49) and that he is able to blend silently and rapidly words involving these elements. If a great degree of proficiency on the part of the pupil is hoped for during the period of Book Two, the teacher must use Book One phonetic perception cards *daily* to review all the sounds previously taught. In other words, the class should not be *allowed to forget* these sound elements. As new sounds for the Book Two period are taught they should be added to the list for *daily reviews*.

Do not forget that clear enunciation and clean articulation are quite as important in the work for the Book Two period as they were in the period of Book One. In drilling upon the combinations presented in the following word lists, see to it that the pupils make a swift, smooth and perfect blend. Make sure always that the final consonant is sounded.

**(a) Stories, pp. 5-41****(1) Vowel Values**

*ai* as in *tail*

*ea* as in *tease*

*ea* as in *bread*

*oa* as in *road*



ai

aid	jail	snail	brain	faint
laid	mail	trail	chain	paint
maid	nail	aim	drain	painter
paid	pail	maim	grain	saint
raid	<u>rail</u>	claim	plain	taint
braid	railing	fain	slain	plaint
staid	sail	gain	Spain	waist
waif	tail	main	stain	bait
ail	wail	pain	swain	gait
bail	flail	rain	train	wait
fail	frail	vain	twain	trait
hail	grail	wain	strain	strait

ea as in *tease*

each	peak	steal	clean	shear
beach	teak	beam	glean	smear
peach	weak	ream	heap	spear
reach	creak	seam	leap	ease
teach	freak	team	reap	peas
breach	sneak	cream	cheap	tease
preach	speak	dream	ear	please
bead	streak	gleam	dear	heave
lead	deal	steam	fear	leave
read	heal	stream	gear	weave
plead	meal	bean	hear	cleave
leaf	peal	dean	near	breathe
sheaf	seal	lean	rear	eager
beak	veal	mean	tear	eagle
leak	weal	wean	clear	dreary

ea as in bread

dead	tread	breath	stealth	weather
head	thread	realm	cleanse	heaven
lead	stead	health	meadow	leaven
read	sweat	healthy	steady	heavy
bread	threat	wealth	feather	bedstead
dread	death	wealthy	leather	instead

oa

oaf	road	roam	hoary	coach
loaf	toad	loan	oat	poach
oak	coal	moan	boat	oath
soak	goal	groan	coat	boast
croak	shoal	soap	goat	coast
goad	foam	oar	moat	roast
load	loam	boar	throat	toast

## (2) Consonants

*x as in fox**y as in yes**z as in dizzy**qu as in quack*x

ax	flax	fix	sixty	coax
axle	sex	mix	ox	hoax
lax	vex	six	oxen	index
tax	next	sixth	box	vixen
wax	text	sixteen	foxes	betwixt

y

ye	yeast	yell	yet	yard
yoke	yak	yellow	yon	yarn
year	yam	yes	yonder	yesterday

z

daze	graze	size	buzz	puzzle
gaze	baize	prize	fuzz	lazy
haze	maize	doze	dazzle	zero
maze	breeze	froze	sizzle	capsize
blaze	freeze	fez	drizzle	dizzy
craze	sneeze	fizz	grizzly	zig-zag
glaze	wheeze	bronze	muzzle	lozenge

qu

quake	squeal	quench	quit	acquaint
quail	squeeze	quest	quiz	acquire
quaint	quite	quick	squint	inquire
queen	quire	quill	squall	require
queer	quaek	quilt	quiet	request
squeak	quell	quince	quiver	acquit

(3) Terminations : *ly, ful, est*ly

safe	late	queen	sad	lone
safely	lately	queenly	sadly	lonely
slowly	nearly	gayly	quickly	evenly
willingly	proudly	tightly	gladly	suddenly

ful

play	spite	hope	doubt	will
playful	spiteful	hopeful	doubtful	willful
playfully	spitefully	hopefully	doubtfully	willfully
delight	scorn	tear	faith	dread
delightful	scornful	tearful	faithful	dreadful
delightfully	scornfully	tearfully	faithfully	dreadfully

est

tall	loud	light	sweet	sly
tallest	loudest	lightest	sweetest	slyest
small	proud	bright	kind	cold
smallest	proudest	brightest	kindest	coldest

## (b) Stories, pp. 42-79

## (1) Vowel Values

*oo* as in *moon**u* as in *rule**ew* as in *grew**oo* as in *moon*

coo	pool	broom	coop	hoot
too	tool	gloom	sloop	root
woo	spool	groom	stoop	soot
food	stool	boon	troop	toot
brood	boom	loon	boor	shoot
hoof	doom	moon	poor	boost
proof	loom	noon	goose	roost
cool	room	soon	loose	tooth
fool	bloom	spoon	boot	smooth

u as in rule

rue	crude	brute	ruby	ruin
true	prude	jute	cruel	bruin
rude	prunes	truth	gruel	ruler

ew as in grew

Jew	chew	drew	screw	shrewd
blew	clew	flew	strew	jewel
brew	crew	slew	threw	jewelry

## (2) Consonant Values

n as in sang

bang	twang	slung	mangle	bungle
fang	sprang	stung	tangle	jungle
gang	gong	strung	spangle	finger
hang	bung	length	strangle	linger
rang	hung	strength	jingle	angry
sang	sung	bangle	mingle	hungry
clang	clung	dangle	single	ding-dong
slang	flung	jangle	shingle	ping-pong
bank	flank	mink	slink	uncle
hank	frank	pink	think	Yankee
lank	plank	rink	shrink	blanket
rank	prank	sink	honk	tinkle
sank	shank	wink	bunk	crinkle
tank	spank	blink	sunk	twinkle
blank	ink	brink	drunk	sprinkle
crank	kink	clink	trunk	trinket
drank	link	drink	shrunk	donkey

## (3) Phonograms

*er* as in *her**ear* as in *heard**ir* as in *girl**or* as in *word**ur* as in *burn**ar* as in *cellar**er* as in *her*

were	germ	nerve	mercy	service
verb	term	serve	ermine	deserve
jerk	fern	swerve	kernel	dessert
clerk	stern	perch	serpent	Germany

*ear* as in *heard*

earl	earn	yearn	search	dearth
pearl	learn	hearse	earth	early

*ir* as in *girl*

fir	third	whirl	skirt	firth
sir	dirk	firm	squirt	girth
shirr	shirk	chirp	birch	mirth
stir	smirk	dirt	first	thirteen
bird	quirk	dirty	thirst	thirty
gird	swirl	flirt	thirsty	birthday
girdle	twirl	shirt	birth	firkin

*or* as in *word*

word	worm	worse	worth	world
work	wormy	worst	worthy	worship

ur as in burn

bur	lurk	curse	burst	turnip
cur	curl	nurse	urchin	furnish
fur	furl	purse	gurgle	purple
pur	urn	curt	murky	further
spur	turn	hurt	turkey	turtle
curb	churn	lurch	murmur	disturb
curds	spurn	church	furnace	suburb

ar as in cellar

liar	beggar	pillar	pedlar	orchard
friar	cellar	collar	poplar	coward

## (c) Stories, pp. 80-122

## (1) Vowel Values

*a* as in *saw**ew* as in *new**oi* as in *voice**oy* as in *boy**oo* as in *wood**u* as in *put**a* as in *saw*

awe	saw	hawk	scrawl	tawdry
caw	claw	awl	dawn	awful
daw	draw	bawl	fawn	gawky
jaw	flaw	brawl	lawn	lawful
law	slaw	crawl	pawn	lawyer
paw	thaw	drawl	brawn	awning
raw	straw	shawl	drawn	tawny

daub	cause	caught	August	saucy
haul	pause	naught	autumn	daughter
maul	fault	taught	author	haughty
sauce	aught	auger	saucer	naughty
balk	talk	walk	chalk	stalk
bald	halt	alder	halter	always
scald	malt	alter	almost	already
false	salt	falter	also	Almighty
war	warn	dwarf	quart	swarthy
ward	warp	wharf	quarter	warble
warm	wart	swarm	warden	wardrobe

ew as in new

ewe	few	mew	skew	stew
dew	hew	pew	skewer	pewter

oi as in voice

choice	roil	join	point	toilet
void	soil	loin	foist	noisy
oil	toil	groin	hoist	cloister
boil	broil	noise	joist	rejoice
coil	spoil	poise	moist	sirloin
foil	coin	joint	doily	tinfoil

oy as in boy

coy	toy	annoy	employ	loyal
joy	cloy	destroy	oyster	royal



oo as in wood

good	foot	hook	rook	crook
hood	book	look	took	shook
stood	cook	nook	brook	wool

u as in put

bull	puss	bullet	pulley	butcher
full	push	pullet	pulpit	bullfrog
pull	cuckoo	bully	bushel	bulrush

## (2) Consonant Values

*kn as in know**gn as in gnome**wr as in write*kn

knave	knife	known	knit	kneecap
knee	knives	knack	knob	knuckle
kneel	knight	knap	knock	knapsack
knead	knoll	knell	knot	knickknack

gn

gnarl	gnash	gnat	gnaw	gnu
-------	-------	------	------	-----

wr

wreak	wrote	wren	wring	wrung
wreath	wry	wrench	wrist	wrangle
wright	wrap	wrest	writ	wrinkle
writhe	wreck	wretch	wrong	written

(3) **Terminations** : *less, ness**less*

shame	dream	life	cloud
shameless	dreamless	lifeless	cloudless
harm	pain	thorn	bottom
harmless	painless	thornless	bottomless

*ness*

good	bright	strange	faint
goodness	brightness	strangeness	faintness
dark	fresh	harsh	wicked
darkness	freshness	harshness	wickedness

(d) **Stories**, pp. 123-160(1) **Vowel Values***a* as in *swan**a* as in *half**a* as in *ask**o* as in *come**a* as in *swan*

wad	wasp	squab	waffle	wigwam
wand	watch	squash	walnut	quarrel
wash	swamp	squat	wander	swallow

*a* as in *half*

calf	calm	aunt	flaunt	mamma
calves	palm	haunt	launch	papa
salve	qualm	taunt	laundry	hurrah

a as in ask

chaff	Taft	trance	gasp	bath
staff	waft	ant	hasp	path
bass	craft	pant	rasp	branch
lass	draft	chant	clasp	stanch
mass	graft	grant	grasp	after
pass	shaft	slant	cast	rafter
brass	dance	bask	fast	answer
class	France	cask	last	basket
grass	lance	mask	mast	caster
aft	chance	task	past	master
haft	glance	flask	vast	plaster
raft	prance	asp	blast	rather

o as in come

some	tongue	glove	comfort	wonder
done	sponge	shove	compass	nothing
none	front	shovel	honey	oven
son	month	blood	money	cover
ton	dove	flood	Monday	covet
won	love	color	monkey	worry

## (2) Phonograms

*air as in chair**are as in care**ear as in bear*air

air	hair	pair	fairy	repair
fair	lair	stair	impair	despair

are

bare	mare	flare	snare	scarce
dare	pare	glare	spare	barefoot
fare	rare	scare	stare	beware
hare	ware	share	square	prepare

ear as in bear

pear	tear	wear	swear	bugbear
------	------	------	-------	---------

## SUMMARY OF PHONETIC ELEMENTS

*taught in connection with*

## BOOK TWO

Phonograms :

er, ear (as in *heard*), ir, or (as in *word*), ur, ar (as in *cellar*)  
 air, are (as in *care*), ear (as in *bear*)

Consonant Values :

x, y, z, qu (=kw)

n (=ng)

kn, gn, wr

Vowel Values :

ai (as in *tail*), ea (as in *tease*), ea (as in *bread*), oa (as in  
*road*)

$\bar{o}o$ , u (=  $\bar{o}o$ ), ew (=  $\bar{o}o$ )

a (as in *saw*), ew (as in *new*); oi, oy; oo (as in *wood*);  
 u (as in *put*)

a (as in *swan*), a (as in *half*), a (as in *ask*), o (as in *come*)

Terminations :

ly, ful, est

less, ness

### III. DRILL IN CONNECTION WITH INTRODUCTORY BOOK THREE

#### (a) Stories, pp. 7-38

##### (1) Vowel Values

*ei* as in *weigh*

*ey* as in *they*

*ei*

neigh	veil	skein	eight	freight
weigh	rein	feign	eighth	reindeer
sleigh	vein	reign	weight	neighbor

*ey*

bey	grey	whey	disobey	survey
dey	prey	obey	convey	greyhound

##### (2) Consonant Values

*ex* as in *excuse*

*ex* as in *exact*

*ex*

excel	exhale	expense	export	extra
except	exile	expert	expose	extract
exchange	exit	explain	express	extreme
excite	expect	explode	extend	exercise
exclaim	expel	explore	extol	experience

*ex* (= *egs*)

exact	exempt	exist	examine	exotic
exalt	exert	exult	example	exaggerate

(3) Terminal Phonograms: *ure, ous*ure

failure	fracture	measure	fissure	adventure
feature	capture	pleasure	culture	indenture
creature	rapture	treasure	rupture	procedure
future	pressure	figure	pasture	embrasure
stature	venture	picture	torture	enclosure

ous

famous	pompous	barbarous	prosperous	various
jealous	ravenous	boisterous	clamorous	curious
nervous	ruinous	generous	riotous	furious

## (b) Stories, pp. 39-84

## Consonant Values

$$\left. \begin{array}{l} gh \\ ph \end{array} \right\} = f \qquad \left. \begin{array}{l} ti \\ ci \\ si \end{array} \right\} = sh \qquad si (= zh)$$

gh

laugh	draught	trough	sough	slough
laughter	cough	rough	tough	enough

ph

phase	phantom	physic	photograph	cipher
phlox	pheasant	phonetic	telegraph	hyphen
phrase	phial	phonogram	telephone	nephew
sphere	phonic	phonograph	camphor	orphan

ti

nation	fraction	auction	direction	promotion
ration	traction	caution	protection	relation
station	mention	addition	attention	vacation
motion	question	condition	invention	vexation
notion	fiction	position	convention	congregation
action	friction	affection	prevention	conversation
fractious	captious	ambitious	fictitious	vexatious
martial	partial	initial	palatial	influential

ci

gracious	vicious	capacious	delicious	suspicious
spacious	conscious	loquacious	judicious	ferocious
precious	luscious	vivacious	malicious	glacier
facial	racial	glacial	social	special
magician	musician	optician	physician	politician
ancient	efficient	deficient	proficient	sufficient

si

mansion	session	extension	succession	submission
pension	mission	accession	admission	intermission
passion	expansion	procession	permission	transient

si (= zh)

vision	revision	persuasion	conclusion	excursion
division	fusion	explosion	decision	artesian
provision	occasion	confusion	conversion	Persian

## (c) Stories, pp. 85-122

## (1) Vowel Values

*i* (= *e*)

trio	valise	marine	benzine	magazine
police	fatigue	machine	gasoline	Philippine

## (2) Consonant Values

$$\left. \begin{array}{l} ch \\ qu \end{array} \right\} = k \quad i \text{ (= consonant } y)$$
*ch* (= *k*)

chord	Christ	school	monarch	architect
choral	chromo	scholar	monarchy	character
chorus	chronic	anchor	schedule	cholera
chemist	ache	echo	schooner	mechanic
chloride	scheme	epoch	anarchy	orchestra

*qu* (= *k*)

queue	pique	antique	opaque	conquer
claque	clique	oblique	coquette	liquor
placque	unique	physique	croquette	lacquer

*i* (= consonant *y*)

filial	pannier	onion	senior	companion
poniard	billion	stallion	warrior	dominion
Spaniard	bullion	trillion	familiar	opinion
spaniel	bunion	union	peculiar	pavilion
clothier	million	savior	battalion	vermillion



## (3) Terminal Phonograms

*ten* (= *n*)*tle* (= *l*)*ten* (= *n*)

hasten	often	fasten	glisten	moisten
chasten	soften	fastening	glistening	moistened

*tle* (= *l*)

nestle	trestle	thistle	bustle	jostle
pestle	wrestle	whistle	hustle	apostle

## (d) Stories, pp. 123-176

At this period practically all the sounds of the letters have been taught. The teacher must now see that the children make daily application of their phonetic power in pronouncing the more difficult words occurring in the *Progressive Road to Reading* text as well as that of the supplementary readers. Words may also be given in lists to drill on some specific termination, prefix or suffix; *e.g.*

**ance** entrance, distance, assistance, attendance.  
**ence** absence, presence, patience, excellence, impudence.  
**fy** satisfy, testify, fortify, mortify, terrify.  
**ive** native, motive, positive, passive, explosive.  
**ile** agile, fragile, docile, fertile, mobile.  
**ine** engine, heroine, genuine, masculine, feminine.  
**able** readable, lovable, reasonable, seasonable, miserable.  
**un** unfair, unknown, untrue, unable, unpleasant.  
**im** impair, implore, improve, impress, impoverish.

- de* delight, declare, decide, deter, deserve.  
*re* rely, remain, release, reward, respect.  
*dis* disturb, disgust, discover, discourage, disappear.  
*con* consent, consult, contain, control, convert.

It is also advisable to pay particular attention to any consonant or vowel value which may be somewhat difficult. For example :

- gu* guard, guess, guide, disguise, rogue, dialogue.

SUMMARY OF PHONETIC ELEMENTS  
*taught in connection with*  
 INTRODUCTORY BOOK THREE

Consonant Values :

	ex, ex (= <i>egs</i> )	
gh } ph } = <i>f</i>	ti } ci } = <i>sh</i> si }	si (= <i>zh</i> )
ch } qu } = <i>k</i>		i (= consonant <i>y</i> )

Vowel Values :

ei (as in *weigh*), ey (as in *they*)  
 i (= *ē*)

Terminal Phonograms :

ure, ous  
 ten (= *n*), tle (= *l*)

**Drill on all common terminations, prefixes, and suffixes.**

## IV. REVIEW IN CONNECTION WITH HIGHER BOOKS

The work in connection with Book Three and the higher books of the series is chiefly review. The new work consists in taking up exceptions to the phonetic key which occur in words commonly used.

(a) Daily review drill on lists of miscellaneous words containing phonograms or phonetic elements which have been taught in former grades.

(b) Daily review drill on contrasting lists showing the effect of *ed* on the final consonant; as *fitted*, *dropped*, *created*, *received*, etc.

(c) Occasional review on lists showing change of final *y* on addition of suffixes *ed*, *er*, *est*, *ly*, *ness*; as *carry*, *carried*, *carrier*; *happy*, *happier*, *happiest*, *happily*, *happiness*.

(d) Whenever exceptional phonetic difficulties appear, give a blackboard drill, showing the ordinary value of the phonetic element involved, and at the same time noting the exception; as,

<i>gave</i>	. . . .	<i>have</i>
<i>hive</i>	. . . .	<i>give</i>
<i>creak</i>	. . . .	<i>break</i>
<i>treat</i>	. . . .	<i>great</i>
<i>road</i>	. . . .	<i>broad</i>
<i>maid</i>	. . . .	<i>said</i>

(e) Drill on derivatives obtained by the addition of the suffixes taken in former grades, and new suffixes and prefixes; as, *ment*, *sub*, *ab*, *ap*, *in*, *en*, *ac*, *ob*, *com*.

## CHAPTER IV.

### WRITTEN LANGUAGE

#### PART I: WORDS — SPELLING

##### OUTLINE

##### I. FIRST YEAR, FIRST HALF

- (a) Visualizing and writing words.
- (b) Writing words built from phonetic elements.

##### II. FIRST YEAR, SECOND HALF

- (a) Writing words built from basal phonograms.
- (b) Writing sets of phonetic words from dictation.

##### III. SECOND YEAR, FIRST HALF

- (a) Visualizing and writing unphonetic words.
- (b) Writing words built from basal phonograms.
- (c) Writing sets of phonetic words from dictation.
- (d) Formal spelling begun.

##### IV. SECOND YEAR, SECOND HALF

- (a) Writing unphonetic words.
- (b) Writing in groups words built from phonograms.
- (c) Writing sets of phonetic words from dictation.
- (d) Formal spelling.

## CHAPTER IV

### WRITTEN LANGUAGE

#### PART I: WORDS — SPELLING

##### I. FIRST YEAR, FIRST HALF

###### (a) Visualizing and Writing Words

The recognition of script forms and the writing of a word constitute the first step in the mastering of written language. The object of this work is to train the eye, and to teach the mechanical side of writing. The words to be visualized are those that have become a part of the child's oral vocabulary through the story-telling.

A good material for the children to use in these first writing exercises is unruled manila paper, 12×15 inches, folded the long way into something less than inch spaces. Later, lines may be used as a guide to the proper height of the letters. Before this the lines tend to confuse the child.

###### (1) The Word Presented

The teacher writes on the blackboard the word *it*. She then pronounces the word, and having given the children an opportunity to look at it, erases it, and again pronounces the word slowly.

(2) **Writing from Memory**

She then allows the class to write. Not all the children will write the word correctly. The teacher again writes the word on the blackboard, the children writing after she has erased the word. She repeats the process, having the children practice in this way a few minutes each day, until they can write *it* correctly.

*List for First Five Weeks*First week — *it*Fourth week — *eat*Second week — *me, so*Fifth week — *will*Third week — *make*(b) **Writing Words built from Phonetic Elements**

The object of this work is not only to teach the children to write from dictation words which have been previously visualized, but to teach them to recognize by ear single and double consonants and phonograms in dictation. This greatly strengthens the work in phonetics.

Up to this point the child has been taught to say and to write what he sees; now he is to be taught to write what he hears. The recognition of consonants and vowels has heretofore been chiefly visual, and the expression of that recognition largely oral. In the writing of words from dictation the recognition is auditory and the expression manual.

The first step is the teaching of (1) the single and (2) the double consonants, as in the words *bit*, *fit*; *fly*, *cry*; etc. This work is taken up at the same time the blend is taught.

To teach the consonant *b*, write the word *bit* on the blackboard and pronounce it slowly. The word *it* is taken from the vocabulary of the first story. Draw the attention of the class to the fact that the word consists of two parts, *b* and *it*. Erase the word and pronounce slowly. Let the children write. Finally, have the *b* and the *it* written from dictation alone.

Change the initial consonant and develop the exercise gradually into the writing of words from pure dictation as each new consonant is learned.

### *Suggestive List*

- it* bit, lit, mit, sit, pit, fit, hit, kit; chit, whit, flit, grit, skit, slit, spit, split, twit.
- ill* mill, bill, till, rill, will, sill, pill, dill, fill, gill, hill; drill, frill, grill, skill, spill, still, trill, twill.
- all* ball, call, tall, wall, pall, fall, gall, hall; small, stall.
- at* mat, bat, cat, rat, sat, pat, fat, hat; chat, that, flat, plat, seat, slat.
- eat* meat, beat, seat, peat, feat, heat, neat; wheat, cheat, bleat, cleat, pleat, treat.
- make* bake, cake, take, rake, lake, wake, sake, fake; shake, brake, drake, flake, slake, snake, spake, stake.

- are* arm, ark, art, arch; mar, bar, car, tar, par, far;  
char, scar, spar, star.
- king* ring, sing, wing; bring, cling, fling, sling, string,  
swing.
- cow* bow, how, now, vow; brow, plow, prow, scow.
- me* be, he, we; she.
- so* go, lo, no; fro.
- my* by; cry, dry, fly, fry, ply, pry, shy, sky, sly, spy,  
sty, try, why.
- day* may, bay, ray, lay, way, say, pay, fay, gay, hay,  
nay; bray, clay, dray, flay, fray, gray, play,  
pray, slay, stay, sway, tray.

NOTE. — When the children have learned a certain consonant and can write it in words from dictation, it is not necessary to visualize that consonant when using it in connection with a new phonogram. For instance, about the tenth week the word *all* is built upon. The children have been taught all the consonants to be used. In this case it is necessary to visualize only the phonogram. But if *ing* is the phonogram to be built upon, a word, as *sing*, must be visualized, and the children allowed to separate for themselves the phonogram and the initial consonant.

In review, the teacher may fill out the foregoing groups of words as the consonants are reached.

## II. FIRST YEAR, SECOND HALF

In the second half of the first year the work in written language is continued as in the preceding grade.



(a) Writing Words built from Basal Phonograms

*Suggestive List*

- out** bout, gout, pout, rout; clout, flout, scout, shout,  
snout, spout, stout, trout.
- for** nor; cord, lord; cork, fork, stork; form, storm;  
born, corn, horn, morn, scorn, thorn.
- other** mother, brother, smother.
- night** fight, light, might, right, sight, tight; blight,  
bright, flight, plight, slight.

(b) Writing Sets of Phonetic Words from Dictation

The object of this exercise is to secure manual expression for the auditory recognition of long and short vowels; that is, to have children learn to write any phonetic word from dictation.

The new work consists in the presentation of vowel values in writing sets of phonetic words from *dictation*:

*First*, with triple blend, long and short vowels, *varying the initial consonant*; as, *lime, time, dime*; *net, set, pet*.

This first step in the presentation of vowel values for auditory recognition should begin with the first month of the second term.

The first word in each set is visualized, the others are dictated.

*Suggestive List**Long Vowels*

came, dame, fame, game, lame, name, same, tame ; blame, flame, frame, shame.

ate, date, fate, gate, hate, late, mate, pate, rate ; crate, grate, plate, skate, slate, state.

dine, fine, kine, line, mine, nine, pine, tine, vine, wine ; brine, chine, shine, spine, swine, thine, twine, whine.

bore, core, fore, lore, more, wore ; chore, shore, snore, store, swore.

deep, keep, peep, weep ; creep, sheep, sleep, steep, sweep. ✓

*Short Vowels*

bag, fag, gag, hag, lag, nag, rag, sag, tag, wag ; brag, crag, drag, flag, slag, snag, stag.

bed, fed, led, red, wed ; bled, bred, fled, shed, sled, sped. dip, hip, lip, nip, rip, sip, tip ; chip, clip, drip, flip, grip, ship, skip, slip, snip, trip, whip.

cot, dot, got, hot, lot, not, pot, rot ; blot, clot, plot, slot, spot, trot.

bun, fun, gun, nun, pun, run, sun, tun ; shun, spun, stun.

*Second*, with triple blend, *varying the vowels*, as, *bag, beg, big, bog, bug ; lack, lick, lock, luck ; pane, pine ; tone, tune.*

These exercises for the further fixing of the vowels should begin with the second month of the second term, when the children can write from dictation most of the single and double consonants.

*Suggestive Lists**Long Vowels*

<i>ā</i>	<i>ē</i>	<i>ī</i>	<i>ō</i>	<i>ū</i>
male	—	mile	mole	mule
pale	peel	pile	pole	pule
tale	teel	tile	—	—
stale	steel	stile	stole	—
dame	deem	dime	dome	—
tame	teem	time	tome	—
Dane	dene	dine	—	dune
mate	mete	mite	mote	mute

*Short Vowels*

<i>ă</i>	<i>ĕ</i>	<i>ĭ</i>	<i>ŏ</i>	<i>ŭ</i>
bag	beg	big	bog	bug
Dan	den	din	don	dun
rack	reek	rick	rock	ruck
bad	bed	bid	—	bud
fan	fen	fin	—	fun
pan	pen	pin	—	pun
tan	ten	tin	—	tun
sap	—	sip	sop	sup
bat	bet	bit	—	but
hat	—	hit	hot	hut
pat	pet	pit	pot	—
lack	—	lick	lock	luck
sack	—	sick	sock	suck
clack	—	click	clock	cluck
bland	blend	—	blond	blunder

*Blackboard Drill*

(to be followed by written and oral spelling)

fad	fade	slat	slate	kit	kite
glad	glade	den	dene	sit	site
mad	made	met	mete	spit	spite
shad	shade	bid	bide	whit	white
rag	rage	hid	hide	rod	rode
sag	sage	rid	ride	con	cone
stag	stage	prim	prime	hop	hope
wag	wage	slim	slime	mop	mope
sham	shame	din	dine	slop	slope
can	cane	fin	fine	dot	dote
man	mane	pin	pine	not	note
pan	pane	shin	shine	rot	rote
van	vane	spin	spine	cub	cube
cap	cape	tin	tine	tub	tube
tap	tape	win	wine	hug	huge
serap	scrape	twin	twine	dun	dune
at	ate	trip	tripe	tun	tune
hat	hate	strip	stripe	us	use
rat	rate	bit	bite	cut	cute

**III. SECOND YEAR, FIRST HALF**

NOTE. — Formal Spelling is begun in this Grade.

**(a) Visualizing and Writing Unphonetic Words**

All unphonetic words are taught under this head. The following list, and that given at the end of

Chapter One under Review Work (page 18), are suggested, because in these lists may be found most of the little words needed in dictation and composition. Continued and conscientious drill on these words will show immediate results in all the children's written work.

of	always	two	there
said	head	four	one
says	they	laugh	once
bread	know	both	come
when	buy	six	some
them	chair	five	do
these	'floor	you	could
away	gone	who	would
pretty	what	whose	his
grew	again	here	eye
road	brought	read	been
give	work	eight	does
live	other	off	every
don't	put	shall	very
talk	seven	any	were
walk	sure	many	have

### (b) Writing Words built from Basal Phonograms

Group-words, as *fur*, *pur*, are taught under this head.

Do not teach any word that the children would not be likely to use.

## (c) Writing Sets of Phonetic Words from Dictation

*Partial Plan of Work*

(with drills on long and short vowels)

The children are able to write from dictation all simple words of the triple blend, as *cut* and *beg*.

The work of this grade will include those words beginning or ending with double consonants. Drill especially on words taken from the reading book.

<u>a</u>	<u>e</u>	<u>i</u>	<u>o</u>	<u>u</u>
band	bend	——	bond	
drag	dreg	——	——	drug
flap	——	flip	flop	——
——	fleck	flick	flock	——
flash	flesh	——	——	——
span	——	spin	——	spun
spake	——	spike	spoke	——
stack	——	stick	stock	stuck
stale	steel	stile	stole	——
swam	——	swim	——	swum

## (d) Formal Spelling Begun

Terminations — *ing, y, ed, er, est, ful, ly, less, ness*.

Dictate a word that admits of the addition of a termination without a change in the vowel value of the primitive word, as *clear*. Then dictate *clearing, clearer, clearest*. If a mistake is made, correct by means of visualization.

## IV. SECOND YEAR, SECOND HALF

The work continues along the lines laid down in the first half of the second year.

## (a) Writing Unphonetic Words

This list the teacher will supply. It is suggested that it be made up from the familiar words contained in the reading vocabularies of the second half of the first year.

## (b) Writing in Groups Words built from Phonograms

Group words are taught wherever necessary.

## (c) Writing Sets of Phonetic Words from Dictation

These drills will contain those words that begin and end with double and triple consonants. Then syllabic terminations may be used.

<u>a</u>	<u>e</u>	<u>i</u>	<u>o</u>	<u>u</u>
drank	—	drink	—	drunk
shrank	—	shrink	—	shrunk
thrash	thresh	—	—	thrush
bland	blend	—	blond	blunder
stacking	—	sticking	stocking	—
batter	better	bitter	—	butter
patter	—	—	potter	putter
Fanny	—	funny	—	funny
barrow	—	—	borrow	burrow
fallow	fellow	—	follow	—

This list should be made as full as possible.

*(d)* Formal Spelling

## (1) Using Suffixes and Prefixes

Use here not only the terminations already drilled upon, but add new suffixes, as *ish*, *ment*, and *ance*.

Introduce the use of prefixes, as, *com*, *con*, *de*, *dis*, *en*, *im*, *in*, *re*, *sub*, *un*.

In the following illustrative exercise, the basal word *joy* is visualized; all others are dictated.

joy	joyfully	annoying
enjoy	boy	annoyed
enjoyed	boyish	royal
enjoying	boyishly	royalty
enjoyment	annoy	royally
joyful	annoyance	royalist

NOTE. — Careful articulation is necessary in this exercise.

## (2) Doubling the Final Consonant

Read across:

pad	padded	padding
beg	begged	begging
slam	slammed	slamming
sun	sunned	sunning
drop	dropped	dropping
big	bigger	biggest
hot	hotter	hottest

Follow the blackboard drill with oral and written spelling.



(3) *Y Changing to I*

Final *y* changes to *i* when *es*, *er*, *est*, or *ed* is added to the word. Read across :

cry	eries	cried
try	tries	tried
crazy	crazier	craziest
funny	funnier	funniest
happy	happier	happiest
merry	merrier	merriest

Follow the blackboard drill with oral and written spelling. These lists should be amplified according to need.

## CHAPTER V

### WRITTEN LANGUAGE

#### PART II: SENTENCES

##### OUTLINE

#### I. WRITING VISUALIZED SENTENCES

- (a) First year, first half.
- (b) First year, second half.
- (c) Second year, first half.
- (d) Second year, second half.

#### II. WRITING DICTATED SENTENCES

- (a) New work in punctuation.

#### III. WRITTEN REPRODUCTION

#### IV. FORMAL COMPOSITION

## CHAPTER V

### WRITTEN LANGUAGE

#### PART II : SENTENCES

##### I. WRITING VISUALIZED SENTENCES

The writing of visualized sentences should begin in the fifth month of the first term. The material for the work is to be taken from review reading matter, either directly or in rearrangement.

As to punctuation, lay main stress on the capital at the beginning of a sentence and the period at the end.

##### (a) First Year, First Half

###### BLACK RAT

One day Black Rat met the King in the kitchen.

"Please give me something to eat," said Black Rat.

"I will not," said the King.

Black Rat would not go away. So the King called Big Cat.

"Black Rat is in the kitchen, Big Cat. Go and eat him up," said the King.

But Black Rat ran away. He was afraid of Big Cat.

###### THE MOUSE AND THE CHEESE

Once there was a little mouse. She lived with her mother in a big house.

One day the mice were in the cellar. The little mouse said, "I see some cheese."

"It is a trap," said the mother.

The cheese smelt good. The little mouse took a bit.

Snap went the trap. The little mouse was held fast in it.

(b) **First Year, Second Half**

LITTLE LARK

"The sun is shining," said Little Lark. "I will fly away to the King, and sing him a song."

On the way he met Brown Fox. "Where are you going, Little Lark?" asked Brown Fox.

"I am going to the King, to sing him a song," said Little Lark.

Brown Fox said, "I will go with you, Little Lark."

Little Lark said, "No, you would only eat me up." So Little Lark flew away till he came to the King's house.

THE HEN AND HER BREAD

The Hen found a bag of flour. She wished to carry it home.

So she asked the Duck to help her. The Duck said, "No."

The Hen went to the Turkey. "Please help me to carry home the bag," said the Hen.

"No, I will not," said the Turkey. So the Hen carried it home herself.

The Hen wished to bake the bread. She asked the Duck to help her. The Duck said, "No."

Then the Hen went to the Turkey. "Please help me to bake my bread," said the Hen.

The Turkey said, "No, I will not."

So the Hen asked the Goose to help her. But the Goose said, "No."

The Hen baked the bread herself. The Duck, the Turkey, and the Goose saw the bread. They said, "Give us some." The Hen said, "No, I shall eat it myself."

(c) **Second Year, First Half**

THE THREE BEARS

Once upon a time there were three bears.

One was named Big Bear. One was named Middling Bear. One was named Little Bear.

These bears lived in a little house in the woods. In the kitchen there were three bowls.

In the parlor there were three chairs. In the bedroom there were three beds.

One day the bears went out for a walk. While they were gone, a little old woman came along. She knocked at the door.

Nobody said, "Come in." She knocked again.

Nobody said, "Come in." The little old woman opened the door and went in.

And this is what she did. First she ate the soup in Little Bear's bowl.

Then she went into the parlor. She sat down in Little Bear's chair, and broke it to pieces.

Then she went into the bedroom. She lay down on Little Bear's bed, and fell fast asleep.

By and by the bears came home. They went into the kitchen. "My soup is all gone," said Little Bear.

They went into the parlor. "My chair is all broken," said Little Bear.

"Somebody is in the house," said Big Bear.

They went into the bedroom. "Here she is in my bed," said Little Bear.

"Let us hang her," said Big Bear.

"Let us drown her," said Middling Bear.

"Let us throw her out of the window," said Little Bear.

"Gr! Gr! Gr!" said all the bears.

This woke up the little old woman. She jumped out of the window, and never went back to the woods again.

#### (d) Second Year, Second Half

##### THE LORD OF THE FOREST

A man once had a cat who was very bad. So one day he put the cat into a bag. He carried the bag into the forest and left it there.

"Here I am in this forest," said the cat. "I will build myself a little house." So the cat built a little house and lived there very happily.

One day when he was out walking he met a fox. The fox had never seen a cat.

"Who are you?" said the fox.

"I am the lord of this forest," said the cat. The fox bowed low.

"You are very beautiful," said the fox. "Let me be your servant."

“Very well,” said the cat. “I will stay at home. You go and bring me a good dinner.”

Away went the fox. On the way he met a wolf and a bear.

“How do you do?” said the wolf. “I have not seen you for a long time.”

“I have been working,” said the fox.

“Who is your master?” asked the wolf. “My master is the lord of this forest,” said the fox.

“Tell your master I will come to see him,” said the wolf.

“I will come too,” said the bear.

“Very well,” said the fox. “But when you come, be sure to bring a sheep or a goat. If you do not, my master will eat you up.”

The wolf promised to bring a sheep. The bear promised to bring a goat. The fox ran home to his master.

That night the wolf caught a goat. The bear caught a sheep. They carried them to the cat’s house.

They knocked at the door. The cat came to the door. “Is this my dinner?” said the cat. “This is not enough.”

“I am the lord of this forest. Bring me dinner every day, or I will eat you up.”

The wolf and the bear promised, and ran away as fast as they could. They were very much afraid.

That night the bear and the wolf told the story to all the other animals of the forest.

They were all very much afraid. But the cat and the fox were happy. They had plenty to eat.

## II. WRITING DICTATED SENTENCES

The writing of dictated sentences is to begin in the *middle of the first year, second half*.

The material is to be taken from review reading matter.

Writing visualized sentences has given practice in the use of a capital at the beginning and a period at the end of a sentence.

(a) *For new work* in punctuation take up:

1. Capital for proper names.
2. Quotation marks.
3. Capital for the first word of a quotation.
4. Comma.

To teach the use of *quotation marks*, the following method may prove suggestive.

### FIRST STEP

The teacher writes on the blackboard the sentence, *The sun is shining said Little Lark*. She then asks questions to determine the placing of the quotation marks:

What did Little Lark say?

What is the first word he said?

What is the last word he said?

The teacher places the quotation marks thus, "*The sun is shining*" said Little Lark.

Now she proceeds to the placing of the *comma*.  
What part of the sentence was not said by Little Lark?



The teacher underlines *said Little Lark*. Then she asks several children to state what Little Lark did say. The teacher then states that the part spoken is always separated from the rest by a comma; thus, "*The sun is shining,*" *said Little Lark*.

The exercise may be varied by reversing the order of the clauses; as, *Little Lark said*, "*The sun is shining.*"

### SECOND STEP

The teacher gives the clauses one at a time; for instance, *The man said*, — *It is a fine day*, — and the children are required to answer these questions:

What did the man say?

What is the first word he said?

What is the last word he said?

Where will you place the quotation marks?

Where will you place the comma?

*This drill is absolutely necessary in the case of the third group, and it is well to make sure of the first and second groups also.*

### THIRD STEP

When the children can go through the above drill fairly well, begin to dictate sentences. All mistakes in each sentence should be corrected before further dictation.

### III. WRITTEN REPRODUCTION

At the end of the first term the children should begin to reproduce simple stories as seat work. This should be entirely free, but should be criticized by the teacher in punctuation and capitalization.

### IV. FORMAL COMPOSITION

Formal composition should begin in the middle of the second year. Success in composition depends largely upon the teacher's method in the oral development of the thought to be expressed in writing.

Naturally, variety of expression will arise, and should be encouraged, but the main thing is to have the child see a topical analysis *grow* on the blackboard as the oral work of the class progresses. The necessary vocabulary should be developed on the blackboard at the same time.

## CHAPTER VI

### SUGGESTED SEAT WORK

#### OUTLINE

##### I. FIRST YEAR, FIRST HALF

- (a) Hand work.
- (b) Silent reading.
- (c) Writing: visualizing sentences.
- (d) Number: counting, addition, subtraction.

##### II. FIRST YEAR, SECOND HALF

- (a) Hand work.
- (b) Silent reading.
- (c) Writing: free reproduction.
- (d) Number: notation.

##### III. SECOND YEAR, FIRST HALF

- (a) Hand work.
- (b) Silent reading.
- (c) Writing: formal spelling by copy; stories.
- (d) Number: problems.

##### IV. SECOND YEAR, SECOND HALF

- (a) Hand work.
- (b) Silent reading.
- (c) Writing: formal spelling by copy; stories.
- (d) Number: measurements; multiplication tables.

##### V. GENERAL STATEMENT

## CHAPTER VI<sup>1</sup>

### SUGGESTED SEAT WORK

#### I. FIRST YEAR, FIRST HALF

If the class is taught in groups, as is recommended, the teacher will have to provide for profitable seat work.

For the first month or two the various forms of hand work, such as weaving, sewing, raffia and bead work, will predominate. Gradually, however, the silent reading of the supplementary stories, the exercises in writing, and the study of number will take the place of much of the manual training.

At the end of two months it will be found that only the hand work regularly prescribed in the course of study will be necessary. The written reproduction of simple stories may begin at the end of the first term.

Particular attention is called to the fact that if the number work is carefully arranged for silent study, the pupils will make surer and more rapid progress than if all the time spent in number had been used in oral recitation.

<sup>1</sup> This chapter does not attempt a full exposition of the foregoing outline. It aims only at suggestive explanation.

Before the teacher can begin work in number, a child must have a conception of number. No one can give a child his notion of number; he must get it for himself.

However, he may be helped to acquire it, and to that end the seat work in number must be carefully arranged. For a while he must work with objects. Blocks are better than anything else, because they are easily seen, easily handled, and not easily lost. Moreover, if the child has had kindergarten training, he will be familiar with blocks.

The child needs to round out his conception of number by having the same facts presented in many different forms. Exercises in counting should be given every day.

## II. FIRST YEAR, SECOND HALF

By the middle of the second term the first and second sections will be able to read well. Then the teacher may take several large sheets of oak tag, and write on each as many numbers as it will hold; thus:

six  
eight  
fourteen  
forty-six  
twenty-three

On other sheets the hundreds are written, one hundred on one sheet, two hundred on another, etc.

The hundreds' sheet is hung on the wall, and the other sheet beside it, in this way :

one hundred
-------------

forty-eight
six
eighty-five
thirteen
two

When the child has finished his work, his paper will read :

148  
106  
185  
113  
102

Or the teacher may place on the blackboard :

45  
137  
106  
8  
59

and direct the children to write the numbers in words.

This combines silent reading of words, number work, writing of figures, and writing of words.

### III. SECOND YEAR, FIRST HALF

Let the children build up words out of given phonetic elements already mastered.

Children should here be encouraged to write stories.

Simple problems may be set on chart or blackboard in words the children can surely read.

Addition of like numbers and continued subtraction of the same number will prepare for multiplication and division.

### IV. SECOND YEAR, SECOND HALF

Continue the copying and the free reproduction of stories. Encourage free writing of stories.

Build words with given initial consonants, basal phonograms, and terminations.

Set columns of singulars for formation of plurals and the reverse.

In general, follow the suggestions given in Chapters III, IV, and V on Phonetic Development and Drill and Written Language.

Let the children work with rulers. Let them measure their desks, seats, books, pencils, paper, etc., and even the width of the boards that compose the flooring, and make record of the measurements. The multiplication tables may be learned entirely through seat work. A weekly test will show when the children are ready for the next step.

Division may be taught in the same way.

## V. GENERAL STATEMENT

The wise teacher in any grade will quickly discover whether the seat work is really profitable, and will be governed accordingly. The vital point in this whole matter is to make the children feel that the seat work is a serious and important part of the school curriculum. This will be accomplished if they know that the teacher will look over the results of the seat work carefully.









dog





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