MANUAL

FOR THE

CHILD CLASSICS PRIMER

READING WITH EXPRESSION

BY

MRS. E. E. OLCOTT

THE BOBBS-MERRILL COMPANY

INDIANAPOLIS

MANUAL

FOR THE

CHILD CLASSICS PRIMER

READING WITH EXPRESSION

BY

MRS. E. E. OLCOTT

THE BOBBS-MERRILL COMPANY
INDIANAPOLIS
1913

FOREWORD.

"Why do a boy's hands blister so much quicker on a hoe-handle than on a baseball bat?"

Because dislike of the task on the one hand makes him expect the blister before it comes, and delight in the game on the other, leaves him unconscious of the blister when it does arrive!

To boy winners in great corn-growing contests, hoe-handles become as baseball bats!

The purpose of this Manual is to help teachers to transform hoe-handles into baseball bats, by arousing in pupils that interest in reading which turns work into play; the sort of interest which the Child Classics series makes it not only possible but easy to secure.

Thanks are due to Miss Lena Board of Jeffersonville, Indiana, and to Miss Estelle Fisher and Miss Georgia Alexander, of Indianapolis, Indiana, for much kind assistance and many helpful suggestions.

THE AUTHOR.

CONTENTS

Part I

Part II

Manual

for the

Child Classics Primer

PART I

THE NEW PATH

The children were possessed with the amusing illusion that having now grown to the proper size, they knew how to write, just as they had, when the strength came to them, been able to walk and to talk.—*Dr. Maria Montessori.*

To teach so that children will believe they can read merely because they are now big enough; so that they learn to read as naturally, easily and eagerly as they learn to talk—that is the psychological secret that many are seeking to discover.

Dr. Montessori seems to have found the secret for Italian children of kindergarten age.

McClure's Magazine says: "For more than two years she taught the feeble-minded children from the asylums of Rome . . . Idiots sent to her from the public asylums she taught to read and write so that they could pass the same examinations that normal children of their age were expected to pass at the public schools . . . 'The secret', she says, 'was simple. It was that the boys from the asylum had followed a *different path* from that

pursued in the public schools . . . While every one was admiring the progress of my idiots, I was meditating on the reasons that could keep happy and healthy common school children on so low a level that my unhappy pupils were able to stand beside them.'"

Many besides Dr. Montessori have been meditating to a good purpose, and the more who meditate and compare their thoughts and experiences, the sooner that psychological path will be found.

> "There may be two straight roads to a town,
> One over, one under the hill."

Teachers have been taking the children over the hill and have found it a strength wasting climb; now they are seeking for the "level road," so that the energy wasted in learning to read may be spent in reading.

Children learn to talk because they want to talk. "Make them want to read and they will read . . . Take them to a book as to a person who has a story to tell," says Dr. S. H. Clark. He might have added: "Give them a primer that is a picture book and story book combined in which children talk to each other about things that all children like, and they will want to read."

Many Methods Better Than One

Every method has some especially good points which serve to supplement other methods. Indeed, it may be said that every method came into existence because of a recognized need. So every method is a step, more or less direct, toward that level road, that psychological path, which makes reading as easy as talking.

It is well, therefore, for each teacher to fashion her own method by interweaving as many methods as she can skilfully adapt to each other.

Dr. Montessori says: "Discipline through liberty . . . such a concept of active discipline is not easy either to comprehend or to attain; but certainly it contains a great educational principle."

So an ever-growing method of her own, made up of many methods by the individual teacher herself, may not be "easy either to comprehend or to attain, but certainly it contains a great educational principle."

It is not easy to attain the life-giving variety afforded by blending many methods, and yet avoid confusion, but life and "freedom" lead toward Dr. Montessori's auto-education.

The Child Classics Primer and First Reader are superlatively good as basal readers, because while excellent and complete in their own method, they yet lend themselves readily to a blending of methods, and so appeal both to those who are teaching their first term, and to those who have taught for years.

The author says: "Every experienced teacher has and should have her own individual way by which she can teach better than any other. The following is but one way by which reading may be taught." But she has so planned that one way that every experienced teacher may well make it a part of her own individual method, and every young teacher may take it just as it is for *her* method until experience modifies it to fit even more perfectly her special needs.

The Child Classics Primer—so planned that the child reader is one with the children in the story; that his whole business is getting and giving thought; that he looks not only at the words but through them; and that he, through its 80 per cent. of phonetic words, is helped to become happily self reliant—this Primer is a long step toward that "new path" in which Dr. Montessori assures us the children will largely teach themselves.

WHAT IS READING?

Is reading mere word calling or is it interpreting thought? Suit was brought in a city in Massachusetts to settle that question. There was a law that children should not be permitted to work in factories unless they could read. This especially affected the foreign population. The employers organized night schools; children were drilled till they could pronounce words glibly, then entered the factories. The superintendent of schools contended that the children *could not read* because they got no more thought from calling the words on a page in a reader than they did from pronouncing the columns of words on a page in a spelling book. The matter was taken to court for settlement.

Oddly enough mistakes in reading may show either that a child has not grasped the thought, or prove that he *has* done so. To illustrate: The sentence, "This is a worm, do not step on it," was mechanically read by a "word calling" boy, "This is a warm doughnut, step on it;" while a sentence in which a mother rat warned her young son, saying, "That is a trap, do not use it," was spiritedly rendered by a thought-getting child, "That is a trap, do not monkey with it!"

He certainly knew what the mother rat *meant.* And the correction given him should be very different from that accorded the careless boy who would contentedly step on a warm doughnut.

True reading then is grasping the thought even though the words may be miscalled.

"THOUGHT" AND "WORDS"

There are two phases of teaching reading which should be clearly recognized, and in a measure kept distinct. They are:

1. Mastering the words;
2. Interpreting the thought;

or they may be called

1. Studying the lesson with the teacher;
2. Reading the lesson.

Thought is the end and words only the means. In practice, however, mastering words virtually comes first, because though the child may read sentences taught as wholes, he must know the individual words before he can read for himself new sentences made by rearranging words found in the sentences he has been taught.

This fact leads to two avoidable results: one, the children and unwary teachers mistake fluent calling of words for reading; the other, that pupils who are not fluent read perceptibly word by word. They see only one word at a time, pronounce it and then look at the next. This habit becomes fixed and even when they grasp the thought they read jerkily, saying:

"How do you do, John," in much the same tone in which they would pronounce:

"Do , how , you , John , do."

To avoid these results, the child from his earliest lessons in the Primer class, should unconsciously feel that when he is getting and giving thought he is *reading* and when he is learning new words in order to find out what the sentence means, he is studying.

The difference is somewhat akin to that between "playing" a piece of music and "practising" that same piece in order to play it well.

A child never thinks when he is practising an exercise on the piano that he is "playing a piece!"

Therefore, practising on words and phrases is studying; don't ever call it reading, call it "word-study."

Phonics is a subdivision of mastering words. It is so vitally important that it should be given a separate recitation period.

Phonics itself has subdivisions.

Understanding phonics makes the child able to master words by himself; knowing words enables him to get the thought; and getting the thought and giving it correctly is reading—the end sought.

There should be, then, three kinds of reading lessons every day; if possible twice a day:

1. Mastering the words;
2. Getting the thought;
3. Phonics.

1. Mastering words is emphasized in those methods called the Rhyme and Word Methods.

2. Getting the thought is the chief element in those known as the Sentence, Thought, Action, and Dramatic.

3. Phonics is of course the basis of the Phonetic Method; in one of its phases especially, it is called the Synthetic; there is also the Inductive Phonetic Plan.

Each and all of these methods may easily be adapted to fit the Child Classics series. Therefore, teachers who are familiar with any one of them may continue its use when teaching the Primer.

MASTERING WORDS

"Children are bruised, maimed, crippled for life in reading by stumbling and falling over hard words," said a lecturer.

Problem: How to teach so the children will sturdily climb but rarely stumble or fall?

Every word has form, meaning and sound (pronunciation); any one of these should suggest the other two. The child already knows the pronunciation and meaning of many words, his chief task now is to master the form. The mastery is complete when the recognition of the form and pronunciation is automatic and the child is conscious only of the meaning.

Automatic recognition rests upon two laws of mind:

1. Intensity of attention deepens the impression.
2. Attentive repetition fixes the impression.

Briefly stated: Interest, attention, review. More briefly: Drill! But drill, not drudgery. Weary, dreary repetition is time lost.

A child gains little or nothing by mechanically saying (or thinking) words over and over again. He must be interested and feel the need of pronouncing them. He must wish to pronounce them quickly, to find them among other words, to use them in oral or written sentences, to draw pictures of them, and thus make them his very own.

To arouse such a wish is really not very difficult, for children naturally like to use words. Note how they love to talk!

One of the teachers sent by Columbia University to Rome to study the Montessori Method, said that in the teaching of reading in the Montessori schools she was deeply impressed by the children's pleasure in the mere process, that is, they learned words not only for the thought in them but for the joy of learning.

Dr. Holmes in his introduction to Dr. Montessori's book calls attention to this love of process. He points out that a baby enjoys tucking cards under the edge of a rug just for the pleasure of tucking them under; a child a bit older fills a pail with sand, not because he wants the sand but for the joy of pouring it in; for the

same reason an older boy likes to skip smooth stones along the surface of water just for the fun of making them skip.

So children wisely taught will enjoy practising on words because of the lively practice. The secret lies largely in a variety of interesting devices, for devices often turn the current of the children's energy in the desired direction.

DEVICES

Good devices are the application of principles. It is wise, therefore, to follow

> . . "the good old plan,
> Keep all you get and get all you can."

Many devices are integral parts of lesson plans and appear elsewhere in the Manual. Here are gathered some special ones which have as their aim automatic recognition of words. Most of them may be used both for sight words and for phonic drills.

Pictures instead of Words

"For seat work make original pictures illustrating the lessons," suggests the Primer, page 96.

To this may be added, use pictures instead of words to increase the vocabulary and interest in the early lessons.

This plan will multiply the number of sentences which may be made with a small stock of words. There is no limit to the number except the teacher's ability to draw. The pictures used here are purposely so very simple that no teacher need hesitate to attempt them on the blackboard, and every child will like to copy them.

Some teachers prefer not to place *a* , *an* , or *the* ,

before the pictures at first, thus leaving the child free to use whichever occurs to him. Other teachers introduce them at once, merely telling the child what they are. Both ways are illustrated here.

It is better not to have a sentence begin with a picture, as,

 can run.

A or *the* may be used for the first word even when not employed in the body of the sentences.

The use of pictures may begin with the second lesson in the Primer.

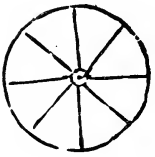
The following sentences are placed here for convenience. They are really a part of some of the Suggestive Lessons and a few will appear in that connection. Only words found in the first five lessons in the Primer are used, except *no* which is taught in connection with *yes*

See Carlo.

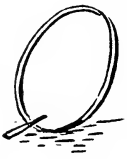
See 

Run, 

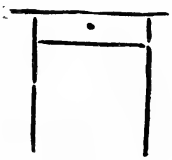
See  run!

Roll  John.

Roll my ball, Kate.

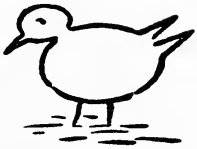
I can roll 

See the 

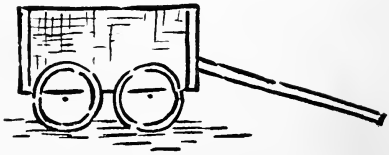
See the 

See the 

I like 

Do you like 

No, I like 

Kate likes 

John likes 

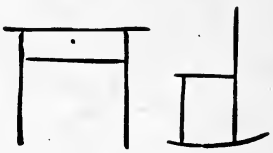
I like 

Carlo can run.

My  can run.

Run,  run!

I see  (a nest in the tree)

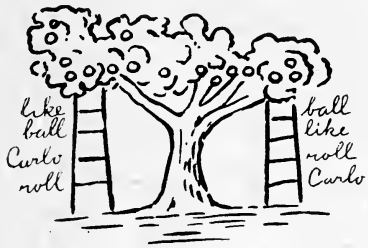
I see  (the rocking chair by the table)

I see  (a cup on a table)

Colored chalk adds to the attractiveness and to the length of the sentence. The child may then read:

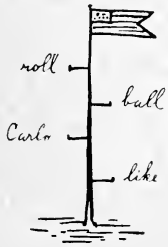
Kate likes a red wagon.
John likes a green wheelbarrow.
I like a white sailboat.

Climbing the Ladder and Flag Pole



The tree may bear any kind of fruit, red apples, or cherries, yellow oranges, or purple plums. Each child who climbs the ladder by pronouncing the words correctly may choose an apple, his initial being written beside the one he selects.

Sometimes the child chooses the apple first and then tries to bring it down the ladder. If he fails, his initial is erased.



To prevent memorizing the order in which the words occur, a second ladder may be placed on the other side of the tree, the same words differently arranged being

used. Going up and down the ladders changes the order of the words four times.

Each child who climbs the flag pole has his initial written on the flag.

Taking a Ride

Those children may ride in a wheelbarrow, a wagon or a sailboat who can climb a hill or stairs, or go down steps to the boat landing.

In each case the way thither is paved with words. Sometimes the children must buy a ticket for the ride and the pennies are *words*.

When a child has bought his ticket, he may ride in or on any part of the vehicle he pleases; and the sails of the boat are a favorite perch.

Be economical, use one drawing at a time and as long as it interests, changing to something else just before "the new wears off."

Playing Croquet

Draw the wickets (semi-circles) on the blackboard as for the outdoor game. Write two words on each wicket through which the ball must pass twice, *i. e.*, the "basket" and the wickets leading directly to the stakes. Write one word for each side wicket and by each stake. This gives sixteen different words; or eleven may be used by placing only one word by each stake and wicket, writing the hardest ones for double practice where the ball passes twice.

The player may be allowed to go all the way round without stopping (if he can without missing a word); or the rule may be to stop at certain wickets and wait his turn again.

There may be a relay race. Suppose there are sixteen words and eight children. Choose four on a side; the first side starts, and if possible goes all the way round, each child pronouncing four words. If any one misses, the next must begin where that one left off, then of course the ball falls as far short of the stake as there are words missed. When the four on the first side have each pronounced four words (or less), the second side begins. When the words are hard each side may have to try two or three times before the last stake is reached.

Wherever the player stops his ball marks the place, the ball may be his initial or a drawing of a certain color assigned him. In a relay race there are but two balls.

The Stepping Stones

Draw two wavy lines for the banks of creek. Draw stepping stones (with words beside them) diagonally from one bank to the other.

Draw bright colored flowers on the farther side. If a child misses a word he gets his feet wet; if he passes over dry shod he may pick a flower.

The Race

Write a list of words in a column on the board.

Teacher: Let's have a race. Jean and Joyce may start. See which of you can tell me the words the quickest. One, two, three!

(Away they go, *both* naming the words as fast as they can. The teacher or class announces the winner, or a judge may be appointed. If the race is very close, it is wisest for the teacher to decide; when there is no doubt who came out first the children name the victor.)

The winner stands apart from the class.

Another two (or even three) then race, until six or eight have named the words. Then give the next six or eight a different list until all have been tested. Each winner steps over by the first victor.

At the close of the recitation, the winners may all skip or run swiftly around the room once or twice, or occasionally be given the following reward:

TEACHER: Now the race is over. The winners may do anything they want for one minute. (Such fun! Some rush for the school toys, and play with a doll, roll a ball, toss a bean bag, or spin a top; some draw on the board, or run to "visit" at some friend's desk, just for one joyous minute. A few spend the whole time deciding what to do.)

JACK HORNER'S PIE

On the blackboard, draw a pie, a large circle will serve the purpose. Fill it with words.

TEACHER: Here is Jack Horner's pie. You may draw out some plums. Put your thumb on any word you choose, if you can pronounce it, it is your plum and you may take it (erase it). (One by one the children take plums. If time is limited the teacher erases.)

Sometimes instead of a picture, the pie is a bowl or box on the teacher's desk. The plums are slips of paper on which words have been written or printed.

First Reader pupils or even Second B's draw out plums which are harder. They draw out slips bearing commands: "Open the door;" "Look out of the window;" "Jump over the candlestick."

Each draws out a plum. All silently study the sentences a few moments, then one by one they do what their plums tell them.

The sentences on page 20 in the Primer may be so used.

This is very similar to a plan used by Dr. Montessori. But *she* wouldn't call it a pie!

Word and Phonetic Drill Cards

Among all the devices for thorough, quick, interesting drill none equals word cards. They serve the double purpose of presenting new words and reviewing those previously given. The large clear type that can easily be seen across the room aids greatly in the transition from blackboard lessons to those in the Primer.

When a new word is presented, it should usually be shown first on the word card (because the print on the card is more like that in the Primer than any words printed by hand could possibly be), then placed on the blackboard.

For class drill hold the cards face toward the class, and call upon each child in turn for the new word shown to him. Make the drill brisk. As words are printed on both sides of the cards the pack may be held in either of two ways: First, it may be vertical, the lower edge resting on the fingers of the left hand; as the child pronounces the word on the "front" card, the teacher deftly lifts it over to the back (next to her) thus revealing a new word. In this case the children first pronounce the words on one side of the card, then the pack is turned and they pronounce those on the other side. When using the second way, the pack is almost horizontal, the left edge held between the first and second fingers of the left hand. The teacher taking the "top" card by the middle of its lower edge, can by a turn of the wrist show each side of the card clearly and then slip it under the pack.

The words may be placed on the blackboard ledge and individual children asked to get particular cards. Or the whole class may recite at once, all of the children running to the board, every one quickly selecting a word

he knows, showing it to the teacher, pronouncing it and then running back for another card. The child may be allowed to keep the card if he pronounces the word on one side or he may have to part with it unless he knows both words.

For a small class who had been in school less than a week, a teacher scattered on a table the cards bearing the words they had learned and told the children to bring to her the words they knew.

She had duplicated the words on manila cardboard, as suggested in the Primer, page 93, so there were several copies of each word. It was interesting to watch children who had attended school only four days.

Some instantly recognized any word and ran quickly to and fro taking cards to the teacher, others picked up cards, looked at them doubtfully, and laid them aside for others which they felt sure of.

The race (previously described) played with word cards instead of words on the blackboard is very effective. A long line of cards on the blackboard ledge, and two children pronouncing the words just as fast as they can to see who will reach the end of the line first, will hold the attention of the class and teach all of the pupils.

Then it is so easy to turn the cards and have a new list of words! The word cards relieve both teacher and pupils of a great deal of board work.

There are three sets of cards for the Child Classics Primer and First Reader. The first set contains sixty-three Primer word cards, including fourteen extra large cards on which are reproductions of important illustrations, together with the words which they illustrate.

These illustrations are very helpful in presenting new words and may also be used in language lessons. This set contains one hundred thirty sight words for drill purposes.

The second set, of forty-one cards, covers thoroughly the phonetic drills taught in the Primer.

The third set, to be used with the First Reader, contains thirty-two phonetic cards which review all of the short and long vowels and all of the consonants, and drill thoroughly on all essential digraphs.

Sentence Builders

In addition to these three sets of word cards, there is a sentence builder for seat work. The sentence builder consists of a large card, made of manila cardboard on which are printed in bold type the first thirty-two words of the Primer, the period and the interrogation point.

These words should be separated by cutting along the marked lines and the result (because some of the words are duplicated) is forty-five tiny oblong cards with which sentences may be built by the children. The sentence builders should be put in small boxes. Spool boxes will answer the purpose. Their use may begin during the first week, if print is taught first. Start with six or eight words in the box adding others as new words are learned.

Teacher (placing word card 3 on the blackboard ledge): Here are John and Kate. We will play that they are hiding in your word boxes, and try to find them. They are just like these (pointing to the names on card 3). When you have found John and Kate put them out on the desk.

(Soon the class are able to make sentences.)

Teacher (placing *I*, word card 6, on the blackboard ledge): Here is *I*, find it and place it at the left of your desk. (After *I* has been placed) Here is *see*, (showing the other side of word card 6). Find *see* in your box and put it right by *I*, (she then substitutes word card 2 bearing *I see*, for card 6).

TEACHER: Now find Kate (showing card 3) and place her by *see*. There is something else we must find. It is the card with the little dot like this (making a period on the board). We call that a period. I have no card with a period on it, but you have. When you have found it place it by Kate. Now who can read our story?

(The teacher insists that "I see Kate" shall be read as though it were a pleasure to see her.)

When pupils have become expert in building sentences, they may be given elliptical sentences to finish. For instance, "John can" is placed on the blackboard. The complete sentence (with the period at the end) may be "John can run", or "John can play", or "John can play with Carlo".

The teacher will find it a great convenience to write out for herself all the sentences possible to make with the thirty-two words, and keep them for reference. It will also help to hectograph on cardboard sentences and groups of sentences to give the children instead of having to print them on the blackboard every time.

WORD BUILDERS

Word builders consist of tiny cards each bearing a letter of the alphabet. With these, words are made (built) and sentences constructed.

Using word builders is more difficult than working with sentence builders and should be deferred for a time. The alphabet song and the word builders reenforce each other, for the children can touch their own alphabet as they sing.

A class which had been in school five months was assigned seat work as follows:

TEACHER: Who can read the question on the board? Helen.

HELEN: What did John get for Christmas?

Teacher: Turn to the story in the very back of your Primer, page 87. What did John get on the Christmas tree? You must look through the story to find the answer.

(Here are some of the answers, made with letter cards which were on the various desks.)

John has a drum.

John has a drum and a box of tin soldiers for Christmas.

("Did *John* have the soldiers?" the teacher asked.)

John has a big red box. It is a new drum.

Frank has a box of tin soldiers.

("The question did not ask about *Frank's* presents," she commented.)

The Alphabet Song

The words of the alphabet song are found on page 50 in the Primer. The music is given here for those teachers who may not know the old folk tune.

The alphabet should be thoroughly committed during the first year because in no subsequent year will learning it seem so great an accomplishment.

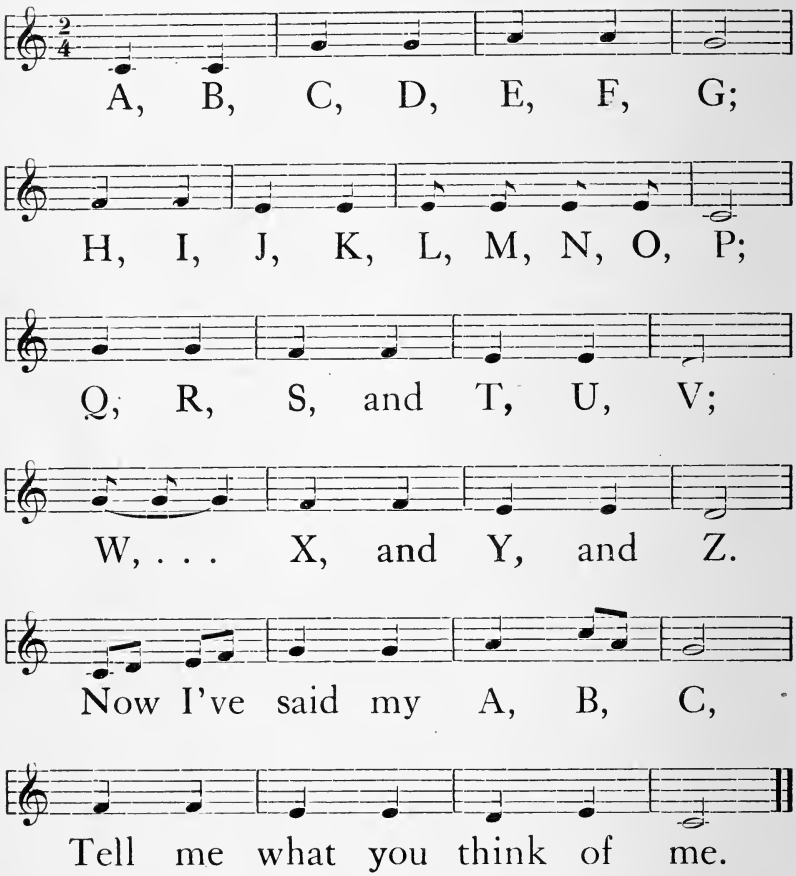
It may be sung for the pleasure of singing and for the help that rhythm gives. There is no thought to be sacrificed. This is an era of revival of folk stories, games, and songs, so it is quite fitting that the alphabet song should come into its own again.

The song should be thoroughly learned first; then the first four lines written on the board. The letters stand out more clearly if written in four columns:

a	h	q	w
b	i	r	
c	j	s	x
d	k	and	and
e	l	t	y
f	m		and
g	n	u	z
	o	v	
	p		

Singing with the class, the teacher with a long pointer touches each letter as it is sung. Then individual children try it.

The quick time for l, m, n, o, p will trouble them for a while.



Each child who can "carry a tune" may sing the song as a solo, pointing to the letters as he sings. Every child

whether he can sing or not should say the alphabet while touching the letters, both on the board and with the sentence builders on his desk.

Even before the pupils can say the whole alphabet in order, letters are scattered over the board and matched with those in the columns.

When a child forgets the name of a letter, he begins at "a" and sings till he reaches that letter.

This plan is identical with that described in The Nursery Rhymes, and work with the rhymes, many of which precede learning the alphabet, will prepare for finding the names of letters.

The alphabet should be so taught that children take pride in repeating it and in naming the letters in words.

GETTING THOUGHT

"As children become familiar with the individual words, combine them into new sentences. This work can be started as soon as the child knows four words," says the Primer, page 93, and then constructs four different sentences from four words. There is the matter in a nutshell. From the very first, children should learn words to use them. To make the thought varied and interesting, the child's small stock of words may be supplemented by words used for a lesson or two and then dropped. For instance, suppose *can* is the new word, and "Kitty can run" has been placed on the board. "What else can Kitty do?" asks the teacher.

"Kitty can purr," says Doris.

"Kitty can scratch," volunteers Richard.

These are written; Doris reads hers, and Richard his.

"Who can read Doris's story?" the teacher inquires. "Now, who can read Richard's?"

"Purr" and "scratch" are dropped when the lesson is over, but they have served their purpose, having given

a varied practice with *can* and strengthened the habit of natural tones in reading.

Conversation lessons help in reading, as well as lay a foundation for future language work.

A lesson based on picture card 3 was given as follows:

TEACHER (holding up picture): Where do you think these children are, in the city or country?

PUPIL: In the country.

TEACHER: Why?

PUPIL: Because there is no sidewalk.

TEACHER: I know another reason.

PUPIL: Because there are birds.

TEACHER: Yes. But there are birds in the city, too. I know another reason.

PUPIL: There is only one house.

TEACHER: That is true, and another reason is that there are no old fences like that in the city. How do the children happen to be in the country?

FIRST PUPIL: Maybe they live there.

SECOND PUPIL: P'raps they are visiting their grandma. My grandma lives in the country.

TEACHER: Suppose we say that the picture shows a little boy and girl who are visiting their grandma out in the country, where there are many birds and no sidewalks. If we follow the road by the old stone wall we shall come to grandmother's house among the trees.

(This conversation lesson was given during the first week, and the teacher summed up the answers because the children were not yet able, and to give them a model for "telling all about it" by and by.)

PRINT OR SCRIPT

Whether to begin with print or script is a frequently recurring question. Each plan has earnest advocates.

In favor of print it may be said that is the form the

children will see in books, and that it will enable them to use at once the word cards, and sentence builders, and to find words in the Primer.

In favor of script is the fact that all people write and none but primary teachers needs to print. Hence, many teachers who write well print poorly; the busy teachers with many classes feel that they save time by using script because it minimizes the amount of print that must be put on the board. Then, too, children do not print but must learn to write; reading and writing reenforce each other; the child who reads *see* and then writes it, has it doubly impressed on his mind. Used wisely, writing is interesting seat work, and in many schools there is so little for primary pupils to do at their seats.

However, no matter which is used first, the other should be introduced *very soon*. Place on the blackboard both the printed and written forms of the word, and say: "It looks like this in a *book*, and like this in a letter your mama writes to you." Thereafter use both forms.

READING FROM THE BLACKBOARD

Reading should begin with lessons on the board because all of the class will then look at the same thing at the same time. If they use the Primer at first the teacher can not be sure what each is looking at.

On the board, the sentence or word may be made to stand out alone. In the book many sentences and words and pictures confuse the child and distract his attention.

Suggestive Lesson I. John and Kate.

We will suppose that the teacher is ready for the first reading lesson with the Primer Class on the first or second day of school, and that she has at hand the Word and Picture Cards, set one.

Standing near the blackboard with the class gathered about her, the teacher holds up the picture of John and Kate (card 3) or shows the picture in the Primer, page 9, and says: "Here is a picture of a little boy and girl. His name is John. Her name is Kate. They have met on the way to school. They are polite little children so they speak when they meet. Little girls always speak first, then little boys speak and lift their caps. Sometimes they just touch their caps.

John and Kate say: 'How do you do,' to each other and the picture shows that John politely lifts his cap.

I will play that I am coming to school and meet you; we will be polite and speak to each other."

Laying the picture aside, she walks away a few steps then returns and says: "How do you do, children?"

"How do you do, Miss Blank," they respond, the boys lifting imaginary caps.

"I am *very* glad to see you, so I say: 'How do you do, children'" (very cordially). "Make me feel that you are glad to see me."

"How do you do, Miss Blank?" they try again.

"I wonder if Edith is glad to see me. 'How do you do,' Edith?"

"How do you do, Miss Blank?" is the smiling reply.

If the class is small, she speaks to each member; if some stand round-eyed and speechless, she merely smiles and speaks to some one else.

If the class is large, she selects those who will respond most readily.

After speaking to individuals she suddenly says:

"How do you do, boys?

How do you do, girls?"

Each sex responds when spoken to.

"Now we will play that the girls and boys meet, get your caps this time, boys."

The two groups meet several times, speaking more and

more naturally. Next, two boys meet each other, then two girls, and finally without comment a boy and girl are selected to play the game.

"*We* have all said 'How do you do?', now the chalk will say it," announces the teacher; turning, she prints the greeting on the board, and sweeping the pointer under the whole sentence, reads it. Next she prints the sentence again directly under the first one, and asks the children to read that. Then, showing the picture card again, she remarks: "Kate says, 'How do you do, John'?" printing "John" beside the first sentence, "and John says, 'How do you do—', pausing for the children to say "Kate", she prints that beside the second sentence.

Looking at the names with interest, she repeats *John, Kate*, pointing as she pronounces. Then turning picture card 3, so that the names on the back may be seen she rests it on the blackboard ledge.

Pointing to *John* on the board she asks: "Can you find 'John' on the *card*?" When all are looking intently, she adds: "You may *touch* it, Fred."

"Who can touch 'Kate', on the card?" pointing herself to the one on the board. "I wonder if you know which is 'John' and which is 'Kate', no matter where the chalk says them", rapidly printing several of each here and there. Pointing to *John* on the card, she says impressively: "If you can find one like *this* and tell who it is, you may draw a line under it."

If no one can do so, she places the card close beside the name on the board and calls some child to draw the line under it.

"Find one like *this*," pointing to *Kate*. She continues pointing to one or the other on the card till every name has been "matched" and underscored.

Then no longer pointing to the card, she declares: "You may choose any name you please and if you can tell me what it is, you may *rub it out*."

When the last name has been erased, the lesson is over.

Make the game lively. If the children are too timid to try, invite some one from the First Reader class to "*help* the little folks."

Such lessons are the foundation of *expression* in reading, because what the *chalk* says and what the children say are all a part of the game and, by and by, what the Primer says will be simply children talking.

Seguin's Three Periods

Dr. Montessori emphasizes the value of the three psychological periods, or steps, discovered by Dr. Seguin, an eminent French physician and teacher.

McClure's magazine thus states them: "The three periods of Seguin proceed in the following manner: First, the teacher shows the child the object, and speaks its name carefully. Second, she calls the name of the object and signifies that she wishes him to give it to her. Thirdly, she points to the object and requires the child to pronounce its name."

The Montessori pupils are of the kindergarten age, the teacher of a primer class adapts Seguin's steps thus:

First, associate the printed word with the object, as the name "John" with the picture of a boy.

Second, pronounce the name for the child to point to the printed form, as "Show me John."

Thirdly, point to the word for the child to pronounce the name, as "What does this word say"?

In addition to these three steps, Dr. Montessori calls attention to another very important step:

Fourthly, point to the printed word for the child to find a duplicate, *i. e.*, to match it, as "Find another word like this."

The existence of these periods, especially of the second and third may be proved in her own work by any ob-

servant teacher. Let her place words on the board and note how some children will readily point to any word that she pronounces (the second step) yet fail to pronounce the same words when she points to them (third step). When a teacher prints words several times and pointing to one saying, "Who can find another?" she is using Dr. Montessori's fourth step.

The Rhyme Method by which a child learns the pronunciation of a word by finding one like it in a familiar rhyme, is based on Matching.

Suggestive Lesson II. Carlo and Kitty

Convenience in presenting words is considered rather than the order in which they occur in the Primer. Therefore, *Carlo*, *Kitty*, *bow-wow*, and *mew-mew* are taken next, because they come in pairs, and combining the lesson on page 10 and page 11 makes it easier to use the same words to construct new sentences.

Note the observance of Seguin's and Montessori's four periods.

Review

The previous lesson should already be on the board, *John* and *Kate* being repeated in several places.

Teacher: Here is the picture of John and Kate (Seguin's first step).

"Point to Kate; to John," (second step). "What is this? and this?" (third step). "Find another like this and tell me who it is." (fourth and third steps). "What did John and Kate say to each other? Show it to me." (second step).

The New Lesson

Teacher: I'll show you another picture, (picture card 4). This dog's name is Carlo, and the cat's name is just Kitty. They are speaking to each other.

He says, "Bow-wow."

She says, "Mew-mew."

But I think they mean "How do you do", (pointing to the greetings on the board and erasing *John* and *Kate*).

Kitty means, "How do you do, *Carlo*." (printing the name where *John* had previously been). "And Carlo means "How do you do—," (pausing as in the previous lesson for the pupils to suggest "Kitty", and printing it in place of *Kate*.)

(Follow the plan of the previous lessons, drilling on four names.)

Teacher: Point to *Carlo*; to *Kate*; to *Kitty*; to *John*.

Show me the cat's name; the dog's; the girl's; the boy's; Who is this? and this?

(Taking the picture again), Carlo *meant* "How do you do", but he really said, "Bow-wow". This is the way it looks (printing it).

And Kitty said, "Mew-mew", (placing it under *Bow-wow*".)

I want some one to play he is Carlo. Joseph.

And some one to be Kitty. Emma.

Jessie and Ruth may speak to them.

Jessie: How do you do, Carlo.

Joseph: Bow-wow.

Ruth: How do you do, Kitty.

Emma: Mew-mew.

Teacher: Kitty and Carlo may speak to each other.

Emma: Mew-mew.

Joseph: Bow-wow.

(This is given orally first then the chalk says it.)

TEACHER: Robert, you may be Carlo and speak to any one you choose.

(He says "Bow-wow" to several classmates who in turn say, "How do you do?" Then Kitty speaks to her friends.)

TEACHER: The chalk will call Carlo. Carlo, Carlo, Carlo! (printing it).

Call Carlo for me, Grace. Who can call Kitty? Now the chalk will call her.

(Match the four names on the backs of picture cards 3, and 4. Have the six words underlined and erased, one by one, by different pupils.)

SUGGESTIVE LESSON III. ACTION WORDS, ONE WORD COMMANDS

On page 20 in the Primer, there is a lesson in silent reading.

The children *do* what the book tells them. This thought may be used effectively for presenting new words, as well as for review, and also to deepen the impression that reading is merely another kind of talking.

There are no dramatic possibilities in *do*, *does*, and *be*; *see* and *like* lend themselves to dialogue; but *run*, *jump*, and *roll* call for action. *Roll* can not well be used alone, but *run* and *jump* are each a sentence in itself. It is well to introduce at this point, *skip*, *hop*, *clap*, *bow*, even though they are not found in the Primer, for the more things there are to do the more thought-power is developed.

Such additional words are a help, not a burden because nobody is *required* to *remember* them. They serve the need of the hour, then are laid aside to be recalled soon through phonics.

Indeed, here reading and phonics first lightly touch each other. *Run* is not only one of the initial phonetic

words used in the Primer, but it is also among the earliest words used in special ear-training exercises.

The Lesson

Before the recitation, print *Run*, *Jump*, *Clap*, and possibly *Skip* or *Bow*, (easily presented as half of "bow-wow") in a column and also scatter them singly about the board. Since they are complete sentences, they must begin with capitals. The Primer, page 94, says: "Teach words both with capitals and small letters," (*Can* and *can*). Introduce *roll* and *rolls* without comment. The child will use the correct form instinctively in his reading.

Teach conjunctions, prepositions, etc., in connection with other words.

The formation of participles by adding *ing* and *ed* should be taught when opportunity occurs."

Teacher: (pointing to *Run.*) The chalk has told you to do something. I'd like to whisper to somebody what it is and let him show the class. Come, Fred (and to him she whispers "Run!" and he runs. She chose *him* because she knew he would run.)

What did the chalk say?

Children: Run.

(Then the teacher *points* to "run" in different places, each time calling on a different child to *show* what it says and then tell it.)

Teacher: I'd like to whisper this word to somebody, (coming back in the column and pointing to the second word. This time the whispered command to jump is given to Roy, and he jumps; it being left to him whether he jumps straight up or runs a few steps first.)

Then as before the teacher points to the words scattered about the board, but now the child must know whether

to run or jump. *Jump* may be still more emphasized by the word cards and "Jack be nimble."

In a rural school, the teacher's whispering the words may be varied by having a child from the second grade read the commands.

At the next lesson *skip* and *hop* are given.

"Who can show me the meaning of every word I point to?" Bessie volunteers and as the pointer touches the words, she jumps, hops, runs or skips. If she hesitates, the teacher sounds the word slowly, thus utilizing the ear-training given in separate lessons.

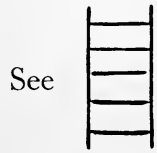
Four children impersonate John, Kate, Carlo, and Kitty. The teacher then prints the names by one or more of the verbs and the children must do as they are told by the chalk:

Jump, Carlo.	Hop, John.
Skip, Kate.	Run, Kitty.

To know what to do and who is to do it, the children must really, truly read.

Suggestive Lesson IV. See

"I think of something that I want you to see," says the teacher, "so I'll say: 'See the blackboard'," touching it lightly, "See Mary" smilingly tapping her on the head, "See the ceiling", pointing to it. "Now you tell me what you want me to see." After a few lively minutes, during which the children tell the teacher to "see" any thing or anybody they choose, the teacher says: "The chalk will tell you to see something," and writes



The children instinctively supply *the* or *a* and the word *See* stands out more clearly alone. She uses other pictures instead of words as suggested under "Devices". Also all the stock of words:

See Kate run.
See Carlo jump.

Suggestive Lesson V. I Like

I like, taught together, may be presented as *see* was, but the following plan gives greater variety. If the teacher lacks skill in drawing let her not despair for a little courage and ingenuity will supply its place.

Each child is to remember his own sentence, and if no one else recalls what a certain picture stood for, it does not matter so long as the purpose of the lesson is served; *i. e.*, to teach the phrase *I like*, and to strengthen the habit of "thoughts not words."

The Lesson

Teacher: I like cherries, and I'll write it on the board.

I like 

You may tell me something that you like, and I will write that.

("Write" may be gradually substituted for "the chalk says.")

Ted: I like lemons.
May: I like pears.
Tom: I like a watermelon.

(Such objects are comparatively easy to draw, but as the children are free to take *any thing*, the teacher must be prepared to represent, by symbol at least, whatever may be chosen.)

If some child chances to say "I like soup," or remembering The Three Bears says, "I like porridge," the teacher writes

I like  [The soup or porridge is *in* the bowl]!

Ice-cream may be represented by a *cone*, or a pyramid in a saucer.

Candy may be *striped stick* candy and so on. The vivid interest the child has in seeing his own story, and the expression he puts into reading it, are arguments in favor of this plan.

The same idea may be utilized in teaching *can run* and *can roll*.

Carlo can run, so can a horse, a pig, a cow, and an elephant.

A modified oblong will serve as a body for each; a flowing mane and tail will indicate a horse; a curly tail, a pig; horns, a cow; and a trunk, an elephant.

Suggestive Lesson VI. The Analysis of the Sentence

The children have read "How do you do?" so many times as a whole, that there is now no danger of reading jerkily if it is analyzed into separate words.

Pointing to the familiar greeting, the teacher says: "I am going to put fences between these words," and draws vertical lines thus:

How | do | you | do?

She then prints the words in different places on the board; the children match them with the fenced-off words and with word cards 7 and 8. She uses also "longitudinal repetition" as suggested in the Primer, page 93.

Use the fence in I | like, and there will be altogether about a dozen separate words (besides the extra ones, like *skip* and *hop*) to recombine into new sentences.

Suggestive Lesson VII. The Construction of New Sentences

Quickly review the dozen or more words; explain that *do* and *Do* are the same word, likewise *run*, *Run*, and *see*, *See*, but that we always use the one with the large letter for the first word in a story. Also add *s* to like, explaining that we say "I like a ball, you like a ball, but John *likes* a ball." Then write such sentences as:

I see John.
Do you see Kate?
Kate likes Kitty.
I like Carlo.
Do you like Carlo?

These sentences lead directly to introducing *yes*. Print the answer, "Yes, I like Carlo", under the question. Sound *yes* phonetically, pointing to the word but not to the separate letters; match with word card 9.

It is well to introduce *no* at this time, because *yes*

and *no* open the way for a game of oral questions and printed answers.

The teacher prints *yes* a number of times on the board, and places the word card on the blackboard ledge, and says: "I am going to ask some questions, and I want you to shut your lips tight and *point* to the answer." "Do you like candy?" she writes. The children point to *yes*, anywhere they see it, and one child is told to draw a circle around the one she selects.

"Do you like bitter medicine?" The children shake their heads but have nothing to point to. The teacher shows *No* on word card 14, and prints it several times on the board.

"Can you run?" Vigorous fingers point to *yes*. "Can you run as fast as a horse?" *No* is pointed out, touched and enclosed in a circle.

"Herbert may take the pointer. Now you may ask him questions and see if he can show us the answers."

Asking questions is oral language work.

Suggestive Lesson VIII. Roll the Ball

The teacher holds up a bright colored ball; the children stand about her in a semicircle.

Teacher: We will have a game of ball. (Stooping, she starts the ball rolling across the floor toward a little girl.)

Teacher: I roll the ball. Ruth. (Ruth who failed to catch the ball as it rolled by runs to get it and rolls it back to the teacher).

Ruth: I roll the ball.

Teacher: I roll the ball. Robert. (Robert seizes it and rolls it back.)

Robert: I roll the ball.

(When each child has rolled the ball, the teacher prints the sentence on the board.)

TEACHER: What does our story say, Ruth?

(Ruth hesitates; without a word the teacher rolls the ball to her.)

RUTH: I roll the ball.

TEACHER: Who can show me *I*? (After a pupil has touched it she prints it several times and shows card 6, then holds up card 1, which bears *roll*.)

TEACHER: Here is the word that tells us what we did. Find it in the story, and hold this card under it. (Several place it correctly.)

TEACHER: It says *roll*. Here it is again and again and again (printing it with small letters and capitals).

TEACHER (taking card 1): This is *roll*, and this (turning the card) is the name of *this* (holding a ball under the words).

PUPILS: Ball!

TEACHER: Yes, but when it is written this way we say *the ball*. Who can draw a line under it in the story? (She then prints *the ball* a number of times.)

TEACHER: Watch my new story. It tells you to do something. (Printing *Roll the ball.*) Who can do it? (Although they have previously done what *run*, *jump*, *hop*, etc., told them to do, the children hesitate.)

TEACHER (showing card 1): What does this say?

PUPILS: Roll.

TEACHER: Now this, (turning the card. The children hesitate and she holds up the ball.)

PUPILS: Ball. (She accepts it because she knows they will supply *the* when they read.)

TEACHER: Now read the whole story and *do* what it says. (Finally it dawns on the children that the sentence is like that which said: "Run, Kitty," and the ball is soon rolling across the floor.)

The class has had *I* and *see*, so this group of sentences is given:

I see the ball.
I roll the ball.
Roll the ball, John.

Another Pair of Words

John and *Kate*, *Kitty* and *Carlo*, *mew-mew* and *bow-wow*, *yes* and *no*, were presented in pairs; likewise *my* and *your* should come together. *My* appears on page 13 in the Primer and *your* not till page 21, but the two may be taught in the same lesson for the sake of inflection.

"See my ball", "See your ball," help each other; but do not use them in the same lesson with "See the ball", because it invites distressing emphasis on *the*.

By this time the class should have had sufficient ear-training during the phonic drills to use the following plan: Print *you*, then add *r*, sounding it slowly thus: "you — r". Then erasing *r* print *your* under *you*, and show word card 19. Then orally practise such phrases as "your cap", "your book", etc., and finally print *your ball*. Use the small letters, because it is only a phrase.

Teaching "My"

Calling a child to her the teacher says, "Mary, I will tell you some things that are yours and some that are mine; your dress, my dress; your hand, my hand; now you tell me things that are mine and yours."

After Mary has used several such phrases, the teacher takes two balls and handing one to Mary leads her to say, *your ball*, *my ball*,

"Here is *your ball*," pointing to it on the blackboard. "What does this say?" printing *my ball* under it.

Word cards 9 and 19 are matched with *my* and *your*, and the lesson closes with a merry erasing game, the teacher erasing as rapidly as the children pronounce the words.

Reading From the Book

Some schools do not begin reading from the Primer for a month or six weeks after school opens; others prefer to take the book after the first four or five lessons have been mastered. Lessons from the board should continue throughout the first year, though they receive less and less time as the work in the book increases.

Before the children begin to read from the Primer some preparatory lessons may be given.

Finding Pictures, Words and Sentences

Some time during the first week the children, books in hand, gather around the teacher. "I have found the very first picture in my Primer," she says; "here it is, can you find it in your book?"

When the pupils have found it she continues: "Four children, one little girl is saying 'Wire, brier, limber lock', I know because the words say so right under the picture. Her name is Kate, the other little girl is Mary, and the boys are John and Frank. Turn to the next picture.

"Here they are again, all four. They are singing this time. Look at the picture right by this one", (page 9). "Only two children this time, John and Kate. Turn to the next page" (page 10). "What do you see?"

"A dog, a boy, a girl," venture several children. "Yes, the dog is Carlo. Who are the children?"

Let the class linger over each picture for a few minutes only, because this is a lesson in *finding* pictures, not studying them.

Look at the next picture," (page 11). "Who are there?" "Boy, girl, cat," they declare. "John and Kate again! Turn one leaf," (page 12). "Mabel, what do you see?" "A great big dog and a cat." "It is the same dog that we saw in the other picture. What is his name?"

They continue thus, page by page, till they reach "Jack, be nimble." Then the teacher says "Turn back to the very first picture again."

When all have found it she says impressively: "Pick out the picture you like best, and show it to me." Such a turning of pages!

"Books closed! Open them and find 'Wire, brier, limber lock'."

Those who can not find it are carefully assisted till everybody has it. "Now show me 'Jack, be nimble'."

Words

"You all like Hide and Seek. Let's play that John and Kate are hiding some where on this page, and we will seek them. Turn to the picture of John and Kate, now find their names." Word card 3 is placed so that all may see John and Kate and match them in the Primer. If some discover the names in small type, the teacher commends them; if others do not notice them, she lets it pass. By and by she will explain: "Those little words just show who is talking."

On some other day they play Hide and Seek with Carlo and Kate, matching them with the word card, and finding them in the Sentence Builder.

Soon the teacher places the card bearing any review word before the children and they find it in their books.

Sentences

Pictures, words, then sentences may be found. When the greeting "How do you do?" is readily recognized on the board, let the children find it on different pages of the Primer, seeing it *not* word by word but as a whole. Next place on the board a sentence from a lesson and

let the children hunt for it in that lesson. When that stage is reached the class is quite ready to read from the book.

Reading the Lessons

The first lesson, "John and Kate", should be read two by two, each pair stepping out in front of the class to read. In the strict sense it is not really reading because the children already *have* the thought; but, partly for that reason, it is just the easy step from board to book that is needed.

Here is the second lesson:

John: See Carlo.
Kate: How do you do, Carlo?
Carlo: Bow-wow.
John: Run, Carlo, run.
Kate: See Carlo run!

The Recitation

"All look carefully at the first line. The first word tells us that John is talking. What does he say?" Selecting a volunteer she directs, "Tell us what John says, Charles." Charles says the words correctly but mechanically. "That does not sound as though John really wants Kate to see Carlo; it seems as if he did not care whether she saw him or not. I think Carlo was running very fast and John *meant*, 'Oh, look at Carlo!' I want some one to read it so we shall want to see the dog. Carmine." Carmine gives it fairly well.

"That is better. Kate looks at Carlo and the next line tells us what she says. Fred, you may read it." This is so familiar that it is well done.

"What does Carlo say, Bessie?" Bessie gives a hesitating timid "Bow-wow." "That does not sound as though Carlo was glad to see John and Kate. Sometimes when

a dog says 'Bow-wow', it means 'I like you', and sometimes it means 'Go away, you strange man, or I'll bite you!' All of you think, 'How do you do? I *like* you'. Now all say 'bow-wow' so it means that."

Again and again the class try it in concert, making marked improvement.

"In the next line (it is next to the last line) John speaks again.

"What did he say? Donna. That's good; he wanted Carlo to run fast, and Carlo did run fast, because in the last line Kate says—What? Rupert." Rupert reads it without expression.

"That does not sound as though Carlo were worth looking at! He must have been walking! I think Kate was proud of Carlo because he ran so fast. All read the last line together. Now Joseph may read it."

This is reading because it is interpreting thought. The next step is to select three children for John, Kate and Carlo, and let them stand before the class. John speaks (reads) to Kate; Kate to Carlo; Carlo to both of them. Then John speaks to Carlo, and Kate to John.

Have the lesson read by threes, because it is important that at the outset, the pupils understand that three characters are speaking.

After a few lessons, the purpose will be served and time saved by following the suggestion in the Primer: "Divide the class into two sections for alternate reading, each child on one side, for instance, taking in turn John's part, the other, Kate's." Just before the recitation closes, the teacher announces: "*I* am going to be *John*, and *Kate* and *Carlo*, all three and read the whole lesson by myself."

The purpose is twofold, to give the class a model showing them how one reader may represent several characters, and to teach them to read a whole page smoothly. It is the ounce of prevention which fore-

stalls the habit of reading sentence by sentence instead of by paragraphs.

If possible have every dialogue read once by the exact number of characters represented and once by just one child.

Dramatizing

Expression — that is the purpose of dramatizing! Nothing else so easily and quickly secures expression in reading because it is so natural to play "make believe". The child forgets *himself* and the thought takes possession of him. Dramatizing is living the thought!

> "The thing we long for that we are
> For one transcendent moment,"

writes Lowell even of *grown* people! Of children it may be said,

"The thing they're playing, that they are," and their voices respond to the feeling that thrills them.

Because at home the child plays that he is a horse—a wild, galloping horse—therefore at school, the teacher encourages him to play that he is a dog, a dog that runs and says "Bow-wow."

And no child can say "Bow-wow" expressively who does not imagine himself to be the dog.

The dialogue form of the Primer lessons makes such imagining easy; hence, correct expression should be the natural outcome.

The Primer is largely a book of tiny plays for tiny actors; it turns to good account Stevenson's thought:

> "In the child's world of dim sensation, play is all in all.
> Making believe is the gist of his whole life . . . "

Therefore, make believe that the little readers *are* the characters whose thoughts they are expressing, and,

if the words have been mastered, the tones will never be dull and lifeless.

How and What to Dramatize

There are two distinct phases of dramatizing; they may be called Reading the Dialogue and Playing the Story.

In the first, the children *read* their parts from book or blackboard and the dramatization virtually consists in reading the lines expressively.

In the second, the story is read or told, and the children play it from memory, adhering to the thought but not the exact words of the text.

Reading the Dialogue

Dialogue lessons sometimes permit acting and the children greatly enjoy it, although they are to a certain extent hampered by having to *keep the place* in the books. Care must be taken that neither the reading nor the acting is unduly sacrificed.

For example, in the lesson, page 14, we find, Frank: Can I play ball? See me!

Now he *can't* play ball, not even to throw and catch it, without laying his book aside and that spoils the reading.

Similar difficulties arise in Jumping the Rope, page 19, and Frank Takes a Ride, page 24; therefore in all such lessons it is better for acting to be omitted entirely.

However, in lessons in which an actor does not have to keep the place or will have time to find it again, acting may be introduced, as in Carlo, page 10.

John: See Carlo!

Kate: How do you do, Carlo?

Carlo: Bow-wow.

John: Run, Carlo, run!

KATE: See Carlo run!

John and Kate stand together, Carlo at some distance from them. Kate greets Carlo; he responds; John says, "Run, Carlo, run!" and Carlo, having no more to read, is free to run gaily.

Very similar is the lesson about Kitty, page 11. John and Kate look high and low for Kitty, who is at a distance, supposedly out of sight.

"Kitty, Kitty, Kitty," calls Kate.

"Mew, mew," comes the answer.

"Do you see Kitty?" asks John.

And this is the cue for Kitty to run to them.

The lesson, Billy Plays with Betsy, page 66, is so arranged that the readers may act it out in spite of one difficult place.

Four characters, Kate, Mary, Mother, and Billy the goat, are chosen.

Billy stands at one side of the "stage" (room).

Mother sits in a chair at the other.

Kate and Mary enter and walk across the stage toward Billy, Kate unconsciously dropping her rag doll, Betsy.

When Kate and Mary reach the center of the stage, Billy scampers by, picks up the doll and begins tossing and catching it, instead of chewing it as in the picture.

At that point the reading begins:

KATE: Just look at Billy! Is that Betsy, my rag doll?

MARY: Yes. Be quick!

(The two girls hasten toward Billy, who drops the doll and stands a few steps away looking at them. Mary picks up Betsy, which gives Kate time to find the place and read.)

KATE: You bad Billy! What shall I do?

(During the expressive pause, Kate frowns at Billy; he scampers off and while he is running from the stage Mary hands Betsy to Kate; Kate looks sorrowfully at

her poor doll while Mary finds the place and reads.)

MARY: Ask your mother to mend Betsy.

KATE (hopefully): Mother is just the one to mend her for us.

(Then the two hasten to mother and the rest of the lesson is simple.)

Success depends on the skilful use of the natural pause.

The lesson, Oranges to Sell, page 38, permits reading and acting to be combined very satisfactorily.

Here is a stenographic report of how it was once played:

TEACHER: Let's play the Orange Story. Turn to page 38.

CHILDREN (eagerly): May I be the Orange Man? May I? May I?

TEACHER: I am going to try your voices first. I want some one who can call loud.

(Several try calling, "Oranges!" "Oranges to sell!" One is especially good.)

TEACHER: Which do you think was best?

CHILDREN: Barney.

TEACHER: Then Barney get your cart and oranges.

(Barney chooses a real little wagon which happens to be in the schoolroom and his oranges are wholly imaginary. But the cart might be a pasteboard box drawn by a string, and the oranges bits of chalk or borrowed balls.

Barney, with his cart, stands at one side of the stage; Frank and Kate at the other; John passes to the back of the room ready to "run up the lane". Each of the three has bits of paper for pennies.) The play begins:

Man: Oranges! Oranges to sell!

(Barney advances toward center.)

KATE: What big oranges!

(She and Frank advance and stop the orange man.)

FRANK: How do you sell them?

MAN: They are two for five cents.

FRANK: Please sell us two oranges.

MAN: Here are two.

(He hands them to Frank, but Kate pays him, which gives Frank time to find the place.)

KATE: Here are five cents.

FRANK: See! John runs up the lane.

KATE: John, see the big oranges?

JOHN: Will you sell me one orange?

Man: Yes, here is a good one.

(While John talks with the orange man, Frank gives Kate one of the two oranges. John pays the orange man though it is not mentioned in the lesson.)

FRANK: Let us eat them.

KATE: My orange is red: Is it good?

(She looks at her orange very critically.)

FRANK: Yes, red oranges are good.

JOHN: Let us run home. One, two, three.

(Before he counts, the three children place themselves abreast, and at "three" they race to their seats.)

MAN: Oranges! Oranges to sell!

(Barney passes slowly off the stage.)

Effectiveness depends upon familiarity with the text, so that a thought may be taken in at a glance. Therefore, reviews are even more enjoyable than the first reading.

PLAYING THE STORY

To play a story unhampered by book or exact words, is a much higher form of dramatizing than reading a dialogue. It may be called true dramatizing. Because freedom develops individuality and fine expression it greatly aids in effective reading.

Therefore, playing stories should from the very first accompany reading lessons.

Some of the Nursery Rhymes serve as stepping stones to playing stories. One child recites the rhyme for others

to act it as a sort of pantomime. A review lesson will suggest how some of the rhymes may be played.

"We will play all the nursery rhymes over again to-day", announced the teacher to the group gathered about her.

"Who knows 'Wire, brier, limber-lock'? Ruth.

Who can say 'Jack, be nimble'? Robert.

Ruth, you may 'count out' somebody to be Jack, by saying, 'Wire, brier', 'limber-lock', just as Kate does in the first picture in our Primer."

Ruth counts carefully and the fateful word "nest" falls upon Ferdinand. So he is Jack and gets his candlestick ready by standing an eraser on end.

"Robert, tell Jack what to do."

"Jack, be nimble,
Jack, be quick,
Jack, jump over
the candlestick,"

commands Robert. At the last word, over the candlestick goes Jack.

"I want some one to go to market. Rose may say 'Wire, brier,' this time." George is "counted out"; he chooses a corner for his home, bestrides the pointer for his horse, and awaits commands.

"William, tell him what to do."

"To market, to market,
To buy a fat pig;
Home again, home again,
Jig-jig-jig",

recites William rhymthically.

At the close, George trots to market, seizes a pig by the ear (some child by the hand), and he and the pig trot back home again.

"Now, 'Hey, diddle, diddle!' Carmine, what actors must be 'counted out'?"

"The cat, the cow, the dog, the dish and the spoon," replied Carmine, and gaily counts them out.

The cat takes a ruler for a fiddle, the cow stands a chalk box on end for a moon, and the dog, dish and spoon stand all attention. Catherine recites:

"Hey! diddle, diddle,
The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed
To see such sport,
And the dish ran away with the spoon."

Then things are lively, for the cat fiddles energetically, the cow jumps high as possible, the dog laughs a loud 'ha, ha', and the dish runs away, pulling the unwilling spoon along with him!

"The man in the moon! Gerald, Angelo, Alma," says the teacher, selecting three who have not yet taken part. Gerald places his bowl of cold pease-porridge on a table. It is the same convenient chalk box which has just served as a moon, a pencil-spoon is added.

He and Angelo agree upon the location of Norwich, then place themselves at quite a distance from the town and from each other.

Alma recites:

"The man in the moon
Came down too soon,
And asked the way to Norwich,
He went by the south
And burnt his mouth.
While eating cold pease-porridge."

Gerald then steps from the purely imaginary moon, advances to Angelo and asks: "Which is the way to Norwich?" Angelo points toward the town; Gerald, instead of going directly to Norwich, swerves to go "by the south", and stops to eat porridge, burning his mouth with every spoonful!

"Baa, baa, black sheep," and "Pussy-cat, Pussy-cat," follow, each being played by two actors.

Playing the rhymes in this way directly contributes to good reading, because the teacher can insist upon the expression of emotions and secure it through the children's interest in the acting.

For example, "Pussy-cat, Pussy-cat where have you been?" is to be so spoken that the *tone* says, "I have just looked and looked everywhere for you!" "I've been to London to look at the *Queen*," is to express, "I *know* you will be astonished! I have been *far* away and have seen the *Queen*!"

"Pussy-cat, Pussy-cat, what did you there?", should suggest, "I *am* astonished! What in the world did you do at the palace?"

"I frightened a little mouse under her chair!" This would be the climax of pride and importance.

The same purpose is served by playing stories which have been told to the children. Many old favorites are easily dramatized. Among them are The Three Bears, The Three Billy-goats Gruff, The Boy Who Cried Wolf, and The Pigs Who Built Houses.

All of these are full of thrills! A child enjoys being the wolf and saying in a terrifying voice to each little pig who refuses him admittance:

"Now, by the hair
Of my chinny, chin, chin,
I'll huff, and I'll puff,
And I'll *blow your house in!*"

Dramatizing develops flexibility of voice because it leads the children to feel and to imagine. Dr. S. H. Clark points out that emotion is the key to voice quality; and advises, "Develop the imagination, the soul, and the voice will grow through the effort of the soul to go out in expression."

Little children love to pore over a Mother Goose book, so the familiar rhymes serve to endear the Primer to the pupils.

Early in the year, with the air of doing them a great favor, teach the children to find every nursery rhyme from "Wire, brier, limber-lock," on the first page to "Here we go round the bramble bush," on the last; and to recite every one, singly and in concert.

Some of the rhymes may be dramatized as described, others used as brief rest exercises. Imitating the children in the picture, the pupils may merrily circle and reverse a number of times, reciting or singing:

"Here we go round the bramble bush."

The classes may play See-saw by clasping hands, two by two, across the desks and swaying *back* and *forth* while slowly in concert, reciting with marked rhythm:

"See saw up and down
Here we go to London town."

In the game of the two blackbirds, the Primer is the hill; it is held in position, the lower edge on the desk, by the left hand. The first and second fingers of the right hand resting on the upper edge of the Primer are the two blackbirds sitting on the hill.

The one named Jack (lift the forefinger for an instant).

The other named Jill (lift the second finger).

Each "flies away" by disappearing behind the hill at the right moment, and each "comes again" to its place on the hill.

In "Hickory, dickory, dock," the same two fingers become the mouse, which at the words "ran up the clock", runs from the bend of the left elbow which rests on the desk, to the tips of the fingers of the left hand, pauses, and then runs back to the elbow at the line, "The mouse ran down".

"Little Jack Horner's Christmas pie" serves as an excellent device when it is filled with word-plums. Not only may the pie be drawn on the board and filled with words, but a bowl or box may be the pie where a child "sticks in his thumb" and draws out a slip of paper bearing a review word, which "plum" he may keep only if he can pronounce the word.

Another effective use of the Mother Goose Jingles is a modification of the Rhyme Method. A suggestive lesson will make the plan clear.

The Rhyme Plan

"We will all say 'To market, to market'," says the teacher, and the whole class with the teacher repeat:

"To market, to market,
To buy a fat pig;
Home again, home again,
Jig — jig — jig."

"Now we will *read* it," turning to the blackboard where the rhyme has previously been written, "and I will point to every word just as we say it," and she does, using a long pointer so that the children may see clearly each word indicated.

"Who will be teacher and point to the words as I did?" she asks.

From among the volunteers she chooses Fred as one most likely to do it successfully. But, although the class speak very slowly, he loses the place in the second line.

"Watch me closely this time," again touching each word at the moment it is spoken, "Now, you try it, Elizabeth."

Elizabeth almost reaches the last line. Fred tries again and succeeds. After several have successfully pointed to each word as it was uttered, one child tries to point to

the words as he recites the rhyme by himself. He succeeds only fairly well, but the teacher helps him a little and accepts the attempt, for this is not considered a *lesson*, it is a game!

The exercise could close here but as there is time for it, she takes the next step.

"Try to find a word like this," writing *market* on another part of the board. Alice finds (matches) it twice in the first line.

"Now, I'll make the rhyme tell me what the word is!" she declares. Silently she underscores the word she has just written, and then the two in the first line. Then pointing recites slowly "To *market*, to *market*. Why, the word is *market*," she cries triumphantly.

The children pronounce it three times, once for each place it stands on the board.

Following the same order, "pig," "home," and "again," are written, matched and pronounced. The lesson should end here for the children will be tired, but we will suppose that the third step is taken immediately.

The child is now:

(a) To find in a sentence, a word which he does not recognize;

(b) Match that word in the rhyme;

(c) Make the rhyme show him how to pronounce it; and

(d) Read the sentence.

He has already practised (a), (b), and (c) but he has now to *find* the new word, whereas before it stood alone, and finally to read the sentence containing it; so because (d) adds so much to the difficulty, the teacher gives a complete pattern.

"Here is a question," writing, "Can a pig run?" "I'll make believe that I am a little girl in this class and want to read this." She studies the sentence to give the children time to discover the word.

"Here is a new word," pointing to pig, "and I don't know what it is, so I'll find it here," looking for it and underscoring it in the rhyme, "and now" (very confidently) "I'll make the rhyme tell me what it is," pointing to each and pronouncing deliberately as though the words stood in a column, she says:

"To market, to market, to buy a fat pig. It's pig! Now I can read the question," and she does, "I'll make it longer," adding the words, "to market," "and see if *you* can read it. First find the new word."

She selects one of the brightest pupils, giving him a little help, and soon he reads: "Can the pig run to market?"

"Now I will write a long new story and see if you can read *that*!" She writes, "John runs to market and home again." Market is soon disposed of. Then the teacher calls Emma because she is quite sure that Emma has not grasped the plan. Emma holds the pointer, but the teacher *guides* it to "home again."

"What are these words?" Emma slowly shakes her head. "Let's find them in the rhyme." Again the kindly *guided* pointer finds the words and Emma underscores them. Then she and the teacher *together* point to the words while repeating the rhyme till they come to the underscored words, when Emma by herself joyfully says "home again"; and goes to her seat as happy as a three-year-old who is sure he drove the horse although *father also held the reins!*

The Nursery Rhymes through this adaptation of the Rhyme Method, give practical help in reading by:

(1) Affording pleasant variety which keeps children working happily;

(2) Training pupils in self reliance;

(3) Giving them wider practice in getting new thought.

The rhymes make possible this wider practice by providing what may be called a temporary vocabulary,

that is, words like "market" and "again," which are used only in special lessons and which the pupils are not *required* to *remember*, because they are not found in the Primer text.

Words found only in the rhymes are never used in sentences except when the rhyme is before the children for comparison.

The children read such sentences because they *may*, not because they *must*. Pointing to the *words*, instead of taking in the whole sentence does not in this case lead to choppy reading because of the purpose for which it is done. The pupils already know the thought and are finding words. Any tendency to read word by word which might result from pointing, is counteracted by other reading lessons.

In rural schools, the teacher may enlist the older children by saying:

"I would be very glad if some pupils in the third and fourth grades would take the Primer, choose a rhyme and write a few sentences for the little folks to read. They will like to read sentences which you have made. Remember, no word is to be used that is not found in the rhyme or in the lessons which the children have already had."

The sentences are to be handed in to the teacher, and making them requires genuine thought on the part of children from eight to ten years old.

Thus dear Mother Goose stands ready to lend a hand to several grades.

PART II

Phonics

The purpose of phonics is to enable the children to pronounce phonetic words without assistance. Phonics aids in pronouncing many unphonetic ones, but unfortunately there remain a large number which must be memorized Chinese fashion.

Italian mothers begged Dr. Montessori to teach their little ones of Kindergarten age to read and write. She doubted the wisdom of doing so, but "pursued by persistent parents", she yielded so far as to experiment. The result was that one "bright Italian day", a little boy *discovered* that he could write! The other pupils watched him and caught the idea. "A veritable frenzy of writing took possession of our school," says Dr. Montessori.

Commenting on this, Dr. Smith of Clark University says, "When an Italian child has once mastered the forms and sounds of the alphabet, he can spell any word that he knows or hears, and since his written vocabulary is equal to his spoken one, writing immediately becomes for him a new mode of self-expression and communication in which he is absorbingly interested. The American child, on the contrary, who wants to write, 'I can tie my shoe,' is forced to choose between samples offered in *my*, *eye*, *high*, *by*, or *lie*, and must puzzle his brain to decide whether shoe shall be written after the analogy of *too*, *two*, *chew*, *blue*, or *through*, *i. e.*, his written vocabulary is limited to the words he has learned to spell and this involves a psychological loss; for, instead of the free expression which is possible for the Italian

child, his thought is hampered just as it is in beginning to speak a foreign language when the vocabulary is still inadequate for complete expression."

Because English is not phonetic many teachers feel that teaching phonics is not worth while. But, it is a case of half a loaf is better than none—much better if one is hungry, and many are hungry for the best available ways of making children able and eager to read.

Skilfully taught phonics will work wonders in the reading of pupils from the First A on through the grades; but before the harvest there must be a seedtime and that time is the first half of the first year.

Sowing seed continues for several years, but the vitally important work belongs to the first months. The largest harvest is possible only when the ground is properly prepared and good seed is sown early enough.

The work of the first half year decides the children's *attitude* toward phonics. They should feel whither phonics is leading and be glad to follow. During the first year pupils should readily learn those elementary sounds and combinations of sounds which are most used. These include the letters of the alphabet (both the long and short sounds of the vowels and both sounds of *c g*, and *s*) and such combinations as *sh*, *ch*, *wh*, and both sounds of *th*; also *oi*, *oy*, *ou*, *ow*, and long and short *oo*. Such phonograms as *ing*, *ight*, *ar*, *or*, *er*, *ir* and *ur* (the last three having the same sound) should be taught and used as wholes.

The suggestions in the Manual thus cover most of the phonetic work to be done in two or three years. The work of the first grade is merely continued with some additions, in the second and third.

The Inductive Method

There are a number of Methods of teaching phonics. That especially used in the Child Classics series is the Inductive.

Beginning on page 13 of the Primer, a word is selected from the lesson and its initial sound given to the children, as *See, s.* In like manner from succeeding lessons familiar words are chosen, and their initials taught, so that the child learns the sounds of the twenty-six letters of the alphabet and associates them with twenty-six key words.

The short vowels and hard *c* and *g* are used in the initial type words but the long sounds are taught in connection with final *e.*

The First Reader develops the digraphs and other combinations.

Phonetic Drill Cards, set two, are especially adapted to reenforce the work in the Primer, for each of the first twenty-six cards bears one of the key words on one side and its initial letter on the other.

For further drill, a key word, as *see* is printed and under it is placed words beginning with the same letter, as *sun, sell.* Through them the child perceives that other words beginning with *s* begin with the same *sound* as *see*, and thus he becomes sure of the sound of *s.*

Words are built by analogy as *bid* from *did*, and by combining phonograms as *sat* from s — a — t.

Knowledge of phonetic sounds, thorough drill and the large number of phonetic words in the Primer, combine to give the children surprising ability to master words and get the thought for themselves.

The Primer is as easily adapted to various methods in phonics as it is to different methods of getting thought.

Suggestions to Teachers, pages 95–6, frankly says:

"It is not necessary to limit yourself to the vocabulary of the book . . . This book may be used with any standard system of phonics."

The Union Method

A combination of many methods has for convenience been called the Union Method, because it unites so many ideas, and in union there is strength.

The ends sought by the method briefly stated are:

I. Making phonics *interesting*.

II. Oral drill—the ear alone.

III. Associating sound and symbol.

IV. Special drills for securing automatic recognition of words.

V. Explaining the relation of phonics to thought.

I. Interest

Lessons in phonics should be akin to rest exercises—relief from other work. A class coming forward for phonetic drill asked eagerly, "What are we going to do to-day?" *i. e.*, race or climb or ride, etc. It happened that that day they were to pick strawberries. The teacher was skilled in drawing but she had no time for details; a single curved stroke to the right and left with green chalk made the plant, a red ball resembling a giant period served as a strawberry; a dozen or more were drawn and behold a strawberry bed! Each child quickly drew a cup, a child was appointed to record the strawberries picked, a phonogram was written over each strawberry and the picking began.

Each child tried a sound, if successful the marker put a red dot in his cup. Five times the teacher went round the class. Five berries made a cupful.

"Now take the berries home", she said and the children skipped back to their seats.

"I got only one," said a boy ruefully. "I'll 'vide with you," offered a playmate generously.

Be sure, sure not to let the work at any stage become a dull grind.

II. Oral Drill — Ear Training

On the first day of school the teacher gives a preparatory lesson, the purpose being to make the children responsive. If the class seem to be exceedingly timid she "borrows" a child from the First or Second Reader to "help" the little ones; this insures a leader.

Teacher: I want you to touch some things for me. Who can touch the floor? the blackboard? a book? some chalk? Touch your knee; your head; your toe; your cheek; touch a dress; a cap; a fan; a top; a ball. (The ball, top, and fan had been placed in plain sight on the teacher's desk.)

The teacher goes over the list two or three times. She sees to it that every child who shows any symptoms of being willing to touch something, has the opportunity to do so. Those who stand stock-still, finger in mouth, are kindly left in peace to watch the others. It is a day of volunteers.

On the second day, the teacher reviews, by having the same objects touched again. Then she says invitingly: "I am going to see whose ears are sharp, sharp enough to hear any word I say. I shall say the names *very slowly* and see if you will know what to touch! Who can touch ch — al — k?"

She separates the three parts quite widely, expecting no one to recognize it. She waits a few seconds, and repeats the sounds, blending more closely, making but two parts ch — alk. Some glance questioningly toward

the chalk. A third, and even more times if need be, she sounds the word, gradually blending more and more until it is virtually plain pronouncing. Then somebody touches the chalk.

In the same way she sounds other words, occasionally making one so plain that the children "hear" it the first time.

She selects from four to eight names from the list of objects previously touched, and goes over them in varying order, again and again. *Chalk*, *fan*, *check*, *knee*, *book* and *ball* were given in that second lesson.

All of the class touched "cheek" and "knee," individual children the other things.

On the third day, the teacher repeated the naming and sounding things to be touched or pointed to, and added a third feature, *i. e.*, training the tongue.

"Touch your l — i — p." Some few do it at once; others imitate. When fingers are on lips, she says, "All sound it with me, l — i — p."

They repeat it several times in concert. Then, "Who can do it by himself?" she asks. If nobody is willing, they wait till another day. By and by they will enjoy sounding words.

Every day, thereafter, two or three easy words should be sounded by the class and by a few individual children. By the end of the week every child will feel sufficiently at home to point to or touch anything in the room, when the name is pronounced, and that feature may be discontinued. It served the purpose of directing attention to objects whose names were soon to be sounded, and thus paved the way to recognizing them.

Recognizing the words which the teacher sounds and sounding them in concert and singly, should receive some attention for many weeks. The teacher will find it convenient to make lists of available words, in order to have them at her tongue's end during the two or three

minutes drill. To facilitate thinking of them, they may be grouped under such heads as:

(1) Things in sight:

(a) Objects in the schoolroom; desk, book, etc.

(b) Parts of the body; chin, wrist, tongue.

This makes a brisk little rest exercise: "Touch your n — o — se; your t — oe — s; your h — ea — d; your h — ee — l. Show me your f — i — st; your t — ung (tongue); your (w)r — i — st."

(c) Things to wear: coat, ring, beads.

(d) Fabrics, metals: silk, wool, gold, tin, glass.

(e) Colors: red, black.

(d) and (e) combine language works in this way

Review Lesson

Teacher: Who can touch something that is r – e – d? James. Something made of s — i — l — k? Maud. Something made of w — oo — d? Tom.

(James holds a ball; Maud has her finger on Mabel's hair ribbon; and Tom's hand is on the blackboard ledge.)

Teacher: Tell me your stories (nodding to each in turn).

James: My ball is *red.*

Maud: Mabel's hair-ribbon is made of *silk.*

Tom: The blackboard ledge is made of *wood.*

(2) Things out of sight.

(a) Anything outside of the schoolroom. "I am thinking of a r — o — se; a f — i — sh; a c — a — ke."

(b) A wonderbox.

This is a pasteboard box containing objects with short phonetic names. It is called a wonderbox, because the children wonder what is in it. It may contain a nail, tack, match, pin, chalk, nut, bean, doll, top, etc.

One box held a toy duck, fish, frog, and a mouse that could run.

The wonderbox is used in the sharp ears game:

TEACHER (peeping in the box): Don't you wonder what is in this box? There is a m — ou — se! If you can whisper the name to me, you take out whatever it is and show it to the class.

(This is a test of individual children. The word is to be pronounced in a whisper, not sounded. Several children try to give some of the sounds, but who evidently do not know the word. Then one whispers "mouse", and proudly holds up the toy.

Another form of the game is for a child to select what he would like to take from the wonderbox, sound its name, and if the class recognize it, he may take the toy to his desk.)

(3) Things to do.

These are one-word sentence commands used in suggestive Lesson III. Action Words.

The teacher sounds the imperative verb, if the child knows what it tells him to do, he does it, then pronounces the word.

A list of such words are *run*, *jump*, *play*, *clap*, *bow*, *hop*, *skip*, *sit*, *stand*, *walk*, *march*, *nod*, *sleep*, *fan*, *wave*.

Play may, for convenience, mean to play upon some instrument, as a violin, piano, or horn, or the child may play ball or bean bag.

March may be to walk with measured step, pretending to carry a gun. The word should have three parts m — ar — ch.

Wave may be to wave the hand, a hat, a handkerchief or a flag.

Two or three of these action words may be introduced into the third lesson in phonics, the number depending upon the responsiveness of the children. In the third lesson it may chance that a timid child will obey the command "Touch a book"; one more self-possessed will bring some ch — al — k to the teacher; and a lively youngster will gladly r — u — n all around the room.

Initials

There is nothing so effective in teaching the sounds of the individual letters as using the initials of pupils' first names.

The work in phonics *may* begin with that instead of with sounding words.

Introductory Lesson

"Everybody has a name-*sound*," says the teacher, "if your ears are sharp you will hear it when the name is spoken. I will make the sound very clearly for you. M — ary" (sounding "m" and *pronouncing* the rest of the word). "L — ouis; S — adie."

"Now I will see if they know their own name-sounds. I'll call them by their name-*sounds* instead of their names. Come to me, L — " (sounding l). Louis does not understand. "Come to me, L — ouis: I wanted you to come when I sounded *l* —", she kindly explains, when he comes to her, and sends him back to his seat. "Come to me L — ". This time he comes forward promptly.

"Come to me S — ". Sadie starts doubtfully, but the teacher nods, and she skips forward.

"Come to me, M — ". Mary does not "hear" her name-sound. So the whole name is given as with Louis. Then all three are called again in a different order. Still Mary does not recognize "M — " as hers.

"Does anybody know who 'M — ' is?" she asks. Several think they do.

"Jessie, you may touch 'M — '." Jessie promptly touches Mary.

"Now tell her name-sound to her." "M — ", says Jessie.

Day by day, other name-sounds are added. The discovery is made that several have the same name-

sound. L — ouis, L — ena and L — ouise, all have "l".

Edward and Elsie have "e". Instead of calling them to her as at first, the teacher says. "When I give your name-sound, *bow* to me, and give the sound yourself". So when she sounds "j", John bows to her and sounds "j".

"Who can be teacher and call children?" is the next step and is taken before all of the children's initials are given.

Playing Teacher

Here is a variation of being teacher. Instead of standing in front of the class, Frank goes to Herbert's desk and sounds "h"; Herbert rises, bows and sounds "f".

Any time during the day the teacher may suddenly call somebody's name-sound, whereupon, he should rise, bow, and sound it back to her.

In no other way will the sounds or letters be learned so quickly and thoroughly, because the children want to learn them. It is so interesting to call and be called by name-sounds.

The kind of work suggested should be continued in decreasing amount throughout the year. Indeed, the second grade may profitably call each other by name-sounds and use the wonderbox occasionally. Although the work extends through a year or more, most of it *begins* during the first few weeks.

Two great advantages in oral work are these: The mind is free to dwell on the sound; and there is a wide range of words, for all spoken words are phonetic. Tongue is easier to *sound* than hand, for it has only two parts, for *ung* like *ing* and *ight* should be taught as a unit", there are no silent letters to remember when "spelling by sound".

Every word should not be resolved into all of its

phonetic elements, str — ap instead of s — t — r — a — p should be used occasionally.

III. Associating Sound and Symbols

During the second week, sounds may be associated with letters. An easy, pleasant way is to extend the use of the children's initials.

The chalk has been talking to them, they have learned that John stands for the name of a boy, and will readily accept the fact that "j" stands for his name-sound.

Be careful to call them name-sounds, never initials, for the child's *initials* must be written with capitals, but his name-sound with small letters, *because* the letters are to be combined into words.

Name-sound may appear in script even though print only has been used for words. If the name-sounds are in script, each child learns to write his own, then those of some of his playmates, and lo! some fair day he combines those written name-sounds into a word. He may have already seen script words as wholes, but now he approaches from a different angle, he thinks of the sounds of the letters and this increases his power to blend and so discover pronunciation for himself.

Suggestive Lesson. Written Letters

"S", calls the teacher, giving the *sound.*

"S", replies Sara, bowing.

"This is the way your name-sound looks," writing *s.* "N", she calls; "n" responds Nora; and *n* is written under *s.* "L" brings the same sound from Louis, Lena, and Louise, and *l* is written under the other two.

Then the letters are scattered about the board, hunted, underlined, sounded, and erased, just as words are studied. Each child will remember his own letter and will be charmed to point it out to the other children!

"Come, Paul, Alice and Nora," says the teacher. Placing the three in that order, facing the class, she stands back of them, and tapping each lightly on the head, gives the name-sound, blending the three.

"P — a — n," she sounds several times.

"Pan," exclaim the children. "Here it is," writing *pan*, not p — a — n.

The children then spell the word by sound as she indicates the letters. "Roy, take Paul's place," the teacher directs, then she sounds r — a — n, and writes it under pan. "Tommy, take Nora's place," then the word becomes r — a — t. Paul comes back and takes Roy's place; now the sounds are p — a — t.

"Edward, take Alice's place," and p — e — t is the result. There are now in the column five words, *pan*, *ran*, *rat*, *pat*, *pet*. The lesson closed with volunteers trying to pronounce any or all of the words. If a child could pronounce a word at sight he proudly did so, if not, he gladly "made the letters tell him the word."

There was no desire for the children to *remember* the words; it was an exercise leading toward automatic pronunciation. In time the children pronounce a new phonetic word at sight without knowing why they are able to do so.

After a day or two, associating letters with children is dropped, but lively drills on words and phonograms continue.

From time to time, new phonograms are taught. They may be single letters, digraphs or groups of letters used as a phonetic unit; *ight* and *old* are both phonograms when considered as parts of words, though "ight" has no meaning and "old" is a word in itself.

The children's initials never furnish the whole alphabet, but they afford such a solid foundation for associating

sound and symbol that other ways serve quite as well for the rest of the letters.

It is not necessary to use the same plan to teach all of the letters; variety rather helps than hinders.

Phonograms may be taught

(1) By initials of type words, as used in the Primer.
(2) By the initials of children.
(3) By the use of pictures to suggest certain sounds.
(4) By simply giving a sound and the symbol for it.

The teacher who wisely uses all of these has four helpers instead of one or two.

Pictures

A word about the use of pictures to suggest sounds. Mother Hubbard's dog "rides a goat" and "reads the news", and if the teacher wishes him to do so, he will growl "r". And all three acts are equally interesting to the child. Just so the cat "visits the queen", and becoming cross, says "f". A goose will stretch its long neck and say "th" as in thin; the child who never saw a live goose will enjoy looking at the picture and drawing the stencil.

A cow may say "m"; and a bee "z".

Certain sounds may be suggested without pictures. "H" is the tired letter, when a child has run till he is out of breath, he says, "h, h, h."

"Sh" says be still, and is suggested by a quieting gesture; "ch" is a sneeze (a breath, not choo).

"Wh" blows out a candle, and is suggested by blowing a candle represented by a finger.

There is on the market a set of phonetic cards bearing pictures which represent sounds. They are the work of a primary teacher who found pictures so helpful that she gradually perfected the set.

The editor of a primary paper, referring to certain

devices, recently said, "The intuitions of a sympathetic mother or teacher may come nearer a psychological truth than the keen reasoning of a great thinker.

"This thought is very comforting, especially if we believe with Bergson that we may pass from intuition to intelligence but never from intelligence to intuition".

Pictures to suggest sounds may seem absurd to grown-ups, but many children find them "easy steps for little feet."

Phonic Drill Cards. Sets One and Two

The Child Classics phonetic drill cards are treasures in teaching phonics. Edward's initial is the same as that of engine, and so of other name-sounds and initial card words. Pass from the children's name-sounds to the initial words; the words will fill the gaps where there is no name-sound.

One difficulty in using children's initials should be frankly met, that is how to deal with names like Ernest, Charles, Theodore, Charlotte and Genevieve.

Er, *ch*, and *th* may represent the first three name-sounds; but the others defy satisfactory solution. The children may be told that their name-sounds are too hard to use, which will disappoint them, and leave them out of the game. Or, *ch*, *g* may be used, and the children told that they do not sound as they seem to. Or, since the sounds are *sh* and *j*, they may be written in that way, and when the time comes for the child to write his name, explain: It *sounds* like *sh* but in your name it is written *ch*.

During the first year the child should readily learn those elementary sounds and combinations of sounds which are most used; this includes the letters of the alphabet with the long and short sounds of the vowels, and both sounds of *c*, *s* and *g* and such combinations as *oi*, *oy*, *ou*, *ow*, and both long and short *oo*.

IV. Special Drills for Automatic Pronunciation

Children learn to read by reading—the right kind of reading in the right way. By that same rule, they learn to pronounce by pronouncing!

Just as they begin to get thought as soon as they know a few words to arrange in sentences, so they begin to build words as soon as they know a few sounds which may be combined.

Building words may begin as in Suggestive Lesson, Written Words, or the teacher may take some phonogram as *an* and use analogy as suggested in the Primer, (pages 56–58).

Write *an* four or five times, one under the other. Keep the first for the *family* name, and one by one write *m*, *r*, *c*, before the others, blending each as the letter is prefixed. It matters little which plan is used first.

One fact should be noted: The fewer the parts to blend, the quicker the recognition, thus sp — in has two parts s — p — i — n has *four*, therefore, steadily tend toward using large sound units. When a child knows "in", he does not need to sound i — n, any more.

The phonetic *elements* must be thoroughly learned for use in unfamiliar combinations; but as soon as possible begin using phonograms like *sp*, *cl*, *fr* and others, as well as family names like *in* and *ed*.

Use phonetic Primer words as the first members of families and teach by analogy, pointing out the family name, *i. e.*, the basic phonogram, later.

Use impartially words with either the short or long sound of vowels, as *run*, *fun*, *Kate*, *late*.

The effect of the final "e" may be taught easily, also certain digraphs which stand for the long sound of vowels as "ay" and "oa".

In all the following cases the first vowel says its own name (or long sound):

a..e, ai, ay: Kate, sail, play.
ee, ea: see, eat.
i..e, ie : ride, pie.
o..e, oa: rope, goat.
u..e : tune.

The pupils should learn them all, both standing alone and when in words.

Many of these may be illustrated by writing pairs of words as, *ran*, *rain*; *met*, *meet*, *meat*; *got*, *goat*; *cub*, *cube*.

When a new word appears in the Primer lesson, for instance "ride", the teacher may place it on the board and under it write "side" and "wide", then sound them herself, using "ide" as the unit, r — ide.

Ball is taught as a sight word, but after a time it may be grouped with "call", "fall", etc., and the phonogram all pointed out.

Short and long "oo" are emphasized when the right words come. With *good*, group *wood* and *stood*; with *too*, group *choo*, *tools*, *shoot*, *toot* and *whoop* and teach long "oo"; later group several "oo" *families* as *shoot*, *boot; tool*, *cool*.

The goal is to pronounce easily, correctly and quickly and to learn to do so as quickly as possible.

Suggestive Lesson. Dictating Words by Sound

"Write these letters one under the other," says the teacher to the three or four children at the blackboard whom the rest of the class are to watch. Then she sounds: *a*, *n*, *r*, *m*, *c*. All of the class have written single letters before so they do it quickly.

"Now erase," she continues, "and write 'a', 'n', side by side, this time, holding each other's hands" (joined together).

When *an* is written the children sound and pronounce it.

"Join the letters. Don't lift the chalk till the word is finished".

Then the teacher slowly sounds r — a — n, pausing between each sound till the letter is written.

"What is the word?" she asks. If no one knows, they sound it in concert. In the same way m — a — n, and c — a — n are sounded and written letter by letter. Then the whole class go to the board and the lesson is repeated that the children may do what they saw done.

A second step is to dictate a family name, as e — d. The children write it and place the rest of the family under it, as the teacher dictates r — ed, f — ed, etc., that is, they think of "ed" as a whole.

A third step is to give a family name as "ee", and then *pronounce* words as in written spelling, as *see*, *tree*, *three*.

A fourth step coming after the class is familiar with the others is to have the pupils group words as they write them. The teacher dictates *pin*, *pan*, the child writes them in different columns; then *tin* and *fin* are placed under *pin*, then *old* is written in a third column followed by *pan* written in the second. This step should be preceded by two games, one being oral the other seat work.

1. Which Does it Rhyme With?

The teacher writes two phonograms as *og* and *ay*, and explains, "I am going to pronounce words which sound like these family names. When one word sounds like another we say it *rhymes* with it.

"When I give a word, you tell me whether it rhymes with *og* or *ay*."

Then she pronounces *log*, *lay*, *day*, *dog*, *frog*, *say*, etc. The children give the family name and repeat the word the teacher pronounces, as *og*, *log*; *ay*, *lay*.

A variation of the game is for the teacher to tell a

story, and at intervals instead of pronouncing certain words, she writes them on the board for the children to pronounce, and then continues with the story.

In the following, the *italicized* words are written as they occur in the jingle, the children eagerly pronouncing them:

A pert little *frog*
Sat under a *log*
And would not come out
For fear of the *dog*.

The *dog* said, "*Bow-wow*
Oh, do come out *now*,"
"I won't", said the *frog*,
"So don't make a *row*."

2. Sending Word Children Home

"Here are some tents," says the teacher, drawing three triangles, "all on the same street," drawing a broad chalkline under them. "Here are some word children out at play. You must decide where they live and send them home. If there are not tents enough, it is because some child does not live on this street." Then she writes *light*, *fan*, *tight*, *red*, *pan*, *bed*, *boy*. When the work is done, there are two word children by each tent, and one "boy", standing by himself because he does not live on that street. Long before this stage is reached Italian children would be happily writing any word or thought that pleased them. But unfortunate little Americans in the primary grade can never do that, because such spelling as *air*, *bear*, *care*, and *there* rises like a barrier to free written expression of thought. So the teacher must give the family name, for the child would logically write "See mee in a tree."

Pleasant work with many phonograms trains the

children to "make the letters tell them the words." They recite a little jingle:

"O, you little fairies,
Say your sounds to me,
Tell me very quickly
What this word may be!"

The teacher draws a ladder to the sky (the top of the blackboard) where twinkle yellow stars (three crossed chalklines). Beside the ladder are written new or unfamiliar phonetic words; and the child who climbs the ladder writes his name among the stars.

V. Relation of Phonics to Thought

Primers based on phonics are apt to sacrifice thought to the use of phonetic words. Primers based on literature are prone to sacrifice word-mastery to the thought in a single lesson; reading one lesson helps very little in reading the next, the child for a long time must be dependent.

The Child Classics Primer by using few and largely phonetic words in many interesting and thought giving lessons strikes a golden mean.

Words, like fire, are good servants but bad masters. There can not be too great a facility in pronouncing words so long as those words are used in getting thought. It is a question of:

"Work while you work
And play while you play."

Study with might and main while you do study words, with an eye single to making form suggest pronunciation and meaning. Then use them to get beautiful, interesting thought.

The fat – cat – sat – on – the – mat type of sentence has a rightful niche in the process of learning to read.

When children know the phonograms *all*, *ed*, and *ay*,

they will enjoy an occasional lesson made up of such sentences as:

The ball hit the wall in the hall.

Ted, Ned, and Fred had a red sled.

And such groups of sentences as the Child Classics First Reader suggests:

"One day little May went out to play.
In the field where she lay on the hay was a jay.
He was very, very gay.
For his song he asked no pay.
To be happy was his way.
'What do you say?' asked little May."

Such "family gatherings" appeal to the children. And when they meet members of the families in stories like Aladdin and King Alfred and the Cakes, they need spend no time in getting acquainted with them.

Phonics emphasizes form and pronunciation, rather than meaning of words.

The meaning belongs more to reading and language lessons.

Phonics takes care of form and pronunciation of words, leaving the child free to get and express the meaning of sentences.

Some teachers advise not to give words which children do not understand, and to make sure they do understand, require the words to be used in sentences.

If drill were to be confined to words that *all* of the pupils understand, the range would be very narrow. If to words that some understand then most of the class would pronounce words they didn't know.

A child who has lived near the river would understand "snag", another from a different environment would know "coke", and to a third "pike" would be simple; while to the rest of the school those words would be meaningless.

It is impracticable to put every word in a sentence for two reasons:

First, there isn't time; ten words could be pronounced while one is being put in a sentence, and interruption spoils word games. Where a word has two meanings as "nag", shall there be two sentences? Second, using a word in a single sentence does not insure that the thought is clear. To illustrate, in dramatizing, one boy was a horse, which another boy was to feed and water. The latter fed so many ears of corn, then began waving his hand to and fro about the horse. "What are you doing?" asked the teacher. "I am *watering the horse*," he replied.

He was sprinkling the horse with water, as though it were a flower bed! It was the dramatizing, not the sentence that revealed the child's conception.

Give plenty of thought work and the reading will never be word calling, no matter how many words are introduced into phonic drills.

Let the child practise on many words as a musician practises scales in order to be able to interpret a masterpiece.

Suggestive Outline for Teaching Phonics

I. Ear training—oral work.
   (1) Names of things in sight.
   (2) Names of actions.
   (3) Wonderbox.
   (4) Initials of pupils.

II. Sound and symbol—written work.
   (1) Initials of pupils, and card words.
   (2) Pictures.
   (3) Wonderbox.

III. Blending.
   (1) Blending words.
   (2) Phonetic dictation.

Teachers Who Must Be Self-taught

Circumstances compel many teachers to take their degree in phonics at the "University of Dig It Out Yourself."

For their encouragement it may be said that some who have received their training in that school have no superiors in teaching phonics; for their assistance some suggestions are given which will help them to take a short cut to success. The University fee is earnest work.

If possible study phonics with some other teacher; the sounds must be uttered for the children and it is better to accustom oneself from the first to say them to somebody. Besides, mutual criticism helps to secure success.

Children and grown people approach phonics from opposite directions. Children blend sounds into words; adults analyze words into sounds.

Children learn by "building words"; grown people by "finding sounds".

So the teacher should learn phonics by one method and teach it by the other.

For her own use a teacher should have as a key a set of words by which to test sounds. Such a key is given here. In most cases to give double emphasis the word begins and ends with the sound of which it is the key. Where practicable certain sounds are paired or are grouped.

There are two general divisions of consonants, which may be called breath sounds and modified voice sounds, thus "h" is a breath sound and "r" a modified voice. Some of the consonants may be arranged in pairs, because the vocal organs are placed in exactly the same position for each, the only difference being that one is made with the breath only, and the other with modified voice sound.

THE KEY

VOWELS

Long	Short	Broad
a.....ate	a.....at	a.....all
e.....eve	e.....edge	
i.....isle	i.....ill	
o.....own	o.....ox	
u.....use	u.....us	

CONSONANTS AND DIGRAPHS

Pairs

Breath	Modified voice
f.....fife	v.....vive
k and c...cake	g.....gig
p.....pip	b.....bib
s and c...sis, cell	z and s....zip, is
t.....tot	d.....did
th.....thin	th.....then
ch.....church	j.....judge
wh.....which	w.....wine

GROUPS

Breath

h.....hit	sh.....shy
qu.....quit	x.....fox

Modified Voice

l.....lull	m.....mum
n.....nun	r.....roar
y.....yes	

oi, oy.....oil, toy; ou, ow.....out, owl
er, ir, ur..her, fir, fur. ar..arm; or..for. au,aw..haul, hawk.

The sound of *qu* is *kw*; of *x* is *ks*; *c*, *g* and *s* have two sounds; *y* has three, *y* in "yes", in "my" and in "hymn"; *c* has no sound of its own, it is either *k* or *s*. Children should learn *k*, *c*, and *ck* as identical in sound.

Phonograms and Words for Practice

Besides the letters and digraphs in the key, practise on phonograms and words which may be readily used in school. Find and practise lists of pairs of words illustrating final "e", "ea," etc.; also lists of words illustrating such consonant combinations as *bl*, *cl*, *fl*, *gl*, *pl*, *sl; br*, *cr*, *dr*, *fr*, *gr*, *pr*, *tr*, *sl*, *sm*, *sn*, *sp*, *spr*, *st*, *str*, *sw*.

For seat work children may be given a family name and the phonograms which will combine with it to make words. For instance, write on the board or on slips of paper *ight*,—*f*, *fr*, *l*, *m*, *n*, *pl*, *r*, *s*, *sl*, *t*.

From these the children write and pronounce ten words.

The teacher may choose any family name, and to find quickly the phonograms to combine with it, run over the alphabet, remembering such combinations as *fr*, etc.

An exercise which is not strictly phonetic, but which trains in noting phonograms, is to combine two words into one, and the reverse.

The teacher may prepare a list of such words: *sun*, *rag*; *man*, *light*, *bag*, *beam*, *shine*, *fish*. These will give six words, *sunlight*, *sunbeam*, *sunshine*, *sunfish*, *ragman*, *ragbag*. These the children pronounce sounding only to discover a word.

Just as some children are slow in number work, so some seem almost tone-deaf; such a child may say *window* when the teacher sounds *wall*.

To hear many words sounded is the best help that can be given in such cases. A device for giving slow children a chance in concert work is to point to but not touch a letter, pause for all to think, then let the pointer touch it with a light tap. At that signal the class gives the sound.

In the drill work, sound words of more than one syllable very cautiously, because vowels in unaccented syllables become obscure.

Teach children to see syllables, but deal with them as wholes when possible. Teach *less*, *ness*, *ly*, *ny*, and such suffixes, and form new words by adding them to other words. Then children will recognize them wherever they appear.

Diacritic Marks

The dictionary uses diacritic marks, but also frequently respells. Such marks in primary grades are apt to prove a delusion and a snare. There is no harm in a few carefully selected marks like a dot over the g which sounds like j, or a suspended bar under s like z, and occasionally a line through a silent letter.

The pupils may be taught the macron over vowels, but it is more satisfactory to teach them to look for the sign, *i. e.*, final *e* or *ai*, etc.

Some unabridged dictionaries take the short sound of vowels as the standard and never use a breve. When a child sees a word like met, he should be able to say "I know it is e (giving the short sound) because it has no *helper*; of meat or meet he would say, "E says e (long sound) because the *a* helps it, or because the twins (two *ee's*) say that."

Phonograms may be underscored, also new words in board work but there should be constant effort to teach the children to see them for themselves, because words

will not be marked in their "out of school reading".

More important than diacritic marks is teaching children to practise:

"If at first you don't succeed,
Try, try again!"

The child must often depend upon the context for pronunciation and meaning. In the sentence, "The sun was so hot it made him sweat", the child would logically pronounce sweat *sweet*, but the sense of the sentence forbids it, so he must "try again" because the little fairies do play tricks.

Group words whenever possible as *dove*, *love*, *glove*, and *shove*, even though *stove*, *rove*, etc., live on another street and *move* has to go out in the wilderness!

Teach difficult combinations as sight words, and let the use of diacritic marks come with taking up the dictionary.

The last word about teaching phonics is this: Rest assured that if it is rightly taught phonics will come to the teacher as an assistant to relieve her of much drudgery and to the pupils as a teacher who is with them always.