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MASTER TEACHER SERIES NO. 1

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TEACHING READING IN THE ELEMENTARY SCHOOL

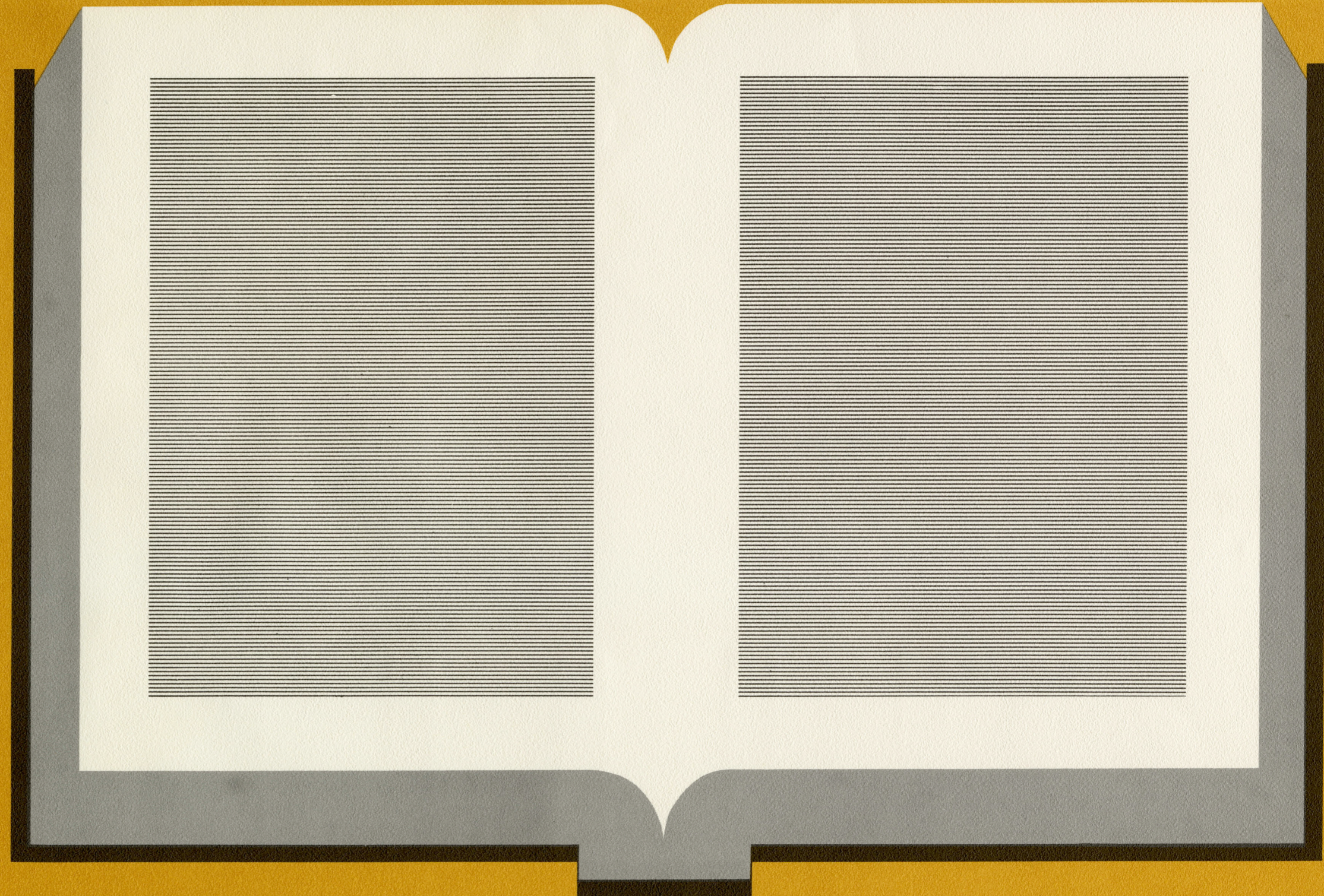
TEACHING READING IN THE ELEMENTARY SCHOOL

BY MORRIS SCHREIBER

DIRECTED BY WALLACE HOUSE, WITH THE UNIVERSITY PLAYERS

READING IN THE PRIMARY GRADES
THE MID-POINT-ACHIEVEMENTS
AND EXPECTATIONS
READING IN THE INTERMEDIATE GRADES
PARENTS AND THE READING PROGRAM
A SELF-QUIZ IN PHONICS

TEACHING READING IN THE ELEMENTARY SCHOOL / MORRIS SCHREIBER



COVER DESIGN BY RONALD CLYNE
DESCRIPTIVE NOTES ARE INSIDE POCKET

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No. 1

TEACHING READING
IN
THE ELEMENTARY SCHOOL

by Morris Schreiber

Directed By
Wallace House ----- with The University Players

I. READING IN THE PRIMARY GRADES

- Part 1. . . Building Reading Readiness
Part 2. . . Developing the Basic Reading Skills

II. THE MID-POINT--
ACHIEVEMENTS AND EXPECTATIONS

- Part 3. . . Taking Stock and Planning for the
Future

III. READING IN THE INTERMEDIATE
GRADES

- Part 4. . . An Illustrative Reading Lesson--
Grade 4
Part 5. . . A Teacher-Supervisor Conference:
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IV. PARENTS AND THE READING PROGRAM

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V. A SELF-QUIZ IN PHONICS

BOY

Leo el libro. . .

GIRL

Ich lese das buch. . .

BOY

Je lis le livre. . .

1st NARRATOR

The Primary Grades! . . . Part One. . . Building
Reading Readiness . . .

2nd NARRATOR

"I read the book. . ." . . . In Spanish, German,
French. . . In any language. . . age . . . or
part of the world, children approach the miracle
of a book and the task of unlocking its meaning with
the same mixture of eagerness. . . wonder. . .
and trepidation. . .

3rd NARRATOR

To read is to explore. . . to probe the mind and
heart of another individual. . . To weigh his
opinions, concepts, new ideas. . . To come away
stimulated and refreshed. . . or provoked into
hearty disagreement with him. . .

MAN (ARGUMENTATIVELY)

Did you read that article calling for play censorship?
Do you know where that would put us? Right back in
the Dark Ages!

1st NARRATOR

To read is to select. . . To sift from the mass of
printed impressions that stir our consciousness
those that are significant to us. . . that confirm
or illuminate our experience. . .

2nd NARRATOR

A parent impatiently watching his child's first
struggling efforts to read often forgets that
reading is one of the most complex skills that
a human being must master. . .

Learning is an uncharted world which must pain-
stakingly be mapped. . . . and reading is the key to

it and to all school success. . .

1st NARRATOR

What was the outlook for George and John, two
little six-year old boys who arrived at the Lane
Public Elementary School the very same day one
September? They were of the same chronological
age, same height, same build, and of normal in-
telligence. But in most other respects they were
a world apart.

3rd NARRATOR

John, pale and withdrawn, was the youngest of five
children. His father was an irregularly employed,
unskilled worker. The home offered few cultural
resources or opportunities. Public welfare funds
supplemented the father's meager income. The
school lunch, provided by joint Federal and City
funds, was the boy's only substantial hot meal of
the day.

1st NARRATOR

At play, John, low in energy, poor in physical co-
ordination, was generally tired and listless. Teacher
and classmates encouraged him to participate. But
he preferred to stand and watch:

CLAIRE (YELLING EXCITEDLY)

Run, George, run! . . . Look at him go! . . .
A HOME RUN! . . . (Pause) . . . --Oh, Gee,
John--why don't you play, too! . . .

2nd NARRATOR

George, on the other hand, was agile, vigorous,
self-confident. His parents, both professional
people, were not only avid readers themselves;
they had also surrounded their son, from earliest
childhood, with books. Veteran, too, of a year
in the kindergarten, he had had numerous oppor-
tunities for directed physical expression in games
and rhythms. . .

MISS SMITH (TEACHER)

. . . All right now, children. . . Let's pretend
we're all Santa's reindeer. . . When I give the
signal, I want you all to hitch yourselves to the
sleigh and gallop through the snow. . .

1st NARRATOR

. . . Numerous opportunities, too, for impromptu
dramatization and role-playing--building his powers
of speech and self-expression. . . For training in
the social amenities. . .

MISS SMITH

Now, children. . . Take your places, Helen and
Lynn in the doll's house. . . John, at the easel. . .
George and Claire at the telephones. . .

GEORGE (INTO PHONE)

Good morning, Claire. . . How are you today? . . .
I'm having a birthday party this Saturday afternoon
and I'd love to have you come. . .

CLAIRE (INTO PHONE)

Oh, thank you, George! . . . I'll be glad to. . .

1st NARRATOR

Opportunities for musical experiences: for listening
. . . singing . . . playing in a class rhythm band
. . .

2nd NARRATOR

Opportunities for exploring the world of numbers:
for counting, estimating, noting sizes, shapes,
forms, weights, distances, and for simple social
experiences such as preparations for a class party
. . .

MISS SMITH

Tomorrow is George's birthday. . . His mother is
ordering ice cream for the whole class. . . How
many cups will we need for the first row? David,
you count. . . For the second row? . . . Claire
you count.

3rd NARRATOR

And, most important of all for the beginning reader

opportunities for experience in language and letters:

Seeing his name on his papers. . . his clothing
labels. . . his books and toys. . . printed titles
designating class interest corners--Science, Art,
Library. . . Then learning to associate the caption
with the object. . .

Listening to fairy tales and legends, delightfully
and professionally told by the teacher, Miss Smith:

MISS SMITH

"There once was a poor boy named Jack, who lived
with his mother and father on a little farm near
town. The only animal they owned was a cow. One
day his mother sent Jack off to market to sell the
cow. . . (MUSIC WIPES OUT)

3rd NARRATOR (Continued)

Later, talking about these stories. . . Retelling them
to his friends and family. . . And, in the process,
learning to narrate them logically, in sentences, and
in sequence. . .

1st NARRATOR

Or hearing beloved children's poems sensitively and
charmingly read by Mother herself at bedtime. . .

MOTHER

Which shall it be tonight, George? . . . Oh, here's
one of your favorites. . . All right, now, climb
into bed and settle back. . . Listen:

WYNKEN, BLYNKEN, AND NOD

"Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe,
Sailed on a river of crystal light
Into a sea of dew,
'Where are you going, and what do you wish?'
(SLOW FADE)
The old moon asked the three.
'We have come to fish--'

2nd NARRATOR

The teacher noted other outstanding qualities in
George. He could listen attentively. He could
retain things. He could engage in intelligent
discussion. He asked questions of his own and
volunteered information. His speech was clear
and fluent.

In addition, he had good visual and auditory dis-
crimination. He could distinguish similarities
and differences in letters, colors, numbers,
simple designs, pictures, and words. He respond-
ed to different sounds in his environment, to
rhymes and jingles, to stories appealingly told.

3rd NARRATOR

All this the child must bring to the printed page--
experiences in art, music, language, numbers
and social living as well as good physical and men-
tal health. . . All this before he can derive mean-
ing from the printed page. . .

This state of alertness for reading is called reading
readiness. The teacher must carefully observe
and test each child to determine such readiness
before she begins formal reading instruction. For
readiness is the basis of all progress--and eventual
success--in reading.

1st NARRATOR

. . . PART TWO. . .

Building the basic reading skills. . . Sometimes
a slow child in the second, even the third, grade
has advanced little beyond the reading readiness
stage. . . and some have barely attained it. . .

In such cases the teacher must take the child at
the level where she finds him--and build from
there.

Otherwise, reading retardation becomes cumulative
and increasingly difficult to eliminate.

2nd NARRATOR

Such a picture of retardation was presented by our
other six-year old, John.

John had been making little progress in reading. . . After six months he was still on the pre-primer level. He was apathetic and uninterested, inclined to daydream or become involved in petty squabbles with his classmates. His lack of success in reading was reflected in over-all poor school achievement. He was frequently absent, complained of headaches and stomach pains, and grew increasingly irritable and uncooperative.

3rd NARRATOR

How best to bring John up to reading level? How best to effect a personality adjustment? The two problems were interdependent. A clue to their eventual solution seemed to lie in the physical factors. A check was begun on these.

1st NARRATOR

An eye examination revealed severe astigmatism, causing indistinctness of vision, blurring of shapes of letters. With proper glasses, obtained through the school, he became more attentive, suffered less from headaches and eyestrain. The teacher also seated him in front of the room, closer to the blackboard.

2nd NARRATOR

Metabolism and X-ray tests disclosed no organic difficulty. His poor progress was judged to be largely psychosomatic, the result of his fear of school and his reading disability.

But he was still wan and undernourished. The school nurse conferred with his mother, planned a more balanced and nutritious diet within the family's means. The mother promised full cooperation.

3rd NARRATOR

The next problem was to effect a better social adjustment, to draw him out and to gain his acceptance by the group. The teacher began to observe him more intensively, to keep more detailed and anecdotal records.

She noted his keen interest in the plant and animal life in the room--in his fascination with the turtle, the hamsters, the goldfish, the rock and shell collection. She permitted him to feed and care for the animals, praising him before the class for his skill and gentleness in handling them. And, learning that he had a pet parakeet, she encouraged him to talk about it to the class:

JOHN

Er. . . I have a parakeet. I call him Mike. The lady next door gave him to me.

Er. . . He hops around in his cage all day. . . cleans his feathers. . . and looks at himself in the mirror. . .

You should see him gobble up the birdseed when I put it in his cage. Sometimes he nibbles a piece of lettuce I hold in my finger. . . Sometimes he almost eats up my finger, too!

--Yeah, he's a silly old bird, that Mike. . .

1st NARRATOR

The class was beginning to warm towards him, to show him greater attention and respect. He, in turn, was beginning to express himself more articulately, to mingle with the group.

Using his interest in nature as a focal point, Miss Smith placed on his desk one day a set of animal pictures which she had cut from an old magazine. She noted his delighted reactions as he examined them. She sat down next to him.

MISS SMITH

Do you know the names of these animals, John?

JOHN

A snake!

MISS SMITH

That's right. This is a snake. . . Here is a pig . . . And this is a cow. Put those whose names

you know in this pile. . . the rest in the other. . . We'll talk about those later. . .

1st NARRATOR

Together they talked about the animals, beginning with the known ones. . . John told her all he knew about each. . . Miss Smith then affixed a name caption to each picture. The same names were printed on index cards. . . First, John learned to match the titles on the cards with the picture captions. . . Later, he developed the ability to read the names on the cards separately. . . The teacher was laying the foundation for a sight vocabulary, a vital fundamental of reading. . . Further drill was provided by using commercially made flash cards with pictures of familiar objects and persons. . .

The teacher also assigned George as a "buddy" to assist John in the flash card drill and in assembling the animal cut-outs into a little picture dictionary . . . In the latter task both boys gained in the skill of simple alphabetization.

2nd NARRATOR

John's father had taken his family to the Zoo the previous Sunday. . . John was still elated over the trip and eager to tell about it. At the teacher's desk he dictated a brief account of his experiences to her:

JOHN

. . . We went to the Zoo yesterday. . . We went by train. It was a long trip. . . But we had a lot of fun . . . We saw lions, tigers, bears, monkeys, snakes. . .

3rd NARRATOR

From John's dictated impressions Miss Smith constructed a simple experience chart on a sheet of oaktag, printing the story in manuscript hand, to correspond with that in beginners' texts. She wrote short, easy sentences, retaining his original language as much as possible.

Later, they read the story together, and reviewed it at space intervals. Chief motivation was the pride of authorship, of seeing his own words in print. John began to derive pleasure from reading, to gain skill in the mechanics of the art.

1st NARRATOR

As the teacher repeatedly swept her hand over a line of print from left to right, John learned to cast his eyes in the same direction. As she paused at the ends of phrases and sentences, he began to sense the idea of thought units. And as she cut the experience chart into sections for practice on individual sentences, phrases, and words, he gained greater insight into the organization of language. Later, when she reassembled the chart, he directed where each piece should go.

As a further aid, the teacher typed his little stories on a special machine with large primer type. She fastened them together into a little book with John's name on it. The book then became additional resource material for John's development in reading.

2nd NARRATOR

To build a wider meaning vocabulary Miss Smith used films, filmstrips, radio and television programs, and recordings. She scheduled visits to the school and public library and arranged for talks by school and local librarians. She built an extensive class library, surrounding the children with attractive books. Pupils discussed what they had seen and heard, exchanged ideas and concepts, and expanded their knowledge of words and their meanings.

With her program of general orientation in reading well under way, Miss Smith began systematic instruction in developing meaning and word-recognition skills.

3rd NARRATOR

Most basal readers provide a suitable controlled vocabulary, gradual introduction of new words and phrases, their frequent repetition, and their

use in different contexts. It is the context clue that is especially valuable in helping a reader unlock the meaning of a word. To John, a beginning reader, the context clue is one that he must rely heavily on at the start. He seeks for it now as the teacher resumes a reading lesson:

MISS SMITH

Let's go back to the story of our family. Supper is over--and Mother has just said, "It's getting dark." What do you think she will do next? Let's read to find out. . . John. . .

JOHN (READING)

"It is. . . time. . . for bed. . . Mother will soon . . . er. . . er. . ."

(BREAKS OFF)

MISS SMITH

. . . Yes?

JOHN (FINISHING)

Wait! . . . I know! . . . Rock! . . . Rock Baby to sleep. . .

MISS SMITH

Good! . . . How did you know?

JOHN

It was bed time. . . And she put the baby to sleep . . . She rocked him. . . Like in the song "Rock-a-bye, Baby". . .

MISS SMITH

. . . Who remembers where we first saw the word "Baby"? . . . Claire? . . .

CLAIRE

. . . I know. . . At the beginning of the story. . . Under a picture of the whole family--Father, Mother, Sister, Brother, Baby. . .

MISS SMITH

Good! . . . How did you remember the word "Baby"?

CLAIRE

From the way it looked. . . Its shape. . . It had a big "B" at the beginning. . . and a little one in the middle. . .

MISS SMITH

Very good. . . Now. . . Take the word "rock" . . . I throw the rock into the pool." What does "rock" mean in that sentence? . . . John. . .

JOHN

A stone. . .

MISS SMITH

How is it different from the other "rock"?

CLAIRE

The first one means to "move a cradle." The second one is "a piece of stone. . ."

MISS SMITH

Exactly. . . What other words do you know that remind you of "rock"? That rhyme with it? . . . George. . .

GEORGE

Sock. . . Lock. . . Dock. . .

MISS SMITH

Fine. . . What did George do to the sound of "--ock"?

CLAIRE

He put different letters in front of it--consonants . . . S . . . L . . . D . . . And he made new words. . .

MISS SMITH

John did, too, when he recognized the word "sleep" . . . In what poem did we hear the sound of "--eep" yesterday, John?

JOHN

In "Little Bo-Peep". . .

MISS SMITH

In which words?

JOHN

In "sheep". . . And in "Bo-Peep. . ."

MISS SMITH

Then how did you recognize "sleep"?

JOHN

I changed "sheep" to "sleep. . ."

3rd NARRATOR (Continuing)

Thus, John and the other children gained five valuable aids to understanding: First, they learned how to use a context clue ("time for bed") . . . Second, a picture clue in the drawing of "Baby". . . Third, a meaning clue differentiating the two definitions of "rock". . . Fourth, a configuration clue in the shape of the word "Baby" . . . Fifth, a phonetic clue to "sleep" in the word "sheep."

2nd NARRATOR

Reading is thus a complex of many skills, in each of which the child must receive frequent and extensive practice. Through teacher-made or workbook exercises, involving context, configuration, picture, meaning, and phonetic clues, he grows in reading ability.

3rd NARRATOR

But one more vital ingredient is needed in this group of reading skills--facility in structural analysis. This requires the ability to look at a word and see its component parts--root, prefix, suffix. . . to recognize it in different contexts with changed or variant beginnings or endings. . . to see it as part of a compound word. . . or to identify it as part of a contraction. . .

This ability is another key skill that the teacher must help the child acquire if she wishes him to become a smooth, mature reader. And so now she plans to develop such facility.

2nd NARRATOR

The class has just finished reading the story of "Little Red Ridinghood." Among the words they have encountered are "grandmother," "woodcutter," "nightcap," "skip," "run," "path," "teeth," "talk," and "basket." The teacher groups these and other words into several categories and plans to devote five short periods of phonics instruction to them:

3rd NARRATOR

The first phonics period: The teacher has the children build simple plurals. She groups the words "hood," "cape," "oak" and "flower" and asks pupils to use each word in a sentence.

MISS SMITH

Now, the last word, "flower." . . . Claire?

CLAIRE

"Little Red Ridinghood picked a pretty flower for her grandmother."

MISS SMITH

Good. . . Now add an "s" to it. . . John? . . .

JOHN

"Flower". . . "Flowers. . ."

MISS SMITH

How many things are there in the word "flowers"?

JOHN

More than one. . .

MISS SMITH

Now, watch. . . I'll draw three of them on the board. . .

. . . What word shall I write beneath?

JOHN

"Flowers. . ."

MISS SMITH

. . . Now let's try adding "s" to some words we already know. . . Give me some examples. . . George. . .

GEORGE

"Boy. . . boys". . . "Girl, girls". . . "Book . . . books". . . "Block. . . blocks". . .

3rd NARRATOR (Continued)

--The second phonics period:

Miss Smith reviews this concept of "s" in plurals and extends it. . . She next teaches the simple possessive, apostrophe "s." ('s)

--The third phonics period:

She groups "grandmother," "woodcutter," and "nightcap" together to teach the idea of compound words. First, she writes the words separately, has the pupils pronounce them. Then she writes them together:

MISS SMITH

. . . I now have a new long word. What is it?

CLAIRE

"Grandmother". . .

MISS SMITH

What two words do you hear when I say it?

CLAIRE

"Grand". . . and "Mother". . .

MISS SMITH

Put the two parts together again. Then use the word in a sentence. . .

CLAIRE

"Grandmother". . . "Grandmother put lunch in the basket."

MISS SMITH

Excellent. . .

3rd NARRATOR (Continued)

--The fourth phonics lesson:

To teach other variant endings the teacher groups "pack" and "talk" and has the pupils add "-ed" and "--ing" to each word. She also contrasts "packing" and "talking" with "skipping" and "running"--showing how the final consonant is doubled in the latter pair.

--The fifth phonics lesson:

The purpose: To establish a link in the pupil's mind between initial and final letters. . . To show how the same letter can be used in either place:

The class has studied many initial consonants and consonant blends. Miss Smith now introduces some common final consonants--p, n, and t. She groups "skip," "run," and "basket" for this purpose.

MISS SMITH

The first word "skip" ends in "p." Give me a word that starts with "p."

GEORGE

"Path". . .

MISS SMITH

Correct. . . "Run" ends with "n." "Basket" ends with "t." Give me two other words starting with these consonants.

GEORGE

"Nose" starts with "n." "Teeth" starts with "t."

MISS SMITH

Those are good examples. . . Now, let's think of some words of our own that start and end with those letters. . . I'll rule three columns on the board: One for "p," a second for "n," and a third for "t." . . . Remember: Think of a word that starts with each and ends with each. . .

1st NARRATOR

. . . Through such teaching--combining the structural and the phonetic approach--the child gains in ability in word recognition. Phonics, however, is not taught in isolation but in conjunction with other skills. It is scientifically planned. It is logical. And it is sequential.

2nd NARRATOR

The child is first taught to distinguish consonants from one another and to give each consonant its proper sound.

3rd NARRATOR

Then, consonant substitution is taught: First, single consonants at the beginning and end of words, blending with various phonetic combinations or "families," as they are sometimes called:

CLAIRE (ILLUSTRATING)

The "--all" family: "Tall. . . Fall. . . Hall. . . Wall". . .

JOHN

The "--ake" family: "Take. . . Wake. . . Bake. . . Cake". . .

GEORGE

The "--ight" family: "Sight. . . Right. . . Tight. . . Might". . .

These phonetic families or sound combinations are "phonograms." Research by Dr. Anna Cordts has shown that 17 of these phonograms occur with great frequency in children's readers. The enterprising teacher can weave the teaching of these phonograms into her phonics program with assurance of better results. Here are the seventeen that should be thoroughly mastered: -at, -in, -or, -an, -en, -ay, -ill, -all, -un, -old, -ing, -ell, -ow, -ake, -ook, and -ight.

Later, the pupil substitutes consonant blends like "cl," "cr," "bl," or "br". . . or digraphs, two letters representing a single speech sound, like "ch," "sh," "th," "oa," "ea". Here are some blends:

JOHN (ILLUSTRATING)

Words starting with "Cl": "Clown," "clean," "clear," "clap."

3rd NARRATOR (Continuing)

Here are digraphs:

GEORGE (ILLUSTRATING)

1st NARRATOR

Words starting with "Ch": "Change," "charge," "chip," "chin."

3rd NARRATOR (Continuing)

He also learns inductively how to pronounce vowels and vowel combinations: There are many rules for pronouncing vowels, but here are three simple ones governing hundreds of one-syllable words:

MISS SMITH

RULE 1-- "In short words ending in 'e,' the first vowel is usually long and the final 'e' does not have a sound. It is silent as in 'bake.'"

RULE 2-- "In short words not ending in 'e,' the vowel is usually short, as in 'hit.'"

RULE 3-- "When two vowels come together in a short word, the first vowel is usually long and the second vowel, silent, as in 'rain.'"

(SHORT BRIDGE)

1st NARRATOR

... As the child grows in understanding of phonics, he begins to unlock more complex words through structural analysis--to find their stems, their beginnings, their endings. He notes contractions, possessives, plurals, tense endings. He learns how to break a word into syllables. And he acquires dictionary skills--the ability to look up a word, to find which of its meanings fits the context before him, to ascertain its spelling, pronunciation, etymology, to differentiate between its various synonyms and antonyms.

2nd NARRATOR

To give the best possible instruction in reading to all pupils--to the Johns as well as the Georges--you, as a teacher, should have a thorough understanding of phonics. How comprehensive is your knowledge of the principles involved? Here are some sample questions:

3rd NARRATOR

Question: The following words are grouped for analysis by the teacher. COMPARE EACH OF THE THREE SETS. What principle is involved?

Set 1--horse, house. . . Set 2. . . stairs, stars. . . Set 3. . . hurry, happy. . .

1st NARRATOR

Answer: Memory of word forms can be strengthened by careful observation of visual details. One letter differentiates "horse" from "house" and "stairs" from "stars." A vowel and a double consonant differentiate "hurry" from "happy."

2nd NARRATOR

Question: Here is another grouping. In these sets the vowels a, e, and i change sound. Why?

Set 1. . . pail, beads, clay. Set 2. . . bird, park, harm, whirl.

3rd NARRATOR

Answer: The vowel sound of each word is controlled by the letter that follows it.

1st NARRATOR

Here is a third grouping. Note the position of the vowels i, a, and e in each word. What principle is involved?

Set 1. . . in, it, at, am. . . Set 2. . . we, be, she, me. . .

2nd NARRATOR

Answer: Single vowel letters are usually short at the beginning or in the middle of a word, long at the end.

3rd NARRATOR

For a detailed self-quiz in phonics, including these and other questions and answers, consult the booklet that accompanies this record. . .

The Mid-Point! . . . Achievements and Expectations. --Part Three: Taking Stock and Planning for the Future. . .

2nd NARRATOR

Three years have passed since our little first graders entered the Lane Elementary School. As the new school year begins, George, John, Claire and their classmates have progressed to Grade 4, start of the middle or intermediate grades. . .

1st NARRATOR

In these three years their horizons have widened from the immediate community around them to the larger, more fascinating nation and the world.

2nd NARRATOR

They have become more independent readers--more skilled in using context clues, the phonetic approach, and structural analysis. They have also sharpened their oral skills, preparing simple dramatizations, committee reports, choral speaking presentations, and others.

1st NARRATOR

They have broadened their study skills. They can now utilize reference tools--the table of contents, the index, the dictionary, the encyclopedia, the atlas. They already understand simple maps; starting with floor maps of their school, they have progressed to street and road maps. This year they will deal with maps of the city, state, and nation.

2nd NARRATOR

Their reading comprehension has increased as they learn to interpret more clearly what they read. Under teacher direction they have learned to look for the main idea of a selection and supporting details. . . to draw conclusions and to summarize.

1st NARRATOR

As they have matured, they have begun to read more extensively--for information, as well as for pleasure.

2nd NARRATOR

To help her meet and broaden her pupils' reading interests, Miss Lee, their new fourth grade teacher has each child fill out a simple questionnaire called an interest inventory. Pupils lists books recently read, rate them on interest and appeal, indicate what other types of books they like to read. She then confers with each child individually:

CLAIRE

I love fairy tales. . . and poetry. . . My mother bought me a book of poems for my birthday. First, she used to read them to me. Now I practice reading the poems I like best to her. Sometimes, I even try writing poems of my own. . .

GEORGE

My favorites are books on sports and adventure stories. . .

MISS LEE

John, what about you? . . . Do you still like books about animals?

JOHN

I love them. . . But I take out books on science, too. . . I'm making a project for the Science Fair. . . (SHORT BRIDGE)

2nd NARRATOR

What are the teacher's plans for the future in reading?

--She will continue to guide the children in selection of good books. Hence, she will pay increased attention to literary appreciation. Pupils will examine the attitudes and motives of characters, their patterns of conduct, story background and setting, and story sequence and development.

1st NARRATOR

Today Miss Lee has decided to present such a lesson in literature, a study of the Swiss legend, "The Story of William Tell." She has invited Dr. Thorpe, the principal, to observe the lesson. Afterwards, principal and teacher will confer on the effectiveness of her presentation and plan together on how to effect any necessary improvements. . .

1st NARRATOR

--PART FOUR. . . An Illustrative Lesson in Literature. . .

MISS LEE

Good morning, boys and girls. . .

CLASS

Good morning, Miss Lee. . .

MISS LEE

. . . This year and last we have been reading exciting stories about real men and women--who did great and wonderful things for their families, their friends, and their country. Do you remember any of these stories? . . . George. . .

GEORGE

Lincoln and the crippled bird. . .

MISS LEE

Good. . . Another?

JOHN

I liked the one about Benjamin Franklin and the kite. . .

MISS LEE

That's one of my favorites, too. . . Claire?

CLAIRE

I remember the one about Betsy Ross making the American flag. . .

MISS LEE

Those are three excellent examples. . . Notice that all three of these people really lived--and that all three are from American history. . . Now. . . Have you ever read any adventure story about a person who was supposed to have lived a long time ago and did strange and daring things?

GEORGE

I remember one. . . About the wooden horse of Troy. . . The Greeks and the Trojans were fighting each other. . . And this Greek general, Ulysses, had his men build a wooden horse where his soldiers hid themselves and beat the Trojans.

MISS LEE

Very good. . . Claire?

CLAIRE

I read one in the library. . . It was called "The Hammer of Thor." He was the Thunder-god. And he conquered the wicked Frost giants. . .

MISS LEE

That is an exciting story. . . John?

JOHN

My favorite is the story of the Pied Piper. He freed the city of rats. . .

MISS LEE

What do we call a story about people who were supposed to have lived a long, long time ago and who did all these amazing things?

CLAIRE

I think they're called "legends". . .

MISS LEE

Exactly. . . Excellent, Claire. . . I'll write the word on the board. . .

"Legend". . . leg-end. . . There it is, in syllables. . .

Today we're going to read a story about a brave man who dared to stand up against a cruel ruler named Gessler. The brave man's name was William Tell. They say he lived in Switzerland about six hundred years ago when his country was beaten and taken over by the Austrians. . .

What made William Tell stand up against the tyrant? Some say it was to protect his son. . . Some say it was more than that--love of his country. . .

Let's read to find out. . . As we read, let's keep our big question in mind--

--"What made William Tell dare to defy the tyrant Gessler?" I'll write it on the board. . .

1st NARRATOR

--Before beginning the reading, Miss Lee elicited definitions of five new words--"harsh," "foreign," "marksman," "courage," and "govern." She also showed the class the component parts of the compound word, "marksman."

Then, pointing to the question on the board, she redirected the class' attention to it.

MISS LEE

. . . Now, children. . . Remember the problems we have to solve as we read: "Why did William Tell dare to defy the tyrant?"

Open your books to Page 10. . . and follow along as I begin reading the story:

"Once, long ago, in a beautiful lake canton of Switzerland there lived a strong and fearless villager named William Tell. Tell was the best marksman in the village. He could handle a bow and arrow with such great skill that the swiftest deer could not escape his sharp eye.

"But William Tell had no time for hunting or fishing, nor did any of the other villagers. For the country was in great danger. Foreign soldiers, the Austrians, now ruled over the land. They had chosen a harsh officer named Gessler to govern over the Swiss. . .

2nd NARRATOR

--Pausing at this point, Miss Lee posed such questions as:

"Which of the new words on the board did you find as I read these opening paragraphs?"

"What kind of man was William Tell? Gessler?"

"In what danger was the country?"

"What troops ruled parts of our own country in the Revolutionary War?"

"What does the author mean by saying, . . . 'the swiftest deer could not escape his sharp eye'. . .?"

1st NARRATOR

Miss Lee then removed a sheet of newsprint from the board and disclosed a set of comprehension questions on the board. She read them aloud. . . then directed the class to read the next page of the story silently to find the answers to them. She instructed pupils to raise their hands as soon as they had finished reading.

MISS LEE

--All right now, children, let's see if we can answer the questions on the board. . . I'll read them again:

"What did the hat that Gessler placed on the pole stand for?"

"Why did William Tell refuse to bow down to it?"

"What punishment did Gessler order William Tell to undergo?"

--Take the first question. . . Claire. . .

CLAIRE

The hat stood for Gessler himself. . . He was a cruel man. . . The hat stood for the cruel way he treated people. . .

MISS LEE

Good. . . That answer should give you a clue to the next question: "Why did William Tell refuse to bow down to it?" . . . John. . .

JOHN

Because Gessler took away the people's freedom. . .

MISS LEE

Right! "Now: What punishment did Gessler order William Tell to undergo?" . . . George. . .

GEORGE

A terrible punishment. . . To shoot an apple off his son's head!

MISS LEE

That was a dreadful thing to do! . . . Put yourself in William Tell's place. . . What do you think you would do next?

JOHN

I wouldn't obey. . .

MISS LEE

But you have no choice. . . If you refuse, you lose your life. . . if you try, you might save your son's. . .

GEORGE

I think he does try. . .

MISS LEE

Well, let's see what actually does happen. . . Turn back to the story. . . Page 11. . . Claire, read the end of the story aloud to the class. . .

CLAIRE (READING)

"As the whole village watched, William Tell drew an arrow from his quiver and fitted it to his bow. The little boy stood staring straight ahead at his father, as stiff and unmoving as a statue.

"William Tell drew back his bow, took careful aim, and fired. The arrow sped straight to its mark. It pierced the apple, splitting it in two.

"A deafening cheer went up from the crowd. Gessler's face fell. William Tell ran forward and caught his little boy up in his arms."

MISS LEE

That was very well read, Claire. . . Now, let's get back to the big question we asked at the beginning of our lesson--our problem for today: "Why did William Tell dare to defy the tyrant Gessler?" . . . George. . .

Because he was a brave leader. . . The people were afraid. . . But when they saw William Tell fight back, they weren't afraid any more. . . He gave them courage. . .

MISS LEE

Very good. . . Let's see if George is right. . . The ending of the story will tell us. . . Read it aloud, George. . .

GEORGE

"As William Tell stepped forward, a second arrow fell from his quiver and dropped to the ground. Gessler stared at it in amazement.

"Why did you need a second arrow?" he cried.

"William Tell drew himself up proudly. Then back came the stern reply: 'To kill you with, Gessler, if I had slain my son!'"

MISS LEE

Was George right? Was William Tell a good leader? . . . John. . .

JOHN

Yes, he was. . . He was smart. . . He had a second arrow ready. . . To kill Gessler in case he missed. . .

MISS LEE

Good! . . . Now, children. . . I'm sure you've all enjoyed this story.

--So, for homework tomorrow: Think about the story carefully--and pick an exciting scene from it that you would like to draw. . . After you sketch it, color it or paint it. . . Then print a title for the scene below the picture. . .

John. . . Please pass out the drawing paper. . .

1st NARRATOR

PART FIVE: A Teacher-Supervisor Conference
-- and Analysis of the Lesson. . .

DR. THORPE (PRINCIPAL)

Come in. . .

MISS LEE (TEACHER)

Good afternoon, Dr. Thorpe. . .

DR. THORPE

Good afternoon, Miss Lee. . . Won't you sit down?

. . . That was quite a capable job you did this morning! . . .

MISS LEE

Thank you. . . I'm interested in your reactions to that lesson, Dr. Thorpe. . . Especially since this is the first year I've taught the fourth grade . . .

DR. THORPE

I think you've already established fine rapport with the group. . . You're off to a good start. . .

MISS LEE

It's funny, after it's all over, how many things you think of you should have done. . .

DR. THORPE

That's natural. . . In what ways do you think you could have improved your lesson?

MISS LEE

I think I went too fast. . . I felt I just had to cover the whole story. . .

DR. THORPE

Yes. In the future, why not concentrate on the main parts of the story and give the class a brief synopsis of the less important parts. . .

MISS LEE

That is a good idea. . .

DR. THORPE

Are there any other ways in which you feel you might have been more effective?

MISS LEE

Yes. . . There are a few other points. First, I think I should have put up a map of Europe to help the pupils fix Switzerland's location more accurately in their minds. Second, I think that I spent too much time on motivation, bringing in too many related stories. Third, I should have had the pupils read aloud the comprehension questions on the board. Instead, I did so.

DR. THORPE

With the first and last points I agree. . . A map would have helped. So would some pictures of Switzerland.

But as for motivation, I don't agree. I think you utilized pupils' reading of other myths and legends as an excellent springboard for this story. Besides, your whole motivation actually took only five minutes--which is certainly not overlong. . .

MISS LEE

I'm glad to hear that. . . What about the lesson itself?

DR. THORPE

In general, organization and development were excellent.

You posed a clear and challenging aim for the pupils at the very start: "What made William Tell dare to defy the tyrant?" Once you called it "The Big Question"--another time "Our Problem for Today." But under either title it set pupils to thinking. It posed a study in conflict. And it made them examine critically and analytically the moral nature of the two opposing characters.

You sustained this aim. . . You referred to it in your development of the lesson. . . and you came back to clinch it in your summary. . .

MISS LEE

Did I spend too much time on oral reading?

DR. THORPE

No--I think both oral and silent reading were good. Both were purposeful and directed. . . Each was always in response to a question--to set a scene, to interpret a character's mood or motives, to find a striking narrative or descriptive passage, to present dramatically an exciting moment in the story.

Your own oral reading was excellent, especially so since you launched the story with it. It is particularly desirable that the first reading be done by the teacher. And you did so. You set the mood, the background, introduced the characters. The children were fired by your enthusiasm for the story.

Furthermore, you were deeply appreciative of their efforts, too. You praised fine reading, critical thinking, originality of thought. And you displayed a good sense of humor.

MISS LEE

I'm pleased to hear you say so. . . At our last conference you suggested that I try to draw the pupils out more. I gather today's lesson was an improvement.

DR. THORPE

Definitely. Your questions were sharper, more stimulating. In the line "the swiftest deer could not escape his sharp eye," you elicited figurative as well as literal meanings. You stressed factual knowledge less and the reasons for people's actions, more. The "What?" was important only in so far as it supplied data for the "Why?" and the "How?"

MISS LEE

In your last observation of a reading lesson, Dr. Thorpe, you said that I should have provided more

adequately for grouping--that I overlooked individual needs. Yet in a lesson like the one today I don't see how I could have brought in grouping.

DR. THORPE

You are right. It wasn't necessary today. There are times when a lesson should be taught to the class as a whole--particularly one involving literary appreciation of a poem or story. . . or the presentation of a new skill.

However, you could have provided more effectively for individual needs in the assignment. It appealed to and met the needs of only one group--those with some talent in art. You might suggest other challenging follow-ups--pupils could write a little play about the story or a poem about William Tell. They could tell the little boy's side of the story or a villain's or Gessler's.

A child interested in music might be assigned to listen to "William Tell Overture" at home and play highlights of it next day for the class. (The record is available in our Music library.) Another pupil might read further on William Tell in the library and bring in the story of how he escaped from the boat and killed Gessler in the storm. . .

MISS LEE

Thank you. . . Those are excellent suggestions. . . Talking about individualization. Did you notice John's work? You remember, he was such a problem in the first grade.

DR. THORPE

John has come a long way. . . He's happier, more self-confident. . . It's reflected both in his work and in his attitude toward school. Is he still getting special help?

MISS LEE

I have his Reading Profile sheet here. You'll notice that in the third grade last year, on the Metropolitan Elementary Reading test given in April, he scored lower in vocabulary than in comprehension. He still has difficulty in recognizing new words unless there are strong context clues. I checked him on the Gray Oral Diagnostic Test and on an informal test of my own. He doesn't visualize words as a whole and then in terms of their component parts. He falters particularly at the beginning of words. So I've been giving him practice in initial consonant blends and common roots, prefixes, and suffixes. I've also used simple crossword puzzles and easy word games--which he loves to try his hand at.

DR. THORPE

Fine. . . He's willing. . . and he's eager. . . He will improve with time. . . George and Claire both started with him in Grade 1, didn't they? . . . How have they progressed?

MISS LEE

George is a year and a half above grade level. . . He's working up to capacity. . . Claire, almost two years above. . . She would be higher except for a tendency to dawdle. Comprehension is high, but her speed is not commensurate. . . So I'm giving her timed reading tests. She competes daily against her own record. . . She's also learning how to skim. . .

DR. THORPE

You're doing some wonderful things for these children, Miss Lee. . . Thank you for inviting me in. . .

MISS LEE

Thank you, Dr. Thorpe. . . Good afternoon. . .

(BRIDGE)

(BAND)

1st NARRATOR

PARENTS AND THE READING PROGRAM--PART SIX--How Parents Can Assist the School. . .

2nd NARRATOR

As part of his over-all plan to improve the school reading program, Dr. Thorpe, the principal, addressed a meeting of the Parents' Association to define and help them understand their role in the program.

In his talk he laid down some basic principles. Here, in terms of "Ten Commandments for Parents," as reprinted in their monthly "Bulletin," is the substance of his remarks:

1st NARRATOR

The First Commandment: Set a good example yourself. Provide a warm and stimulating atmosphere for the child by your own love of reading and good books, art, music, the theatre, and other things cultural.

2nd NARRATOR

The Second: Help him build his own personal library--and encourage him to use the library facilities of school, class, and community.

1st NARRATOR

The Third: Help him expand his experiential background. Guide him in unlocking the resources of his community--the world of nature around him, the famous buildings and shrines, the treasures of its museums, the achievements of its business and industry.

2nd NARRATOR

The Fourth: Provide him with an attractive place to study and work--free from noise, tension, or other distractions. See that he is equipped with proper reference tools--dictionary, almanac, atlas, etc. Check on his study habits. Does he know how to attack a selection--to extract its main and supporting ideas, how to outline, skim, summarize?

1st NARRATOR

The Fifth: Interest him in current happenings, in the pivotal events of the day. Provide him with a good daily newspaper, discuss world affairs with him, invite and welcome his opinions.

2nd NARRATOR

The Sixth: Read to him and encourage him to read to you. To parents who insist that the child bring home his reader each night a word of caution: Advance practice on a selection will rob it of its freshness and appeal, negate his teacher's plan to present it as a new selection. If he falters over a new word, don't tell it to him. Help him find it in the dictionary, or offer a synonym for the unfamiliar word which will give him a clue to its meaning. Never force him to sound it out. You may be using the wrong phonetic approach. Suggest instead a picture clue, if possible, or the reading of the whole sentence for a context clue.

1st NARRATOR

The Seventh: Carefully examine his ratings in reading. Praise him for any progress noted, even slight gains. If you are dissatisfied with his achievement in reading, don't openly disparage the school or the teacher. Arrange to confer with her and have her explain to you the child's individual problems and what help you can give.

Educate yourself by attending parent workshops in reading, listening to professional panels and discussions on the subject, and visiting reading classes during the annual "Open School Week" period.

2nd NARRATOR

The Eighth: Bear in mind that reading is not confined to storybooks and fairy tales, but touches every field of human knowledge and endeavor. Your child must be able to read to fill out even a simple application blank, understand a railroad timetable. He must also master the content and special vocabulary of science, mathematics, social studies, art, and music as well as literature. His teachers should provide frequent practice for him in improving his reading skills in the content areas.

1st NARRATOR

The Ninth: Understand that there is no magic or single approach to reading--that a successful program uses many approaches--the establishment of reading readiness, vocabulary development, phonetic and structural analysis, vitalization through audio-visual aids and others. And reading is taught sequentially by words, phrases, and sentences--not tortuously, letter by letter of the alphabet.

2nd NARRATOR

The Tenth Commandment: Finally, realize that the parent can help, but not replace the trained teacher. For reading is a complex skill which must be slowly, logically, and sequentially developed IN TERMS OF EACH CHILD'S ABILITIES AND POTENTIAL--as determined by his or her physical, intellectual, and emotional make-up!

APPENDIX

PART D.

A SELF-QUIZ IN PHONICS

By Morris Schreiber

Methods of Word Attack

(Building Phonic and Perception Skills)

For each of the following groups illustrating methods of teaching word-perception state the principle involved:

- (1) The mother will rock the cradle.
He found a small rock near the road.
Principle _____
- (2) hurry, happy
horse, house Principle _____
stairs, stars _____
- (3) a. She brought a box of candy to school.
They received three boxes of supplies.
b. Tom is tall; Henry is taller; James is the tallest of the three.
c. "A soft answer turneth away wrath."
"Talk softly, but carry a big stick."
d. ride, riding fly, flying
drive, driver cry, crying
country, countries try, trying
valley, valleys
pulley, pulleys
toy, toys
Principle (s) a, b, c _____
d _____
- (4) raw lend and
draw blend sand
Principle _____
- (5) clear, class, clank, crank
queer, quit, quiet, quick
Principle _____
- (6) a. fire, tire, five, drive
b. hit, miss, tip, lip

c. hide, bit, stride, kind, grit, grind

- Principle _____
- (7) a. fly, good-by, why
b. candy, hungry, many
c. why, white; try, time; it, city
Principle _____
- (8) a. bird, birthday, first, girl
b. arm, start, hard
c. paint, stay
d. ball, talk, wall, chalk
Principle _____
- (9) The sunset was a pretty sight.
The airplane completed its flight.
Principle _____
- (10) a. in, it, at, am
b. we, be, she, me
c. men, ant, ship, elf, bad, imp, fry
Principle _____
- (11) a. pail, beads, clay
b. bird, park, harm, whirl
Principle _____
- (12) foot - footprint
ball - baseball
corn - corncob
rose - rosebud
Principle _____
- (13) straightest - straight
happily - happy
sunny - sun
skipped - skip
Principle _____
- (14) a. The children looked at (stared at, noticed, observed, watched)
b. The boys walked (marched, ambled, shuffled, hastened, scampered) down the street.
Principle _____
- (15) agree, disagree tie, untie
boy, boyish care, careful
Principle _____
- (16) I've, I have; won't, will not; shouldn't, should not
Principle _____
- (17) He ate a piece of fudge candy.
Principle _____
- (18) all, ask, ate
bid, big, blue
coach, cloak, closet

dish, doll, draw
eager, enter, escort

- Principle _____
- (19) hap-py bet-ter lad-der
pa-per de-tour ba-by
Principle _____
- (20) bug-gy
fid-dle
hol-ly
rib-bon
nee-die
Principle _____

Answers to Self-Quiz in Phonics

Methods of Word Attack

- Using meaning or context clues.
- Strengthening memory of word forms based on careful observation of visual details.
- a, b, c, - Structural Analysis - Recognizing variants and derivatives formed by adding suffixes to known words.
d. - by changing endings.
- Blending consonant sounds (creating awareness that r, l, s are "blenders")
- Phonetic analysis (applying consonant substitution, extending children's knowledge of consonant elements)
- Visual-auditory perception of vowels (vowel letters standing for more than one sound)
- Different vowel letters representing the same sound. ("i" usually stands for an "i" sound at the beginning or middle of a word and that the letter "y" ordinarily stands for an "i" sound at the end of a word).
- Phonetic analysis - variability of the sound of the vowels "a" and "i"
- To strengthen understanding that consonants in words may be silent and that silent letters are often phonetic clues.
- Phonetic analysis - Single vowel letters (short) at beginning or in middle of word, (long) at the end.
- Vowel sound controlled by letter that follows it.
- Combining structural and phonetic analysis.
- Identifying the root word.
- Recognizing the connotation of words.
- Structural analysis - prefixes and suffixes
- Structural analysis - use of contractions
- Silent final "e" may be a clue to the sounds of "c" and "g."
- Practice in dictionary use, to one or two letters.
- Syllabication - Vowel sounds followed by single and double consonants.
- Syllabication - Repeats examples of 19 (above) and adds syllabication based on the "le" ending (if the last syllable of a word ends in "le," the consonant preceding the "le" usually begins the last syllable.)

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