Using predictable books as a psycholinguistic approach to reading for the primary disabled reader

Carole Keough
California State College
San Bernardino

USING PREDICTABLE BOOKS AS A PSYCHOLINGUISTIC APPROACH
TO READING FOR THE PRIMARY DISABLED READER

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the Degree of
Master of Arts
in
Education: Elementary Option

By
Carole Keough, M.A.
San Bernardino, California
1987
USING PREDICTABLE BOOKS AS A PSYCHOLINGUISTIC APPROACH TO READING FOR THE PRIMARY DISABLED READER

By

Carole Keough
ABSTRACT

A whole language curriculum facilitates the learning of reading and basic language skills for primary level students enrolled in special education classes for the disabled readers. Such a curriculum is based on psycholinguistic principles and makes use of quality children’s literature using repetitive patterns, cumulative patterns, familiar cultural sequences and rhyme and rhythm schemes. Semantic, syntactic and graphophonic strategies are integrated to enhance the students’ linguistic and conceptual background as they predict, confirm and gather meaning from the text.
## TABLE OF CONTENTS

**CHAPTER ONE**

The Purpose .................................................. 1

**CHAPTER TWO**

Review of The Literature ........................................ 4

**CHAPTER THREE**

Statement of Objectives ........................................ 32
Design of The Project .......................................... 34

**CHAPTER FOUR**

An Introduction To Predictable Books .......................... 38
A Psycholinguistic Model of Reading ............................. 40
Language and Its Cuing Systems .................................. 45
Directed Reading-Thinking Activity .............................. 49
An Overview of The Reading Strategy ............................ 53
Table A ............................................................. 55

**UNIT ONE:** Strategy Lessons Using Repetitive Structure .... 57

**Strategy Lesson One**

The Big Book Using The Book *Brown Bear, Brown Bear, What Do You Say* ................................................. 59
Big Book Patterns .................................................. 65

**Strategy Lesson Two**

Selected Deletion Using The Important Book ................. 79

**Strategy Lesson Three**

Transforming Sentence Using The Book *The Haunted House* 85
Resources ............................................................ 90

**UNIT TWO:** Strategy Lessons Using Cumulative Structure .... 92

**Strategy Lesson One**

Synonym Substitution Using The Poem *The Three Little Pigs* . 93

**Strategy Lesson Two**

Take a Guess Using The Book *The Gingerbread Man* .......... 99

**Strategy Lesson Three**

Resources ............................................................ 112
UNIT THREE: Strategy Lessons Using Cultural Sequences .......... 114

Strategy Lesson One
Adverb Time Concept Using The Book
The Very Hungry Caterpillar ......................... 115

Patterns For The Very Hungry Caterpillar .......... 132

Strategy Lesson Two
Word Identification Using The Book
Silly Goose and The Holidays .................... 141

Strategy Lesson Three
Phonics In Concert Using The Book
Monday, Monday, I like Mondays .................. 148

Resources ........................................... 154

UNIT FOUR: Strategy Lessons Using Rhyme and Rhythm Schemes ... 156

Strategy Lesson One
Pantomime Through Poetry Using The Poem Witch Hunt ...... 158

Strategy Lesson Two
Refrain Choral Speaking Using The Poem
The Old Woman Who Swallowed A Fly ................. 164
The Old Woman Puppet Pattern ..................... 171

Strategy Lesson Three
Finger Play Through Rhythm Using The Poem
Ten Brave Firefighters ............................ 172
Ten Brave Firefighters Finger Puppets ............. 177

Resources ........................................... 178

Table B ............................................... 179

CHAPTER FIVE

Statement of Limitations ................................ 183

BIBLIOGRAPHY ....................................... 184
CHAPTER ONE

PURPOSE

Many children enter kindergarten and first grade expecting that the magical moment of learning to read will suddenly arrive. Unfortunately for the learning disabled child that expectation quickly fades as he/she struggles with confusing language rules and tries to make sense out of the printed words. Since the young disabled reader often has problems with hyperactivity, attention span, memory and knowledge transference, he needs a well-organized learning environment.

In order to meet this need, disabled readers are inducted into the world of the basal reader. They are taught phonics and other word analysis skills which are considered by some researchers (Guszak, 1978; Otto, 1977) to be prerequisites for producing effective readers. However, this theory does not always apply to poor readers. Unfortunately, they often are unable to extract meaning from fragmented language instruction and the nonsensical linguistic pattern of basal stories. Nevertheless, the natural linguistic abilities of disabled readers appear to be secondary to the standard reading curriculum.

The concept that reading is a skill development process, is in contrast to psycholinguistic thinking. The psycholinguistic approach to reading recognizes the basic tenet that reading is a problem-solving process, a deliberate search for meaning. Therefore, as readers we try to discover what the author means, while at the same time we build meaning for ourselves. In the end, we use our own thoughts and our own view of the world to interpret what the author has written.
One way teachers can help disabled readers engage in reading for a meaningful purpose is to include predictable reading material and/or activities in their daily reading curriculum. What's more, through stories with predictable grammar, teachers can help poor readers achieve their expectations about stories by questioning them appropriately. The ability to ask, and answer the questions, "What comes next? and/or "What does the author mean?" are crucial to story comprehension. In essence, asking readers to predict helps them to develop the concept that they need to know that has happened, in order to say what comes next.

When readers can guess what the author of a story is going to say and how he/she is going to say it, the story is considered predictable. These stories are written in a rhythmical, repetitive pattern, making it easy for young readers to begin predicting what will be printed on the page. By the time the teacher has read a few pages aloud, most readers can chant the text right along with the teacher. The text is coherent and uncontrived, using the natural redundancy, rhythm and rhyme of language to achieve its pattern.

Most teachers have read stories to their students as an extended reading activity. However, many teachers, due to dependency on basal readers, are reluctant to modify their reading instructions to include predictable stories that would benefit poor readers. In addition there is the problem of where and how to start, and what to use as "stepping stones" in an attempt to implement a new approach to reading in a situation where basals are the predominant materials used.

What is needed, then, is a workable reading curriculum for primary disabled readers, using predictable stories and activities as psycholinguistic approach to reading. It is this writer's intent to
help disabled readers come to the conclusion that they can read, while at the same time provide them with predictable reading materials that support this belief. Also, for purposes of this paper, the reading activities have been limited and designed to be compatible with the following selected symptoms of reading disabilities taken from a list by Brueckner and Lewis (1947, in Faas 1980, pp. 125-126):

1. Inability to answer questions about what is read, showing lack of comprehension
2. Slow rate of oral or silent reading
3. Inability to state the main topic of a simple paragraph or story
4. Reading word by word rather than in groups, indicating short perception span
5. Stumbling over long, unfamiliar words, showing inability to attack unfamiliar words
6. Insertion and substitution of words and letters that interfere with reading comprehension

Therefore, the purpose of this proposed project is to construct a reading-language curriculum appropriate for primary level reading disabled students. This curriculum will emphasize the use of predictable books and related activities.
CHAPTER TWO

REVIEW OF THE LITERATURE

This review of literature is organized to emphasize two aspects of the related curriculum. First, psycholinguistics will be discussed with consideration of trends in comparing the use of psycholinguistics with the basal reader approach and with phonics instruction. Second, trends related to materials and methods of the use of predictable books will be considered. This latter portion will be organized as follows:

1. Repetitive Patterns
2. Cumulative Patterns
3. Familiar Cultural Sequences
4. Rhyme And Rhythm Schemes

To understand psycholinguistics as it applies to the reading disabled reader, it is necessary to present an overview of commonly held beliefs among psycholinguists. From this information, it will become apparent why psycholinguistics is interwoven into a reading curriculum developed for disabled readers. It is almost impossible to separate oral language development and natural fluency from the reading process; they are intricately, yet harmoniously, bound together.

Psycholinguistic, as its name suggests, lies at the intersection of psychology and linguistics. Linguistic analysis shows that language has two levels: a surface structure which represents the sounds of written language, and a deep structure which represents meaning. These two
levels of one language are related in a complex way through the system of rules, that is, grammar, or syntax (Cameron, 1985).

Psychology contributes insights about how language must be learned and used. Studies in this areas indicate there are severe perceptual limitations on the amount of "surface structure" that we can process to comprehend language. Psychology indicates that our working memory is so constrained that we could not possibly comprehend speech or writing if we analyzed individual words. In addition, psychology provides data about human learning, showing that learning is rarely the result of a passive exposure to instruction but rather the result of an active search for specific information, which is another reason why rules can be learned but not taught (Goodman, 1971).

Psycholinguistic research confirms that linguistic insight into language is processed at deep structural levels. We distinguish elements and relationships that are not actually represented in the surface structure but are construed from the meaning that we derive from the hidden deep structure (Goodman, 1971).

Psycholinguistics make it possible for us to understand how language is used to communicate thoughts, and how experiences are manipulated through language. To put this basic knowledge to work, it is essential for educators to view reading as a receptive process and readers as users of language. From an early age, children are aware of the various aspects of language. They are conscious of language before any formal teaching of grammar or usage, and this awareness comes from naturalistic experiences. Children spend their early years experimenting with language, practicing language, and expanding word
meanings based on their personal experiences and interactions with others (Brown and Briggs, 1986).

Learning to read is a natural outgrowth of learning to speak. Therefore, many educators contend that language proficiency is essential if children are to achieve their optimal development in reading (Brown and Briggs, 1986). Actually, research has shown that many children know much about reading and writing before they get to school, or independently of what they are taught in school. They know many of the uses of written language: its roles in signs, labels lists, letters, books, magazines, catalogs, and television guides. Children know that people do with written language, even if they cannot do these things themselves. They also have rough ideas about how written language works, that it consists of letters written on lines, that it is laid out in conventional ways, and that there are rules and regularities of spelling. They even pretend to read and to write in their role-playing games (Smith, 1985).

The phrase "learning to read" can be misleading if it leads to an assumption that there is a magical day in every individual's life when reading will just spontaneously happen. We begin to read the first time we make sense of print, and we learn something about reading every time we read (Smith, 1985).

Learning to read is an essential survival skill and the basic need of every child. However, for reading disabled students learning to read fluently is not an easy task. It seems that despite endless decoding instruction from which they become proficient at filling in workbooks, "grunting" vowels, and dividing syllables, they still struggle with
reading real books. Worse still, these students do not consider reading a particularly enjoyable or viable activity (McClure, 1985).

Because young disabled readers often have problems with hyperactivity, attention span, memory and knowledge transference, they need a highly structured well-organized learning environment (McClure, 1985). Therefore, for reading instruction, teachers often opt for structured, phonetically-oriented approaches such as basal programs to meet the learning needs of disabled readers. This approach to reading, usually emphasizes phonetic drill, sight word recall and is organized around a sequence of skills, with a core vocabulary of high frequency sight words and materials that are carefully graded as to the difficulty of the material (Spache and Spache, 1973).

In essence, basal reading approaches provide for continuity of reading growth and try to minimize the danger of instructional gaps and extreme overlapping of reading materials. They enable the teacher to move a student from one level to another and from one activity to another with minimum waste of time and at a speed estimated to be equal with the student's learning ability. Also, basal programs provide a developmental and systematic approach to vocabulary building by giving instructions for teaching words, suggestions for developing word recognition ability, and serving as a guide to the words that should be taught at each grade level (Smith, 1978).

Besides keeping the curriculum well ordered for the student, basal programs impose a power of control over the teacher. In other words, it is a matter of power and a lack of trust. Teachers need programs if they are to trust students to learn, especially if they fear that involvement in written language will not be sufficient to promote the
child’s learning to read. Even people outside the classroom insist on programs out of fear that students won’t learn to read and that teachers will not have control over the learning environment (Smith, 1985, p. 140).

Since basal reading programs are so widely used and appear to be an accepted way to teach reading skills, then why are they so highly criticized? According to some experts in the field of reading (Spache and Spache, 1973), many people dislike the lack of style in the writing of basal readers. One expert, James Reid, contends that so many of the stories in basal readers are ridiculous and that they cannot be made exciting and interesting because of the many restrictions, of vocabulary control, repetitions and fear of not following the course of study in sequential order and time (Spache and Spache, 1973).

Perhaps the most criticized aspect of basal readers is their structural language format in relationship to oral language development of children. Strickland (1962) compared the sentence structure of basal readers to that of the oral language of kindergarten children. Her analysis revealed that the first grade basal reading books were rigid, unnatural, and contained sentence patterns which were not noted in the speech samples of the children. She attributed this mismatch to the fact that the linguistic structure found in textbooks were written patterns instead of spoken patterns.

The appropriateness and readability of basal reader series continue to be an issue with experts such as Mckinney (1983). According to McKinney, most beginning reading programs emphasize regularity of grapheme-phoneme correspondence. For example, Heibert (1983) compared preschool children’s chosen words to those words found in basal readers
and found that children's self-selected words were more imagery loaded than those found in basal readers. In addition, McKinney reported that much of the language of the primer did not reflect the ways in which function or grammatical words, as opposed to content words, play their part in giving a sentence flow, coherence, and sense.

Another thought concerning basal readers is that they expose students to reading instruction that emphasizes single word recognition about all other approaches to learning new vocabulary. This type of approach, actually creates reading problems for disable readers (Martin, 1974) because units of meaning are torn rudely apart and children are not free to use their accumulated linguistic insights. The concept of chucks of meaning within a sentence is not foreign to children, because they naturally speak in chunks of meaning as they frame their oral sentences. They need only to be helped to see that they can recreate these same chunks on the printed page, even if the books are not printed in this way.

One of the most significant criticisms and concerns of educators, especially teachers of learning disabled students, is that basal readers on the whole treat reading as though it is a process of isolated skills which involve endless decoding and workbook proficiency (McClure, 1985). Basal programs usually incorporate phonetic skills into their instructional format or are closely intertwined with independent phonetic approaches. Together, such programs usually require students to learn the sounds represented by individual letters, blending these to make words, apply learned letter/sound rules to an unknown word (Smith, 1978)

Teaching decoding to children in this manner presents many practical and theoretical problems. For one thing, they get accustomed
to "sounding out" every word, a habit that can hinder fluent reading. Another problem is that many disabled readers have difficulty transferring their knowledge of rules to decipher unknown words. Beyond this, they can get a mistaken idea of what reading is when they spend all their time focusing on isolated elements of print that do not seem to be connected to any discernable meaning (Guthrie, 1982).

In relation to this concern, Bill Martin (1974) states that in basal reading and phonics programs children spend their waking hours considering the various ways in which words work. In fact, in most of these programs, Martin contends, the word seems to be the only unit of language worth studying. He further states that children learn about beginnings of words and ends of words and middle of words. They learn about special endings such as inflected endings and they learn how the various letters behave in words. All of this they learn, Martin indicates, is in line and prescriptive lesson plans laid out in the teacher's guide. With regard to that Martin states, "When it is beginning consonant season, heaven help the child who is good at looking at the ends of words (Martin 1974)." He contends that in some programs, children have to wait to begin second grade to even know that words have middles, because that is when the teacher's guide presents medial vowels. Overall, children are not invited to experiment with words and come up with their own generalizations. Instead, according to Martin, they are asked to memorize other people's generalizations about what happens when two vowels go walking even though we all know that the first one does the talking only when it feels in the mood (Martin, 1974).

According to most psycholinguists, language cannot be broken into pieces without changing it to a set of abstractions: sounds, letters,
and words. When it is all together, the learner can use his knowledge of the language structure and his conceptual background is a framework in which to utilize graphic print. Broken into pieces, on the other hand, language has to be learned abstractly, piece by piece. In a sense the reader has to relearn how to use the pieces in the reading task. It is thought that children who have trouble learning to read are those who are unable to take the abstract bits and pieces of their instruction and put them together (Goodman, 1972). Reading, as viewed by psycholinguists, is a much more complex cognitive task than basal programs lead us to believe. Reading is not so much a word recognition or decoding activity as it is a search for meaning. Goodman (1971) reminds us, "A reader, then is a user of language who constantly seeks sense from what he reads." To discover the meaning authors are attempting to convey, effective readers appropriately and simultaneously integrate information from three major sources: semantic, syntactic, and graphophonic (Goodman, 1973). In other words, when children learn to read, they engage in discerning the categories, rules and interrelationship of the written language. It is assumed, therefore, that children solve the problem of learning to read as they construct their knowledge of the written language (Hoskisson, 1979).

According to the psycholinguist then, reading is an integrative process that requires the reader to use both nonvisual, internal information (semantic and syntactic) and visual, external information (graphophonic) in order to make sense of the print (Tadlock, 1986):

1. **The Semantic System:** The semantic system is the heart of the language. It includes the relationships within a language that establish meaning for the user. Everything that the user has been
learning and thinking about the world is also involved in creating meaning. In other words, the closer the content of reading material is to the life and experiences of the students, and the closer the concepts of reading material are to what the student already knows, the easier it is for him to understand the meaning relationship in the reading material. Reading must make sense to the reader! If too many concepts are foreign, the reading will be nonsense to him (Goodman and Burke, 1980, pp. 12-13).

2. **The Syntactic System:** Readers have a lot of syntactic, or grammatical information available to aid their attempts to gain meaning from print. Even though they may not be able to talk about language using grammatical terminology, readers know grammar rules, they could not produce grammatically acceptable sentences if they did not. The syntactic system is essential for communicating relational aspects of words, sentences and paragraphs and is, therefore, essential for meaning transfer as one reads (Tadlock, 1986).

3. **The Graphophonic System:** The graphophonic, or letter-sound, system refers to the relationship between the sounds of language and the written from of language. This system is the one that often receives much emphasis in beginning and remedial reading programs. It is also the system in which early readers are least competent and is, therefore, the most difficult system for them to use. Unfortunately for those trying to read, the English graphophonic system is a highly irregular one. This explains why in instances when the reading environment demands that the learner rely exclusively or primarily on a graphophonic system (isolated skills)
the reading task is very difficult. Fluent readers virtually never totally rely on the graphophonic system. Rather, they use this system to confirm and/or to choose between plausible predictions made on the basis of the other two cuing systems (Tadlock, 1986).

The key, then, to successful reading is knowing when and how to draw cues from each of the available cue systems. Presenting skill exercises disassociated from meaningful discourse cannot foster such knowledge. Isolated phonics drill, whether presented in single words or single sentences, requires a reliance on the graphophonic system that is counter-conceptual, therefore, counter-productive (Tadlock, 1986).

Unfortunately, poor readers do not apply what they know about oral language to the act of reading. They do not use all the language cues appropriate for comprehending reading material. In addition, according to a study made by Kathryn Au (Huffman and Weddle, 1979) poor readers often exhibit the following oral reading errors when trying to figure out written passages:

1. They make significantly high percentage of non-meaningful substitution of words.
2. They often show lack of any effective strategy to decode words or meaning from the text.
3. They do not self-correct their own reading errors.
4. They seldom use the context of the sentence to help decode words or make meaning from the text.

The solution to tracing reading problems are in the children themselves (Goodman, 1972). If we view them as users of language, our
goal becomes one of making literacy an extension of the learner’s
natural language development. Instruction will be successful to the
extent that it capitalizes on the childrens’ language learning abilities
and their existing language competence (Cameron, 1985).

Therefore, disabled readers should be provided with many
opportunities to use instructural materials that naturally lend
themselves to the child’s own language and background experiences.
Incorporating meaningful literature into the instructional program is
the key to overcoming the problems inherent in a strictly phonetic
approach to reading, thus exposing children to good "literate behaviors"
from the very beginning (McKenzie, 1977).

The abstractness of written language is a stumbling block for poor
readers and students first learning to read, but that abstractness can
be lessened if the content material is directly related to the learner
when it represents his own language and experiences (Cameron, 1985).
Goodman (1972) and Caly (1979) make it clear when they stress that
exposure to print does not come after children learn to read. Exposure
is needed to prepare children for reading.

One way to expose children to good "literate behavior," is to
introduce them to books and activities that provide them with meaningful
reading experiences that build upon the linguistic background of the
child. Good literature, according to McClure (1985) is written
naturally, with little attempt to control vocabulary, syntax, and
concepts. Rather than having to read something that sounds like stilted
nonsense, children can use all they know about language and the world to
read good literature. All the cues from the text, the context, syntax,
and letters, can be integrated and used to construct meaning. Reading
can more easily determine the appropriate sound of a letter or the specific meaning of a word when there is much contextual information to guide them.

Using literature as the basis for a reading program provides natural motivation. Real literature is pleasurable and exciting to children. Reading something interesting that they want to read will heighten the effort they make to complete the task successfully, and their feelings of competency will be enhanced (McClure, 1985).

According to Lynn Rhodes (1981), the most appropriate literature uses language and experiences that are familiar to children. This allows them to predict what will be on the page in terms of language, meaning and personal background they bring to the reading situation. Rhodes (1981) and McClure (1985) are both in common agreement that children’s literature that is written in a "predictable" format can be an important resource for teaching reading to disabled readers.

We learn to predict long before we come to school. The baby learns to "predict" that if he/she cries, somebody will bring a bottle or change the dirty diaper. If the very young child is immersed in oral literature, he/she will soon learn other patterns that make prediction possible. For example, young children learn very quickly the words and lines to their favorite nursery rhymes as parents entertain them with this linguistic ritual. After a few repetitions of the rhyme the youngster knows what is going to happen next. The predictable pattern has been established (Weaver, 1980).

Predictions plays a vital role in reading comprehension. Frank Smith (1979), describes prediction as "taking a chance by betting on the most likely alternative." We predict all the time according to Smith
(1978). We only become aware of it when our predictions fail. He further contends that we must encourage the child to ask himself questions and develop in him strategies for improving his predictions. This can be accomplished by introducing readers to the three-step prediction cycle.

The three-step prediction cycle uses the student's knowledge of the English language to help him anticipate or predict what is coming next in a sentence. It involves sampling, predicting and confirming information. Goodman and Burke (1980) state that these three strategies make use of or are driven by the three cuing systems of graphophonics, syntax and semantics as well as the reader's linguistic and conceptual background. In addition, they contend that in its most basic form, reading is perceived as an interaction between reader and author with both participants contributing to the construction of meaning.

In the first step of the prediction cycle (Crafton, 1980), the reader first selects cues from the line of print and predicts what is written. This prediction is partly what is seen and partly what is expected to be seen. The reader then checks the semantic and syntactic acceptability of the predictions in the context developed by previous choices and decodings.

Then, in the second step if the tentative choice is not acceptable, the reader has two options available: rereading or re-thinking. Rereading involves regressing, scanning from left to right, gathering enough information to generate new predictions which again can be judged for semantic and syntactic acceptability. Or, the reader can re-think the prediction itself, allowing for a new understanding of the
prediction or for a new prediction to be generated without rereading having occurred (Crafton, 1980).

In step three, once confirmation takes place, the choice or prediction being acceptable, decoding to meaning is assimilated with prior meaning, and prior meaning is accommodated, if necessary. This meanings are also integrated with the reader's previous knowledge and world view. The cycle then continues (Crafton, 1980). The three-step cycle is repeated as children read, and the outcome is reading comprehension.

This three-step prediction cycle is efficient. Readers select the most significant language cues from the text and eliminate the unlikely possibilities before forming their predictions. As predictions are made, readers test these hypotheses to see if they are meaningful. To do this the reader must confirm or disconfirm his prediction. The reader must ask himself, "Does this sound like language to me?" and "Does this make sense to me?" If the word does not make sense in the context, the reader must go back and reread the written passage and corrects the "miscue", the incorrect word. The more cues that the reader confronts, the more appropriate his predictions and confirmations will be. This is accomplished economically because readers use a minimal amount of critical information in making and confirming their predictions (Goodman and Burke, 1980).

Duane Tovey (1979) contends that many teachers do not quite understand the concept of "miscue." He states that teachers think that students cannot make miscues which may be graphonically variant and still be semantically acceptable. He concludes by noting that:

Miscues emerge as a reader becomes involved in predicting the thoughts and language patterns. Miscues enable a reader to apply his
implicit knowledge of language (syntax) and his perceptions of his world (semantics) to the task of decoding print into meaning. p. 307

When using the prediction cycle, we are continuously making choices about what portions of information is to be remembered. These choices are always related to the purpose we set for ourselves when reading any written material. It is at this point that we begin to build a meaning for what we are reading by selecting the appropriate language cues needed to predict. Then based upon our language knowledge and background experience, that is, our "schema system," we confirm our predictions by checking the syntactic and semantic acceptability of what we think we are reading against our knowledge of language and of the world around us. This process of predicting, confirming and integrating proceeds continuously and interactively as we add to, alter or reorganize our meanings of written language. (Goodman and Burke, 1980).

This word, "schema," is fast becoming the new concept in reading comprehension. Perhaps it can be described as the little pictures or associations conjured up in one's head when hearing or reading a word in a sentence. According to Pearson and Spiro (1982) the reader can have schema for an object (chair, boat, fan), an abstract idea or feeling (love, hate, hope), or an event (racing, swimming, eating). It's like a concept, but in a much broader sense. For example, you see the word tree and you conjure up the concept of a tree trunk, branches, leaves and so on. In other words, your schema for a tree includes all this, plus anything else you associate with trees.

Proficient readers use the prediction cycle and schema to comprehend what they read. Disabled and beginning readers can use
predictions and schema to help them become independent and efficient readers more quickly (Smith, 1979).

Predictable books are especially effective in promoting young disable readers' use of the prediction cycle. These books are written in rhythmical, repetitive patterns, making it easy for children to begin predicting what will be on the page. This is not accomplished through vocabulary and syntax controls. Rather, the text is coherent and uncontrived, using the natural redundancy, rhythm, and rhyme of the language to achieve its regularity (McClure, 1985).

When children realize that a story or poem has a plan back of it and when they recognize the specifics of that plan, they use this knowledge to predict much of the language they encounter in their reading. Children like to figure out how things work. From their earliest days they are endlessly poking and pushing and pulling-apart to find out what makes things go. This is how they learn to talk. They listened to the talk on all sides of them and they began experimenting and figuring out how to talk words. Once they began to figure out what is needed to know, they made talk work for them (Martin, 1974).

In a similar way, when you read a highly predictable story to children, they will chime in with you long before you have finished the story. As you turn the page and the children burst out reading the lines knowing, without even looking at the print, how the story is working, they are giving evidence that they have not simply memorized the story. They have figured out how the author put his story together and they are using this information to help them read pages you have not even read to them yet (Martin, 1974).
Expanding further, Martin (1974) advocates that each of us has a linguistic storehouse into which we deposit patterns for stories, poems, sentences, and words. These patterns according to Martin, enter through the ear and remain available throughout the course of a lifetime for reading, writing and speaking. What's more, Martin contends that a good reader is a person who looks at a page of print and begins to trigger patterns that have been stored in his linguistic treasury. In addition, he states that these patterns range all the way from the plot structure an author has used in a story to the rhyme scheme that hangs a poem together, to the placement of an adjective in front of a noun as part of the shape of a sentence, to the underlying rhythmical structure in a line of prose or poetry.

Also, according to Martin (1974) as these various kinds of structures are brought into play as a result of encountering a new version of the same basic structure, a child is able to figure out much of the new vocabulary because he recognizes the similarity between the new structure and the structures he has already claimed. Therefore, he contends, a poor reader is the person who looks at a page of print and no patterns are triggered to help him unlock the page.

Actually, there is nothing particularly new about using predictable books in the primary grades. Predictable materials have been around for years, and teachers have been using them for just as long. Nevertheless, according to Dr. Paula Lawrence and Dr. Virginia Harris (1986) in recent years there have been a growing advocacy among educators and researchers for the use of predictable books to teach young beginning and disabled readers. One recent study of the effectiveness of beginning reading instruction for slow learners
(Lawrence and Harris, 1986) found that students using predictable materials learned more words, both target and non-target words, than students using preprimer basals. Both Lawrence and Harris stress that it is no small wonder that some researcher believe that structured language materials are a good supplement or even an alternative to preprimers and worksheets as a means of initiating recognition.

The effective use of predictable books to teach disabled readers means more than reading the books aloud or reading them with the children, and hoping that somehow or other they will begin to recognize words. To be effective, the structured language materials should be presented to children in a structured lesson format (Lawrence and Harris, 1986). One way to do this is by helping children learn and use the prediction cycle by adapting the questions from Stauffer's (1980) Direct Reading-Thinking Activities to direct students' attention to the repetitive features of literature. The following is an activity which is developed through a five step process:

1. Read the title and show the picture on the cover of the book and ask, "What do you think this book will be about?" Encourage children to use both word and picture clues as they make their predictions.

2. Begin reading the book as soon as the children have enough information, stop reading and ask one or more of the following questions to encourage children to predict what will happen: "What do you think will happen next?" "What do you think (character) will say next?" What do you think (character) will do next?"
3. After the children have made their predictions, ask them to explain why they made those predictions by asking one or more of the following: "Why do you think that idea is a good one?" "Why do you think (character) will say that next?" "Why do you think (character) will do that next?" The purpose of these questions is to help children realize that they are basing their predictions on the book’s repetitive patterns.

4. Read through the next set of repetitive patterns to enable children to confirm or reject their predictions.

5. Continue reading and have the children repeat steps 2, 3, and 4. For children reading individually, encourage them to finish the book using the predictive cycle (Tompkins and Webler, 1983 and Chandler and Baghba 1986).

In essence, the Directed Reading-Thinking Activity is intended to develop students’ ability to read critically and reflectively. Broadly speaking it attempts to equip readers with (Tompkins and Webler, 1983 and Stauffer, 1980):

1. The ability to determine purposes for reading
2. The ability to extract, comprehend, and assimilate information
3. The ability to examine reading material based upon purposes for reading
4. The ability to make decisions based upon information gleaned from reading

Once children are introduced to the linguistic structure of predictable reading material, they begin to use their intuitive insights
to figure out that sentences work in sequence of patterns. The teachers' job, then, is to help children verbalize these intuitive insights and to organize them into word-unlocking skills. Knowing how the stories or poems are put together (patterns) will, therefore, be a help both to teachers and the children (Martin, 1974).

In some stories the author uses a repetitive pattern that repeats words, phrases or themes and this pattern can easily be discerned after reading only a few pages (McClure, 1985). As children listen to and read books like The Haunted House by Bill Martin, (1972):

```
One dark and stormy night
I came upon a haunted house.
I tiptoed onto the yard.
No one was there.
I tiptoed onto the porch.
No one was there...
```

They soon catch on to the repetitive structure and find themselves able to read certain phrases and lines because they know from the pattern when the language will repeat.

When a book involves a child esthetically its message has more meaning. It defies convention and logic and academic know-how, yet it has every thing to do with learning because it develops out of a person's striving for human kinship. The ingenuous repetitive coupling of sequences in Brown Bear, Brown Bear (Martin, 1972) is an example:

```
Brown Bear, brown bear, what do you see?
I see a redbird looking at me
Redbird, redbird, what do you see?
I see a yellow duck looking at me.
Yellow duck, yellow duck, what do you see?
I see a blue horse looking at me...
```

The coupling of the words has nothing and yet everything to do with reading. Momentarily banished are the restrictions of print, the preoccupation with eye movements from the left to right, and "today's
new words" drill. Actually, the literature creates its own life. The linguistic dance of the question and answer in Brown Bear is so thoroughly appealing that the reader is caught up in the responds without labored awareness of technicalities and rules. It is irrelevant which animal Brown Bear saw, the worthwhile meanings are found in the playfulness of the language, in the interrelations of color, design and story evolvement, and in the repetition of the linguistic pattern (Martin, 1972).

Martin (1974) suggests that once you are aware that a repetitive sequence is one way of arranging the happenings in a story, you probably will think of many other stories which are arranged in this style. He further suggests you probably will also remember how easily the children were able to take hold of those stories when you read them aloud. Also, he indicates that at the time, you may have not realized that the children were not simply memorizing, but in fact were responding to the reliable repetition in the story structure.

Instead of repetitive patterns, sometimes authors use cumulative patterns in their books. These books immediately propel children into anticipating the next line or the next rhyming work or the next event or episode. An excellent example is Ghost Story by Bill Martin (1972):

In a dark dark woods there is a dark dark house.
In the dark dark house there is a dark dark stair.
Down the dark dark stair there is a dark dark cellar.
In the dark dark cellar there is a dark dark cupboard,
In the dark dark cupboard there is a...

As a child reads this book he/she will predict that the pattern of the phrasing will maintain throughout the story, and that all the objects will be described as "dark dark", and that the last part of each line becomes the first part of the next line (Martin, 1972). This
dependable cumulative pattern does not cause a child to lose faith in his/her method of predicting language, but rather suggests to him/her that there are other methods of decoding print that will be helpful.

Rhodes (1981) suggests yet another characteristic of cumulative predictable books is their familiarity of the story or the story line to the child. Children often come to school knowing folk tales and songs. They can predict what the wolf says when they read The Three Little Pigs (Galdone, 1970) or what The Three Billy-Goats Gruff (Appleby, 1984) say as they elude the troll. When reading this kind of literature, children use their intuitive knowledge about the structure to understand the developing events and dialogue of the story (Rhodes, 1981).

Some stories or poems use familiar cultural events or sequences to develop the structure of the literature (Rhodes, 1981). Simply by living in our culture, children have certain built-in structures going for them that can be translated to advantage in learning to read. They know for example, that the hours of the day, the days of the week, the months and seasons of the day, and days of the week, the months and seasons of the year, the number system and the alphabet have dependable sequences. Sooner or later the children became familiar with the use these sequences like another aspect of their life in dealing with the outside world (Martin, 1972).

Eric Carle uses two familiar sequences, the days of the week and numbers in The Very Hungry Caterpillar (1983).

On Monday he ate through one apple
but he was still hungry.
On Tuesday he ate through two pears,
but he was still hungry.
The language of this book flows naturally, and the vocabulary and content reflect what children know about their world and language. This book relates a delightful exciting story about a hungry caterpillar who progressively ate his way through the days of the week by eating an amazing variety and quantity of foods. When he finally becomes full, he makes a cocoon around himself and goes to sleep, only to wake up a few weeks later transformed into a butterfly. After reading this story, children can use their knowledge about the days of the week and the numbers up to five to develop word recognition strategies, while at the same time, understanding the concepts of time periods and sequencing of important scientific events (Rhodes, 1981).

Overall, it can be said that familiar cultural sequences exploit certain linguistic patterns to help children appreciate the fact that the recognition of underlying structure is an aid in decoding print. A good example of this is *Monday, Monday, I like Monday* (Martin, 1972):

```
Sunday, Sunday I like Sunday,
Sunday the first day of the week.
Monday, Monday, I like Monday
Monday the second day of the week...
```

From this point in the story, a child needs only his knowledge or ordinal numbers to seven, and the names and sequence of the days of the week to read the literature. Children who have never seen the word Wednesday anticipate that it will be used in the next episode, and will read the word in its appropriate place, confirming the fact that they recognize the author's basic way of organizing the story (Martin, 1972).

Sometime the author puts some poems and stories together with a dependable rhyme-rhythm scheme. Children love to have nursery rhymes and poems read to them often. The rhythmical and rhyming patterns of
the verses enters their bloodstream and stays a lifetime. All of us have jingles stored away in our linguistic reservoirs, easily available for whatever reason we should need them. Children like to know a verse well enough so that can chant it right along with their teacher. They love the feel of some of the words, and they like to repeat these words over and over again. Rhyme and rhythm schemes provides many opportunities to increase the child's interest in words and thoughts (McCracken, 1972).

The young child who is told nursery rhymes and poems at home and school is lead into an imaginative world, a world of oral rhythm and rhyme that lays important foundations for later language work. The child with a rich oral language experience is well set to cope with the abstract quality of written language, which forms a stumbling block for many language learners (Wade, 1982). Let us look at the following rhyme to illustrate this point:

Up and down the escalator
Up and down the street
Up and down the elevator,
Shopping is a treat
(Martin, 1972).

This little rhyme is above all simple and direct; it is rhythmic and uses the tune of speech; and it is repetitive, giving practice and pleasure in savouring the words and their sounds. Further, the rhyme is meant to be acted out by the child and in participating in these action and saying the rhyme, the child is instrumental in linking language and action. The rhyme in its simple narrative progression provides a linked sequence of predictable units that have meaning and are worth repeating. Learning that language has predictability is important to developing the
anticipation which plays an important role in both reading and understanding narratives (Wade, 1982).

When children are involved with literature that is shot through with rhythm patterns which assist them in recall of sweeps of language, they are put in touch with their own rhythm impulses. Early impressionable experiences with these kinds of books help children know that reading involves the entire body, not simply the eyes. For example, once the language is in their soul, children will tend to chant, not merely say:

I went to the market
with a brand new penny
I bought a pig,
and still have my penny
(Martin, 1972).

According to Martin (1972) all the time that children are engaging in this chanting and dancing, they are adding to their knowledge of how language works. It has a rhythm pattern just as surely as it has a spelling pattern. He suggests that the more familiar children become with the rhythmical underpinning of language, the more enhanced are their reading and writing skills. As children happily chant the verses, teachers should encourage them to dance and use body movements to express their individual feelings toward the rhythmical mood of the literature (Petty, 1981).

As language users, children need to chant jingles and rhymes to feel good about themselves. They also need them for analytical purposes, calling on them again and again throughout the course of a school year as they add their knowledge of how language works. For instance the jingle,
"Fire! Fire!" said Mrs. McGuire.  
"Where? Where?" said Mrs. Bear  
(Martin, 1972),

may encourage children to innovate on its literary structure to create their own verses. Martin (1972) suggest that they may want to borrow the notion of having the lines rhyme at the middle and end to create something like the following:

"Fly! Fly!" said Tommy Sly.  
"Where? Where?" said Billy Hare.

In addition to the above, Martin (1972) stresses that little by little the children will come to recognize that there are few basic rhyme schemes, and that recognizing which one an author is using helps a person read the word that falls in the slot that completes the rhyme. He maintains, that this kind of insight does not come full blown. According to Martin, it is developed over a period of time with many opportunities to take in rhyme schemes intuitively, to verbalize one's observations, and gradually to do a little generalizing about the use of rhyme schemes in decoding print.

Perhaps the nicest thing about rhymes is that they do encourage children to play with language from the very beginning of childhood. This is very evident in children's love or riddles, puns and language jokes of all kinds. For instance:

Knock knock!  
Who's there?  
Cows go  
Cows who?  
No, Cows go "moo" not "who"  
(Wade, 1982).

It is not only children with a sophisticated command of language who derive this kind of pleasure. Such verses as:
Twinkle twinkle little star
What you say is what you are,
helps build natural enthusiasm for verbal play and can be used to good effect when a child begins to read. Indeed a love of language for its own sake and pleasure in playing with language link the world of children’s rhyme with the world of adult fiction and poetry (Wade, 1982).

Once children begin to appreciate how rhyme and rhythm schemes help them unlock unknown words, they will soon learn to enjoy language manipulation and come to understand how our language works. When they are invited to clap, sing and dance to the verses, children will develop a sensitivity to the rhythm of the language, a skill absolutely essential to everyone. Martin (1972) sums this up beautifully by stating:

By clapping and dancing the rhythm of a sentence the children will be getting the language into their muscles as well as their minds, a childhood naturalness that makes language pleasant and easy until the pedants take over and deny children the use of their basic language learning equipment. (p. 73)

In summary, the literature reviewed in this chapter appears to offer substantial support for the need of a psycholinguistic approach to reading for primary disabled readers using predictable books and related activities. Goodman, Smith and others concur that readers use both prior knowledge and the text to get meaning from the text. They commonly agree that children who have prior knowledge, or schemata, for the structure of stories comprehend and recall stories better than those who do not have this knowledge.
In addition, Martin, McClure, Rhodes and others all maintain that children who understand story structure produce stories that have increased quality and creativity. They agree that one of the ways to increase story schemata and improve comprehension is to teach children to attend to the parts of a well-formed story using a story grammar approach. To do this, they suggest that teachers need well-structured stories that adhere to predictable grammars.

Through their professional observation, they conclude that teachers who learn to use predictable books as resources for reading and writing activities will help disabled and beginning readers acquire sight vocabulary, use context clues and develop positive feelings about reading aloud, as they provide multiple opportunities for children to acquire intuitively many concepts about written language conventions.
CHAPTER THREE

STATEMENT OF OBJECTIVES

The main objective of this curriculum proposal is to develop an "easy to use" resource for teachers of disabled readers in the primary grades, kindergarten through third grade, who are seeking an alternative to basal reader instruction. This curriculum, based on a psycholinguistic approach to reading, using predictable stories and related activities will approach young disabled readers with a variety of meaningful language experiences. Through these experiences, they will be able to effectively read, make inferences, draw conclusions and answer questions related to the written passages. Ultimately, the students will begin to perceive reading comprehension as a process of predicting, confirming and integrating meaning from the text by using semantic, syntactic and graphic cues in varying degrees and combinations. The specific reading and language concepts that will be developed and learned as the students participate in this curriculum are listed below:

THE STUDENTS WILL:

1. Learn that sentences convey meaning.
2. Learn to identify units of meaning in sentences.
3. Learn that language must make sense to the ear.
4. Learn to identify what a word is, both in speaking and print.
5. Learn to generate and shape their own ideas by borrowing the
author's literary pattern.

6. Learn the relationship between spoken words and words in print.

7. Learn to recognize that pictures sometimes offer clues to the mood and meaning of the text.

8. Learn that proficient readers predict what is coming next and then confirm or correct predictions in accordance with what follows.

9. Learn to recognize that reading comprehension is a natural extension of one's own thoughts and language background.

10. Learn that oral and written stories share common patterns.

11. Develop recognition of familiar letters, sounds, words and phrases through listening activities.

12. Develop positive attitudes towards reading by engaging in literature that is predictable, familiar, esthetically interesting and easy to read.

13. Develop and utilize the above skills according to their own individual potential educational need.

14. Develop literacy patterns through exposure to predictable books.
DESIGN OF THE PROJECT

The writer developed this curriculum around a psycholinguistic approach to reading using predictable books and related activities. Four kinds of predictable material were used to develop the twelve reading strategy lessons. These four sources of predictable material depend upon the following literary structures:

1. Repetitive Patterns
2. Cumulative patterns
3. Familiar Cultural Sequences
4. Rhyme and Rhythm Schemes

The presentation of each reading strategy lesson is organized as follows:

Strategy Title

Book Title

1. Concept
2. Rationale
3. Materials
4. Before the Lesson Procedures
   a.
   b.
   c.
5. Procedures of the Lesson
   a.
   b.
   c.
6. Variations of the Lesson

a.

b.

The concept of each strategy lesson was based on the theory that efficient readers use the prediction cycle to gain meaning from written passages. This cycle incorporates the three reading strategies of predicting, confirming, comprehending and integrating meaning from the text. These three strategies make use of, or are driven by the three cuing systems of graphophonics, syntax and semantics as well as the reader's linguistic and conceptual background.

In addition, a rationale was included in the format of the lessons because this writer feels that the more teachers understand why a particular strategy was chosen, the more flexible they will be in tailoring and strategies to fit students' individual needs.

The writer also included before the lesson procedures in order to provide teachers with adequate suggestions for construction and preparation of materials that are needed to successfully implement each strategy lesson.

Special attention has been given to the oral introduction and reading of the predictable material to the children through the five-step Direct Reading-Thinking Activity format. Teachers need to carefully read and understand the Direct Reading-Thinking Activity concept before introducing any predictable reading material to the students. This five-step process basically shows teachers how to engage disabled readers in appropriate discussion and effective use of the
prediction cycle. The main purpose of including the Direct Reading-Thinking Activity in this curriculum was to help equip readers with:

1. The ability to determine purpose for reading.
2. The ability to extract, comprehend and assimilate information.
3. The ability to examine reading material based upon purposes for reading.
4. The ability to suspend judgements.
5. The ability to make decisions based upon information gathered from reading.

Since the strategy lessons are not meant to be an end in themselves to reading remediation, suggestions for further expansion of their concepts are offered to provide teachers with a wide variety of reading approaches and learning experiences.

In order to make the lessons more meaningful and appealing to young disabled readers, the writer has included in this reading curriculum patterns and instructions for construction a big book, puppets and a flannel board activity.

Included in Chapter Four is a grid which is meant to serve as a guide to teachers in helping them select the appropriate strategy lessons that will aid in the remediation of the six reading disabilities mentioned in Chapter One. Also, included at the end of the same chapter, is a special bibliography of suggested predictable reading material that can be used by the teacher as a viable alternative and/or supplement to regular classroom reading instruction.
The strategy lessons were designed with flexibility in mind. They are intended to only serve as possible models upon which to construct similar lessons for readers with similar needs. There is a possibility that the teacher may need to modify or extend the activities in order to meet the developmental as well as the chronological level of the learner.
CHAPTER FOUR

AN INTRODUCTION TO PREDICTABLE BOOKS

When children are exposed to good literature, they are more likely
to become skillful readers, thus experiencing "literate behaviors" from
the very beginning. Incorporating real literature into a reading
program for disabled readers may prove to be the key to overcoming the
problems inherent in a strictly phonetic approach. Good literature is
written naturally, with little attempt to control vocabulary, syntax and
language concepts. Rather than having to read something that sounds
like stilted nonsense, students can use all they know about language and
their own personal backgrounds to read and understand good literature.
All the cues from the text, and context, syntax and letters, can be
integrated and used to construct meaning. Young readers can more easily
determine the appropriate sound of a letter or the specific meaning of a
word when there is an abundance of contextual information to guide
them.

Using meaningful literature as the basis for reading curriculum
provides natural motivation to read, even for the most reluctant young
reader. Real literature is pleasurable and exciting to children.
Reading something interesting that they want to read will heighten the
effort they make to complete the task successfully and as a result,
their feelings of competency will be enhanced.

The most appropriate reading material for poor readers is
literature that uses language and experiences that are familiar to
children. This allows them to predict that what will be on the page in
terms of the language, meaning and personal experiences they bring to the reading situation. However, providing a complex "whole" text to disabled readers can prove to be very overwhelming to them. The question then is, "How can teachers accommodate the needs of their disabled readers for predictability and regularity within a literature-based reading curriculum?"

One viable solution to this problem is for teacher to use children’s literature that is written in a predictable, familiar and enjoyable format. These books and/or stories are written in a rhythmical, repetitive pattern, making it easy for children to begin predicting what will be on the printed page. This is not accomplished through vocabulary and syntax controls. Instead, the text is coherent and uncontrived, using the natural redundancy, rhythm and rhyme of language to achieve its regularity.

When children realize that a story or poem has a plan back of it and when they recognize the specifics of that plan, they use this knowledge to predict much of the language they encounter in their reading. In addition, as children are introduced to various ways authors can arrange literary structure in a story or poem, they quickly become aware that reading is not a succession of isolated words to be sounded out or an unmanageable succession of disassociated thoughts and events. Actually, traditional "basic" reading and language instructions are not "basic" unless they include opportunities for children to develop their naturalistic and intuitive skills in unlocking the flow of language in its natural linguistic patterns. It is as important for a student to know how a piece of literature is unfolding as it is for him to know how a word unlocks. The wonderful fact is that as children take
root and strengthen their abilities to anticipate literary structure, they, simultaneously, began to develop word-unlocking skills that save them from being stranded with "sounding out" as the only way to decipher unknown words.

This proposed reading curriculum introduces activities designed to make it easy and enjoyable for disabled readers and teachers to explore and extend numerous ways for unlocking print and enjoying the miracle of language. The strategy lessons will provide young disabled readers with the opportunity to respond to print in a naturalistic way and will help them verbalize their intuitive responses to language and print. As these responses develop into word unlocking skills, they will learn to focus on the semantic, syntactic and graphic cues of the text to interact and interrelate to the written passages.

The following linguistic patterns will be analyzed and expanded upon later in this chapter in appropriate sections of the specific reading strategy lessons:

1. Repetitive Structure
2. Cumulative Structure
3. Cultural Sequences
4. Rhyme and Rhythm Schemes

A PSYCHOLINGUISTIC MODEL OF READING

A TEACHER'S GUIDE TO EFFECTIVE READING INSTRUCTION

At the very heart of the psycholinguistic model of reading and the basic framework of this curriculum is the prediction cycle. According to Smith (1979) prediction plays an important role in reading comprehension. He describes prediction as "taking a change by betting
on the most likely alternative." Psycholinguistics make it possible for us to understand how language is used to communicate thoughts, and how experiences are manipulated through language. To put this basic knowledge to work, it is essential for educators to view reading as an active process and readers as users of language. Reading cannot be broken into bits and pieces of languages without changing it to a set of abstractions: sounds, letters and words. Therefore, reading is more meaningful when presented as a "whole" language concept. When it is all together, the reader can use his knowledge of the language structure and his conceptual background as a framework in which to utilize the process of predicting, confirming and integrating meaning by using the semantic, syntactic and graphic cuing systems simultaneously.

When language is broken into fragmented pieces, it has to be learned as abstract concepts, piece by piece. Some experts (Goodman, 1972) suggest that children who have trouble learning to read are those who are unable to take the abstract bits and pieces of instruction and put them together. The solution to his problem, of course, can be found in the children themselves. If teachers view them as users of language, the goal then, becomes one of making literacy an extension of the learner's natural language development. Instruction will be successful to the extent that it capitalizes on the student's natural language abilities and their existing language competence.

In its most basic form, reading is perceived as a transaction between the reader and author with both participants contributing to the construction of the meaning. One way teachers can help disabled readers discover, "What do I think the author means?" is to introduce them to the significant three-step prediction cycle of predicting, confirming,
and integrating. These strategies are used by all readers with varying degrees of proficiency, from the very beginning of reading. In most cases, readers have no conscious awareness that they are so proficient in their attempt to comprehend what they read.

Predictable books are especially effective in promoting young children's use of the prediction cycle. Through the repetitive language patterns or repeated cumulative events of the literature, children are able to predict and confirm their hypotheses about the story. Goodman and Burke (1980, in Crafton), suggests that an efficient reader uses the three-step prediction cycle in the following way:

1. The reader first selects cues from the line of print and predicts what is written. This prediction is partly what is seen and partly what is expected to be seen. The reader then checks the semantic acceptability of the predictions in the context developed by prior choices and decoding.

2. If the tentative choice is not acceptable, the reader has two options available to him: rereading and re-thinking. Rereading involves gathering enough information to generate new predictions which again can be judged for semantic acceptance. The reader also can re-think the prediction itself, allowing for new understanding of the prediction.

3. Once confirmation takes place, the choice or prediction being, decoding to meaning is assimilated with prior meaning. These meanings are also integrated with the reader's previous knowledge and the world.
A model of proficient silent reading (Goodman and Burke, 1980)

This three-step prediction cycle is efficient because readers select the most significant language cues from the text and eliminate the unlikely possibilities before forming their predictions. Then they confirm their predictions as they continue to read. This cycle is accomplished economically because readers use a minimal amount of written information in making and confirming their predictions.

It is important to keep in mind that language systems and reading strategies operate in an interrelated fashion. When readers are dealing
with any one of the individual strategies, or focusing on any one of the
cuing systems, all of the other strategies and systems are still
operating. Although proficient readers balance their use of reading
strategies and cueing systems successfully, beginning and disabled
readers may need some extra support in order to achieve this ability.
They may need to be directed away from overreliance on one cue system
and underutilization of one of the reading strategies. Disabled and
beginning readers can use the three-step cycle while listening to books
read aloud and can learn to integrate all the strategies and cue systems
to help them become independent and efficient readers more quickly.
Children come to school already in possession of a great deal of language knowledge. They are proficient users of the language of their home. They have already begun to make use of the written language and are aware that print can communicate such enticing messages as Pepsi-Cola or Burger King. Many of them have had the experience of being read to from books by parents and/or nursery-school teachers or have looked through books themselves, using pictures to recall the story. They have this accumulated language knowledge to apply as they begin to interact with the language of the printed page. When there is a clear relationship between the language and meaning of the text, and the child’s own language and knowledge, then the material can be considered predictable.

To discover the meaning authors are attempting to convey, effective readers appropriately and simultaneously integrate information from three major sources: semantic, syntactic and graphophonic. These readers know how to successfully balance or "trade-off" the cuing systems when they are trying to make sense out of written material. They draw primarily from semantic and syntactic cues in order to predict what the next word will be. They use the graphophonic system to confirm or reject those predictions. Whenever semantic and syntactic information available to the learner is not sufficient to enable predictable behavior, a fluent reader can all upon the graphophonic
system for additional input. Knowing when and how to draw cues from each of the available cue systems is the key to effective reading.

Unfortunately, disabled readers do not seem to have learned this "trade-off" behavior. They apparently are confused as to where they should put their effort when reading. For the most part, disable readers appear to overemphasize graphophonic matching at the expense of the semantic and syntactic cuing systems. Because of this, they do not have sufficient working memory left to monitor what they are producing in order to decide whether it makes semantic or syntactic sense. In other words, these readers are led away from integrative thinking rather than towards it.

According to psycholinguists (Goodman, 1980 and Smith, 1971) reading is a complex task and is not so much a word recognition or decoding activity as it is a search for meaning. It is an integrated process that requires the reader to use both non-visual, internal information (semantic and syntactic) and visual, external information (graphophonic) in order to make sense of the print. Each of these systems is described below (Smith, 1971).

**The Semantic System**

Learners approach the reading task with a great deal of knowledge about the world. Much of this information has been given a language label. That is, the learner can express knowledge of the world through language. This, of course, makes verbal communication possible. It also makes reading possible. Because print often merely activates information the reader already knows, pre-knowledge provides tremendous clues as to what subsequent words on the page must be. For example, if
we read: "The little boy lives in a _________", we know the missing word will most likely be "house."

**The Syntactic System**

Readers have a lot of syntactic or grammatical information available to aid in their attempts to gain meaning from print. Even though they may not be able to talk about language using grammatical terminology, they know grammar rules. It would be impossible for readers to produce grammatically correct sentences if they were not aware of them. Their syntactic system is essential for communicating relational aspects of words, sentences, and paragraphs and, therefore, is important for meaning transfer as one reads. To continue with the same example: "The little boy lives in a _________." Readers may not be able to verbalize the fact that the next word has to be a noun and that it is the object of the prepositional phrase which defines its relationship to the other words in the sentences, but they know it should be "house."

**The Graphophonic System**

The graphophonic, or letter-sound, system is the one that often receives much emphasis in beginning and remedial reading programs. It is also the system in which early readers are least competent and is, therefore, the most difficult system for them to use. Unfortunately for those trying to learn to read, the English phonetic system is a highly irregular one. This may explain why in instances when the reading environment demands that the learner rely primarily, or exclusively, on a graphophonic system (decoding isolated words) the reading task is very difficult. Fluent readers virtually never rely just on the graphophonic
system. Rather, they use the graphophonic system to confirm predictions and/or to choose between plausible predictions made on the basis of the other two cuing systems. Again, to use the same example: "The little boy lived in a h______." The graphophonic clue /h/ in the initial position provides the information needed for the reader to confirm his/her prediction that the word is house. It is unnecessary to "sound out" the entire word or even to look at the other letters.
Directed Reading-Thinking Activity

An Effective Strategy for Using The Prediction Cycle

All children need to be read to, to become listeners and changes of familiar stories, poems and songs. Listening to stories demonstrates that meaning does not come from knowing every word. Instead, it helps emphasize that meaning is constructed through a whole language experience. In addition, it furnishes background knowledge of the literature to students who are unsure of themselves as readers and allows them "ownership" of the familiar phrases, characters and events of the story. What's more, reading to students establishes the relationship between the reader and author.

However, even more important, reading aloud to students provides teachers with the opportunity to introduce beginning readers to the effective use of the prediction cycle through appropriate questions and discussions. Appropriate structured discussion experiences are essential because they provide opportunities to students to learn by presenting their thoughts to others and by receiving responses that will cause them to rethink or expand their original ideas. Whether the discussion is about how reading works, or about the content or concepts of the material being read, there should be much opportunity for the students to explore what is happening and why. Students learn to accept the ideas of their peers, examine them carefully, and reach decisions about their listening experiences based on their interactions with one another. The following five-step example, Direct Reading-Thinking Activity (Stauffer, 1980), is one way to engage beginning readers in appropriate discussion and effective use of the prediction cycle:
1. Read the title and show the picture on the cover of the book to the children and ask, "What do you think this book will be about?" encourage children to use both word and picture clues as they make their predictions.

2. Begin reading the book, and continue through the first set of repetitions and into the second set. As soon as the children have enough information, stop reading and ask one or more of the following questions to encourage children to predict what will happen: "What do you think will happen next?" "What do you think will happen this time?" "What do you think (character) will say next?" "What do you think (character) will do next?"

3. After the children have made their predictions, ask them to explain why they made those predictions using one or more of the following questions: "Why do you think that will happen next?" "Why do you think that idea is a good one?" Why do you think (character) will say that next?" Why do you think (character) will do that next?" The purpose of these questions is to help children realize that they are basing their predictions on the book's repetitive patterns.

4. Read through the next set of repetitive patterns to enable children to confirm or reject their predictions.

5. Continue reading and have the children repeat steps 2, 3, and 4. For Children reading individually, encourage them to finish reading the book using the prediction cycle. Monitor the children as they predict and read through the next several repetitive sets. Be supportive of children's attempts to
finish reading the book, even when their reading does not exactly match the words in the text. Do not insist that children read each word correctly. Beginning readers often approximate the language of the text as they attend to the meaning.

The more language background that the student brings to the reading instruction situation, the better, even if the language background is not English. Directed Reading-Thinking activities provide the opportunity for the student to continue to develop his speaking ability by actually using the language in a purposeful way. This is consistent with how the student had to learn to speak in the first place: by using the language, finding out if it made sense to his listeners, and making adjustments if necessary. Through use, the language becomes more and more refined. It is easy to see that a nonjudgemental atmosphere is necessary in order to keep the student using the language. However, there is a difference between judgemental and normal feedback that indicates the speaker's message was not clear and should be attempted again. The role of teacher in the Directed Reading-Thinking Activity should indicate to the student that the teacher needs clarification and did not understand, no judgement of ideas should be intended. What matters most in the teaching of reading is the child's own capacity to derive sense and pleasure from print. Teachers can make sure there is always opportunity for this. Ideally, teachers and students are partners in reading.

Some students may be reluctant to make predictions because they imagine that the teachers and other students are judging their ideas. These students need time and assurance to experience that they are not
being judged by others, only by their own imagination of what others are thinking. When this issue is resolved, the students will take the risk to make predictions and provide proof as a natural outcome of their convictions. There is no way to demand that they trust others before they actually do.

The process of the Direct Reading-Thinking Activity is the same as the process that is used in debate, in arguing legal cases, and in the scholarly research process: Predict, research and prove. This means that the seed of scholarly argument begins in a small way in the reading lesson, but can extend naturally to activities which are necessary and valuable for many important careers in society. Rather than leave this important process to be developed by package programs in language arts or speech texts, the knowledgeable teacher can build it into reading lessons in a natural way. Overall, the Direct Reading-Thinking Activity is intended to develop student’s ability to read critically and reflectively. Generally speaking, it attempts to equip readers with:

1. The ability to determine purpose for reading.
2. The ability to extract, comprehend, and assimilate information.
3. The ability to examine reading material based upon purposes for reading.
4. The ability to suspend judgements.
5. The ability to make decisions based upon information gleaned from reading.

(Stauffer, 1980)
An Overview of The Reading Strategy Lessons

The twelve strategy lessons that are included in this section are designed to help correct specific reading problems and deficiencies of young disabled readers, kindergarten through third grade. Using predictable reading material and linguistic repetitive patterns as the framework, these strategy lessons will help students extract meaning from the printed page by introducing them to the prediction cycle of predictions, confirming and integrating. As the students use this prediction cycle, they will simultaneously utilize it with the cuing systems of semantics, syntactics and graphonics. At the beginning of each of the four units of strategy lessons, the following linguistic patterns will be defined and described:

1. Repetitive Structure
2. Cumulative Structure
3. Cultural Sequences
4. Rhyme and Rhythm Schemes

The strategy lessons are not meant to be presented in any particular sequences or time span. They are to be used for those individuals who show that they need the particular strategy, and they should be used when a reader will benefit most from the instruction. Table A, (p. 55) is a grid which serves as a guide for teachers in helping them select the appropriate strategy lesson that directly corresponds to each of the six reading disabilities mentioned previously at the end of Chapter One.

Teachers should feel free to make decisions about necessary changes as well as to be creative in adapting the strategy lessons to their
already established reading programs. In addition, at the end of this chapter is a bibliography, (Table B, p. 170), of predictable books which teachers may want to incorporate into their reading and language instructions.
### TABLE A

**A GUIDE TO SELECTING THE APPROPRIATE READING STRATEGY LESSON FOR REMEDIATION OF SIX READING DISABILITIES**

<table>
<thead>
<tr>
<th>READING STRATEGY LESSONS</th>
<th>LACK OF COMPREHENSION</th>
<th>SLOW RATE OF READING</th>
<th>INABILITY TO State MAIN TOPIC</th>
<th>READING WORD BY WORD</th>
<th>LACK OF WORK ATTACK SKILLS</th>
<th>INSERTION AND SUBSTITUTION OF WORDS AND LETTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE BIG BOOK</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>SELECTED DELETION</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>TRANSFORMING SENTENCES</td>
<td>X, X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>SYNONYM SUBSTITUTION</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>TAKE A GUESS</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>WHAT HAPPENED NEXT</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>ADVERB TIME CONCEPT</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>WORD IDENTIFICATION</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>PHONICS IN CONTEXT</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>PANTOMIME THROUGH POETRY</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>REFRAIN CHORAL SPEAKING</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>FINGER PLAY THROUGH RHYTHM</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
Unit One

Strategy Lessons Using Repetitive Structure
As children listen to and read stories like, *The Bus Ride* (Scott, Foresman, 1971) they can quickly begin to predict what the author is going to say and how he is going to say it. By the time the teacher has read a few pages aloud, most children in the class can chant the next right along with the teacher. Here are some excerpts from the text.

A girl got on the bus,
Then the bus went fast
A boy got on the bus.
Then the bus when fast
A fox got on the bus,
Then the bus went fast.

Seven other characters got on the bus including a hippopotamus, a rhinoceros and finally a bee. When the bee enters the bus, the story suddenly changes its pattern:

A bee got on the bus.
Then!
The rabbit got off the bus.
The horse got off the bus.
The fish got off the bus...

After all the characters get off the bus, the story ends. "Then they all ran fast!"

*The Bus Ride* exemplifies several characteristics of predictable books. Most noticeable is the repetitive pattern the author uses, a pattern that the children use after only a few pages. Passengers riding a bus, the various animals, and the bee as something to avoid are familiar concepts to most children. The third characteristic which
makes this book predictable is the good match between the text and its illustrations. Each character getting on or off the bus is pictured with the appropriate sentence.
STRATEGY LESSON ONE

Brown Bear, Brown Bear, What Do You See

by

Bill Martin, Jr.

Brown bear, brown bear, what do you see?
I see a redbird looking at me.
Redbird, redbird, what do you see?
I see a yellow duck, looking at me.
Yellow duck, yellow duck, what do you see?
I see a blue horse looking at me.
Blue horse, blue horse, what do you see?
I see a grey mouse looking at me.
Grey mouse, grey mouse, what do you see?
I see a green frog looking at me.
Green frog, green frog, what do you see?
I see a purple cat looking at me.
Purple cat, purple cat, what do you see?......
CONCEPT:
This strategy lesson is designed to help the language user utilize more efficiently all of the cuing systems to predict, confirm, and expand upon the repetitive structure of predictable language patterns.

RATIONALE:
Young disabled readers need all the extra help they can get to focus their attention on the written passages in a book. The Big Book, using the Brown Bear format is intended to do just that with its large printed pages and colorful pictures of animals. In addition, when the children realize that the story has a definite plan behind it, they will soon catch on to the repetitive structure and find themselves able to read certain phrases and lines because they know from the pattern when the language will repeat itself. Reluctant teachers will take hold of this opportunity to prove to themselves and other that they can repeat the chants and independently read the book on their own. Also, these students will be able to recognize color words and names of animals without consciously using isolated decoding skills. As the students borrow the underlying structure of the story, they will be involved in ideas based on that structure:
1. They are having internalizing experiences with the fact that stories and poems do have underlying structures,

2. They are building a bridge between their linguistic knowledge of this world and the language of the printed page.

**MATERIALS:**

Opaque Projector  
Postorboard  
Binding Tape  
Markers  
Crayons  
Three Metal Rings (Heavy Duty)

**BEFORE THE LESSON:**

1. The teacher will need to use an opaque projector in order to project the pictures of the animals from Brown Bear onto posterboard sheets so they can easily be traced. (Animal patterns can be found at the end of the strategy lesson)

2. After the pictures have been traced and colored, the teacher will need to write the text from Brown Bear in large print next to or near the appropriate animal picture that it depicts. The teacher will also need to make a cover for the book with the title of Brown Bear written in large bold print.
PROCEDURES:

1. The teacher should introduce The Big Book (Brown Bear) as a small group activity. By using the Direct Reading-Thinking Activity format, the teacher will be reinforcing the prediction cycle as the book is read to the students.

2. When reading the book aloud to the group, the teacher should hold the book in a position that allows all the students to easily see the text and illustrations.
3. The teacher should remember to spend as much time as possible discussing the cover and title of the book. This will begin the prediction cycle by encouraging the students to predict, "what is this story about?"

4. As soon as the students are ready, they should be encouraged to read aloud with the teacher. In this way, they can enjoy the book, becoming familiar with its content. The teacher should read the story again, encouraging students to "take the lead." While the reading is taking place, the teacher should point to words and sentences as they are read, drawing attention to the match between print and oral language.

5. After they have thoroughly examined the whole text, the students are ready for a closer look at individual words, phrases and phonic elements in Brown Bear. Some suggestions are:
   a) Matching word and phrase cards such as "bear" "horse," and "what do you see?" with their corresponding phrases in the story.
   b) Color word cards can be matched with color words in the book as well as objects in the classroom.

VARIATIONS:

1. When the teacher feels that the students are familiar enough with the repetitive structure of Brown Bear, they should be encouraged to create their own Big Book as a group activity.

2. Using the repetitive format of Brown Bear, the teacher and students should be able to write a predictable story such as:
Black cat, black, what do you see?
I see an old witch looking at me.
Old witch, old witch, what do you see?
I see a purple bat looking at me.
Purple bat, purple bat, what do you see?
I see an orange pumpkin looking at me
Orange pumpkin, orange pumpkin, what do you see?
I see a...
Brown Bear

BROWN BEAR, BROWN BEAR,

WHAT DO YOU SEE?

Big Book Pattern

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR, 
WHAT DO YOU SEE? 

Big Book Pattern 

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?

Big Book Pattern

Reproduced (Cameron, 1985)
Yellow Duck

BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
Grey Mouse

BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
Purple Cat

BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?

Big Book Pattern

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern
Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR,
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
Gold Fish

BROWN BEAR, BROWN BEAR,

WHAT DO YOU SEE?

Big Book Pattern

Reproduced (Cameron, 1985)
TEACHER

BROWN BEAR, BROWN BEAR
WHAT DO YOU SEE?
Big Book Pattern

Reproduced (Cameron, 1985)
BROWN BEAR, BROWN BEAR

WHAT DO YOU SEE?

Big Book Pattern

Reproduced (Cameron, 1985)
STRATEGY LESSON TWO

THE IMPORTANT BOOK

by

Margaret Wise Brown

The important thing about,
a daisy is that it is white.
It is yellow in the middle,
it has long white petals,
and bees sit on it,
it has a ticklish smell,
it grows in green fields,
and there are always lots of daisies.
But the important thing about a daisy
is that it is white.

The important thing about
rain is that it wet.
It falls out of the sky,
and it sounds like rain,
and makes things shiny,
and it does not taste like anything,
and is the color of air.
But the important thing about rain
is that it is wet.
STRATEGY TITLE Selected Deletion

BOOK TITLE The Important Book

CONCEPT:
This strategy lesson is designed to help the reader utilize
more efficiently the semantic and syntactic language systems to
predict unknown words substituting semantically acceptable
alternatives without using graphophonic cues.

RATIONALE:
Disabled readers use most of their effort or reading on
decoding words within the text. These students get accustomed
to "sounding out" every word, a habit that can hinder fluent
reading. Even more important, they can get a mistaken idea of
what reading is, when they spend all of their time focusing on
isolated elements of print that do not seem to be connected to
any discernible meaning. By deleting part of a poem, story or
chant, students can practice using semantic and syntactic cues
to help them predict unknown words by substituting them with
semantically appropriate alternatives. Because the reader for
whom this lesson is intended over-depends on graphic cues,
he/she will be supplied with a text that prohibits the use of
this strategy. In this way they will be relieved of any
responsibility or compulsion to use it. This lesson will benefit first through third grade students who need to realize that material can be read and meaning developed even when individual words are unknown.

**MATERIALS:**

- Overhead Projector
- Overhead Transparency
- Markers

**BEFORE THE LESSON:**

1. Passages from the text, containing selected deletions, should be printed on the transparencies before the lesson begins.

2. Each text should be examined for those meanings that are most predictable, based on reader experience and contextual development.

3. Teachers should be careful not to delete too much of the text. The students may find the lesson too difficult if there are not enough context clues to help them predict acceptable words.

The following is an example of how the lesson can be prepared:

The important thing about a ______

is that it is white.

It is yellow in the middle,

it has long white ____________,

and _____ sit on it,

It has a _____________ smell,

it grows in green __________.
and there are always lots of

But the important thing about a
is that it is white.

PROCEDURES:

1. Using the overhead projector, the teacher can begin the lesson by explaining to the students that they will be reading about things they are familiar with, and that when they come to a blank they are to simply fill in an appropriate word.

2. The students should be shown only the first four lines of the text. The teacher may cover the other lines while the four lines are being read aloud to the students.

3. The teacher should encourage all students to respond by predicting plausible alternatives to fit the deletion. As the students orally predict alternatives, the teacher may want to write them in the blanks on the transparency or on the chalkboard.

4. The students are shown the next three lines as the teacher reads them aloud to them.

5. Again, the teacher will write down the students' oral predictions. If the students reject their original predictions of the first lines, the teacher will cross them out and ask for new ones.

6. This procedure continued for all remaining deletions until the text is completed. The text should be read in its entirety to confirm that the alternatives are semantically appropriate for
every deletion. The new version of the text may appear as follows:

The important thing about a \underline{lily} \underline{flower} is that it is white.

It is yellow in the middle, \underline{stems}

it has long white \underline{petals}

bugs \underline{and} \underline{ants} sit on it, \underline{nice}

it has a \underline{sweet} smell, \underline{pastures}

it grows in green \underline{grass}, \underline{flowers}

and there are always lots of \underline{buds}.

But the important thing about a \underline{flower} \underline{lily} is that it is white.

7. The teacher may want to read the original text from, The \underline{Important Book}, to the students so that they can appreciate their choices of alternative wording. Because the original page is so attractive, the teacher should be sure that all students have an opportunity to observe the illustrated text.

\textbf{VARIATIONS:}

1. Simple deletion activities can be used in the classroom by Reader-Listener Teams. A student reads a predictable text to
another classmate, pausing to omit names of characters or animals in the story. The listener then tries to decide who or what animal has been left out of the reading.

2. Teachers can delete certain parts of the text in the students' own reading books by using small squares (cut out from yellow stick-up note pad paper) to cover the deleted words. This is an easy and simple way of helping those students who constantly read word by word.
STRATEGY LESSON THREE

THE HAUNTED HOUSE

by

Bill Martin, Jr.

One dark and stormy night I came upon a haunted house.
I tiptoed into the yard. No one was there.
I tiptoed onto the porch. No one was there.
I tiptoed into the house. No one was there.
I tiptoed into the living room. No one was there.
I tiptoed into the dining room. No one was there.
I tiptoed into the kitchen. No one was there.
I tiptoed down the cellar. No one was there.
I tiptoed upstairs. No one was there.
I tiptoed into the bedroom. No one was there.
I tiptoed into the TV room. No one was there.
I tiptoed into the bathroom. No one was there.
I tiptoed up to the attic.....
I was there.
CONCEPT:

This strategy lesson is designed to help the language user utilize more efficiently the semantic and syntactic cuing systems to transform sentences through substitution of nouns, verbs and prepositions.

RATIONALE:

This strategy lesson will provide disabled readers with another opportunity to help develop their word-unlocking skills. It will introduce them to a systematic and creative way of experimenting with various sentence patterns. Basically, transforming a sentence is the act of using the exact structure of a sentence as the basis for creating a semantically new sentence through either word-by-word substitution or substitution of whole clusters of words. By using a model sentence from a predictable text, students will be able to easily participate in this enjoyable activity of transforming sentences. It is the student's own selection and manipulation of model sentences that firmly connects the language concepts with a child's personal use of language. This is a qualitatively different learning experience from that of filling in little blanks in typical language workbooks.
This lesson will benefit first through third grade students who preceive reading as a word calling skill and do not understand that it is a process where meaning is gathered through a large units of words.

**MATERIALS:**

- Overhead Projector
- Overhead Transparency
- Markers

**BEFORE THE LESSON:**

1. The teacher will need to write a model sentence on a transparency before the lesson begins. When printing the sentence, the teacher should leave ample space between each word in the text. Here is an example:

   I tiptoed into the house.

2. The book, *The Haunted House*, should be available to read to the students before any of the overhead transparency activity begins.

**PROCEDURE:**

1. The teacher should introduce *The Haunted House* using the Direct Reading-Thinking Activity format. After the students appear to be familiar enough with the repetitive pattern of the story, they should be ready to begin the first step of the activity.
2. Using the overhead projector and transparency the teacher should introduce the activity by making the following statement which is similar to the one suggested by Martin in the Sounds of Laughter (Teacher's Edition, 1972):

Children I'm going to draw a line to the word tiptoed. Now, suppose we don't want to use the word tiptoed. What other word could we use instead of tiptoed? (p. 75)

3. The students may respond in the following manner:

I tiptoed into the house

 ↑ crawled
    crept
    walked
    ran

(Adapted from Sounds of Laughter by Martin, p. 75, 1972)

4. The teacher should continue on with the activity until the students have suggested vocabulary substitutions for all of the words in the sentence.

5. The limitations to transforming sentences are endless. For example the teacher may want to enter the activity by suggesting vivid, colorful words, especially if the students are not having fun with the substitutions they suggest. The students could be encouraged to participate in the merriment of the activity by the teacher making a similar statement such as:
VARIATIONS:

1. The teacher may want to use this activity as a way to introduce the technique of expanding upon sentences. As an example, the teacher may suggest the following:

Children, let’s take our sentence from *Ghost Story* and see if we can think of some describing words to put in front of house (Martin, p. 80).

SAMPLE OF EXPANDED SENTENCE:

I tiptoed into the house

↑ creeky
↑ old
↑ shabby
↑ spooky

(Adapted from *Sounds of Laughter* by Martin, p. 80, 1972)

1. The teacher may want to make notebooks for the students so that they can list model sentences in them for later use as fun activity or small group instruction.

2. For kindergarten students *The Haunted House* story could lend itself to pantomine, with the children tiptoeing around the classroom chanting the new versions of the text.
RESOURCES


Unit Two

STRATEGY LESSONS USING CUMULATIVE STRUCTURE
Instead of repetitive patterns, sometimes authors use cumulative structure in their books. In Tolstoy's *The Great Big Enormous Turnip* (1968), an old man attempts to pull a turnip out of the ground. When he does not succeed, he calls his wife to help him. When they do not succeed, the granddaughter is called upon to help; finally, the following characters are involved:

- The mouse pulled the cat.
- The cat pulled the dog.
- The dog pulled the granddaughter.
- The granddaughter pulled the old woman.
- The old woman pulled the old man.
- The old man pulled the turnip.

How pleasantly this story falls into place. Each new line adds a new thought before repeating everything that went before. Children who sense the cumulative nature of this story have a lot going for them. They know, for example, that each subsequent page will be familiar to them except for the one added thought. They also know that each new page will have more print than the preceding page and that they will be able to easily read this accumulating language because it is familiar. With each new encounter children will be reminded that their insight into new selections is influenced by the fact that the basic pattern of cumulative writing has already been deposited in their linguistic storehouses and is how available for a lifetime of use in reading and literary appreciation.
STRATEGY LESSON ONE

THE THREE LITTLE PIGS

by

Paul Galdone

The first little pig met a man with a bundle of straw, and said to him: "Please, man, give me that straw to build a house." So the man did, and the little pig built his house with it. Along come a wolf. He knocked at the door, and said: "Little pig, little pig, let me in." "No, no," said the little pig. "Not by the hair of my chinny chin chin." "Then I'll huff, and I'll puff, and I'll blow your house in," said the wolf. So the wolf huffed, and he puffed, and he blew the house in. And he ate up the first little pig.

The second little pig met a man with a bundle of sticks, and said: "Please, man give me those sticks to build me a house. So the man did, and the little pig built his house with them. Then along came the wolf, and said: "Little pig, little pig, let me in." No, no! Not by the hair of my chinny chin chin." "Then I'll huff, and I'll puff, and I'll blow your house in," said the wolf. So he huffed, and he puffed, and he huffed and he puffed, and at last he blew the house in. And he ate the second little pig.
STRATEGY TITLE: Synonym Substitution

BOOK TITLE: The Three Little Pigs

CONCEPT:
This strategy lesson is designed to help the language user to utilize more efficiently all the cuing systems to predict, confirm and integrate meaning from the text through synonym substitution.

RATIONALE:
The selection of a familiar and recognizable story such as The Three Little Pigs is an excellent and meaningful way to introduce the language concept of synonym substitution to disabled readers. Once they become familiar with the story line of the text it will be easy for teachers to encourage them to experiment with the language structure. One important consideration of this strategy lesson is the effect that it will have on the reader's use of graphophonic information. The idea of the lesson is to shift the use of the cues generated by the graphics from predicting to confirming information, so that the basic decisions the reader makes are mean-based. The intent is not to have the reader ignore available graphic cues. The items selected for synonym substitution will incorporate a mixture of the immediately recognizable and the unfamiliar. In each instance the reader actually encounters and processes the graphic as an aspect of determining a useful meaning-based
response. In order to produce the words young, small or tiny, the reader has had to perceive 1-i-t-t-l-e.

This strategy lesson will benefit first through third grade students who:
1. Students who produce a significant number of nonwords and/or omission of unknown words.
2. Students who abandon expected or semantically acceptable responses in favor on nonwords that they view as being graphically closer to specific items.

MATERIALS:
- Overhead Projector
- Overhead Transparency
- Markers

BEFORE THE LESSON:
1. Before beginning the lesson, the teacher needs to print the text on the transparency sheet. Once a piece of material has been selected, it should be searched for words and phrases that lend themselves to synonym substitutions. The test for choosing an item should be the teacher’s ability to produce two or three workable substitutions rapidly:

   One...there was an old sow with three little (young, small, tiny) pigs.

2. The teacher should determine the cut-off point for the segment on the basis of the story structure, making the cut at the end
of a completed sequence of events. The text segment is prepared for the strategy lesson by simply underlining the words and phrases selected for synonym substitution. Enough space should be left between the lines of the text so that students' responses can be quickly written down.

**PROCEDURE:**

1. The teacher should introduce *The Three Little Pigs* in a Direct Reading-Thinking Activity format. The more familiar the students are to the story events, the better.

2. Tell the students that they will be reading together from the story of the *Three Little Pigs*. Give them a few moments to scan the text so that they can confirm their knowledge and take note of the underlined items.

3. Complete the instructions by telling the readers that there is only one rule to be followed during the reading: When you come to a word that is underlined, you are not to say that word but rather supply a word that means the same.

4. The teacher should allow the students to give any response that seems to make sense. The outcome of the lesson may look like the example on the following page:
Once upon a time there was an old sow with three little pigs. She had no money to keep them, so she sent them off to seek their fortune. The first little pig met a man with a bundle of straw and said to him: "Please, man give me that straw to build a house." So the man did, and the little pig built his house with it. Along came a wolf. He tapped at the door, and said: "Little pig, little pig, let me come in." "No, no," said the little pig, "not by the hair of my chinny chin chin." "Then I'll huff, and I'll puff, and I'll blow your house in," said the wolf. So the wolf huffed, and puffed, and he blew the house in, and ate the first pig.
VARIATIONS:

1. Following the interaction phase of the lesson, the entire selected text could be discussed with the focus on the substitutions that provided the most interesting variations.

2. The teacher could extend the lesson by using it as a learning-center experience. Using typed copies of the text with various words underlined, the students could read the story into a tape recorder. The teachers instructions may be like the following:
   1. Turn on the tape recorder and read the typed story out loud. Remember, when you come to a word that is underlined you may say anything that makes sense, but you must not say what is printed on the page.
   2. After you are finished with the story, listen to your taped reading as you look at the printed page.
The gingerbread man ran on. Soon he came to a bear. "Where are you going?" shouted the bear. "I have run away from

a little boy
an old man
and an old woman
and three farmers

and I can run away from you too." Said the gingerbread man. "Oh you can, can you?" the bear said. And he began to run after the gingerbread man. Then the gingerbread man called out, "run run as fast as you can. You can't catch me. I'm the gingerbread man." The bear ran fast. But the gingerbread man ran faster...

The gingerbread man ran on. soon he came to a wolf. "Where are you going?" shouted the wolf. "I have run away from

a little boy
an old man
and an old woman
and three farmers
and a bear...
CONCEPT:

This strategy lesson is designed to help the language user utilize more efficiently the syntactic cuing system to predict and confirm predictions about grammatical structure when reading for meaning.

RATIONALE:

Disabled and beginning readers need extra encouragement and support in using their language knowledge to make predictions about grammatical structures. Some readers who are already utilizing their grammatical knowledge may need an "OK" from the teacher, an affirmation that guessing or risk taking is a legitimate strategy. Many students who do not have confidence about their ability to make use of their own grammatical knowledge will focus on less effective strategies, such as "sounding out." Most of the strategies that involve both predicting and confirming place responsibility on the reader to take risks, to guess, and when predictions do not work to overcome the problem independently by using various confirming strategies.

One strategy is to use the word "blank" and continuing to read when an unfamiliar word or phrase is encountered for which the reader has no immediate prediction. Additional context provides many clues that enable readers to develop synonyms or
definitions for significant units unfamiliar to them. Saying "blank" for unfamiliar words provides a syntactic grammatical sense that permits the reader to retain the sentence structure until meaning emerges. This strategy lesson not only helps readers concentrate on comprehension but also provides readers with a way to be independent and rely on their strengths as language users. It legitimizes risk taking in the process of learning.

This strategy lesson will benefit first through the third grade students who do not do much independent reading and who read slowly and haltingly and often look to the teacher for specific help. Also, it will help those students who prefer to omit unknown words rather than substitute meaningful alternatives.

**MATERIALS:**

- Story Worksheet
- Story Maze
- Chalkboard
- Pencils

**BEFORE THE LESSON:**

1. The teacher should have the story worksheet and story maze prepared before introducing *The Gingerbread Man* to the students. Each student in the reading group will need a copy of both the story maze and worksheet.

2. The worksheet needs to be a modified version of the story and also needs to correspond directly to the story maze. When preparing the worksheet, the teacher will need to randomly omit
words or phrases in the text. However, it is important to leave enough context clues so that the students will be able to make acceptable guesses.

3. This lesson is meant to be a small group activity and should not have more than four or six students involved in it at a time.

PROCEDURES:

1. The teacher should use the Direct Reading-Thinking Activity format when introducing The Gingerbread Man to the students. It is important that the students investigate the illustrations in the book since they are vital clues to the events of the story.

2. To begin the lesson the teacher and students will only need the story worksheet. The teacher may want to introduce the lesson by saying something like this: Sometimes when you are reading, you may come to words you don't know. I am going to show you a way that will help you guess what the word or words may be.

3. Before going on, the teacher should make sure that all the students are ready to begin the lesson. Next, the teacher may want to further instruct the students as follows: I am going to read another and shorter version of The Gingerbread Man aloud to you. Follow along and read with me, using your fingers to point to the words. When we come to a blank we will say the word "blank" and continue to read until we finish the story.
4. After reading the story once with the students the teacher needs to provide a copy of the story maze to each student. The teacher is now ready to continue the lesson by instructing the students in the following manner:

This time when we read the story together, you may use this picture to help you figure out the words. I want you to remember that it is always alright for you to use the picture or other words on the page to help you guess what a word may be.

5. As the lesson continues, allow the students enough time to scan the picture and the worksheet for cues that may help them figure out the words or acceptable alternatives. The prediction may either be written in the blanks of the teacher’s worksheet or on the chalkboard. The strategy lesson worksheet may end up looking like the example below.

**THE GINGERBREAD MAN**

One day a little old woman made a gingerbread man. The gingerbread man ran **faraway away** from the house. He ran down a **path road**. The gingerbread man saw a **scarecrow farmer** in the **forest field**. Soon he came to a bear in the dark **woods**. He ran from the bear and soon **met saw** a fox. The fox said he would take the man on his back to the **brook water**. The fox **gobbled ate** up the gingerbread man and he was never **alive seen** again.
VARIATIONS:

1. The teacher may want to make a maze with movable characters to help students retell the story.

2. The teacher may want to change the lesson by leaving a blank for one type of word, such as descriptive words or one repeated noun or verb.
The Gingerbread Man

Reproduced (Cameron, 1985)
One morning on her way to the market, the Little Red Hen found a few grains of wheat. She put them in the pocket of her apron. When she got home she asked her friends, "Who will plant these grains of wheat?"
"Not I," said the goose.
"Not I," said the cat.
"Not I," said the dog.
"Then I will plant them myself," said the Little Red Hen. And she did.

When the grains of wheat began to spout, the Little Red Hen cries, "Look, the wheat planted is coming! Who will help me take care of it this summer?"
"Not I," said the goose.
"Not I," said the cat.
"Not I," said the dog.
"Then I will take of it myself,"
said the Little Red Hen. And she did.
TRATEGY TITLE: What Happened Next?

BOOK TITLE: The Little Red Hen

CONCEPT:

This strategy lesson is designed to help the language user to utilize more efficiently the semantic cuing system by predicting events in the text and identifying the problems and solutions presented to the reader through the plot of the story.

RATIONALE:

The overall question, or the central problem, of a story generally determines the author’s organizational plan or the sequence of events. Even poor readers are often able to provide the cast of characters and surface events from a story. They can usually tell what happened and who was involved. However, they are not always certain of how the events and the characters are related, why the events took place, or that there was a problem to be solved in the story. When readers become aware that there are reasons why stories take place in certain ways, they begin to look for plot, main ideas, and the relationship among events in a story. It is important to emphasize the sequence of events in a story such as The Little Red Hen because they are significant to the plot. This strategy lesson will benefit first through third grade students who, when reading, cannot predict endings, identify a central problem, or find it difficult to inter-relate features of a story that are important to the plot.
MATERIALS:

Overhead Projector
Overhead Transparency
Markers

BEFORE THE LESSON:

1. The teacher will need to prepare the transparency in advance before reading The Little Red Hen to the students. A sample format of the transparency activity is included in this strategy lesson.

2. This lesson is meant to be a small group activity and should not have more than four to six students involved in it at a time.

PROCEDURE:

1. The teacher should use the Direct Reading-Thinking Activity format when introducing The Little Red Hen to the students. It is important that the students investigate the illustrations in the book since they are vital clues to the events of the story.

2. Using the format of the transparency, the teacher may want to begin the lesson by saying:

   You are going to tell me some important things about the story of the Little Red Hen. Let's begin by seeing what the problem of the story may be.

3. As the students respond to the question the teacher will need to write their ideas down on the transparency. The teacher should
encourage each student to make suggestions and encourage different types of responses.

4. Once the students have explored all the various possibilities of the problem, the teacher needs to move on to the next question on the transparency.

5. As they work through each question, the teacher should encourage cross-discussions among students so they can explain and support their own opinions. If the students suggest appropriate or inappropriate answers based on forgotten information, they need to understand that this is the way the reading process operates.

6. Below is a suggested format to follow when presenting this strategy lesson to the students.

THE LITTLE RED HEN

1. **WHAT IS THE CENTRAL PROBLEM OF THE STORY?**
   The goose, cat and dog did not want to help the red hen.

2. **WHAT WERE THE EVENTS THAT LED UP TO THE PROBLEM?**
   1. The hen found some seeds and no one would help plant them.
   2. The wheat grew and no one wanted to help the hen take care of it.
   3. The wheat was ready to cut, but no one wanted to help the hen cut it.
   4. The wheat needed to be ground into flour and no one wanted to help the hen take it to the mill.
   5. The hen wanted to make flour and no one wanted to help her make it.
6. When the bread was ready the goose, cat and dog wanted to help the hen eat it.

3. **WHAT WAS THE LITTLE RED HEN’S SOLUTION TO THE PROBLEM?**

Since the other animals did not help her with any of the work, she ate the bread all by herself.

4. **DO YOU LIKE THE LITTLE RED HEN’S SOLUTION TO THE PROBLEM?**

The other animals did not deserve to eat the bread because they were selfish and lazy and did not help the hen.

5. **WHAT WOULD YOU SUGGEST AS A SOLUTION TO THE PROBLEM?**

The hen would tell the other animals that she will share her bread with them if they promise to help do the dishes after they eat.

6. **IF YOU COULD WRITE AN ENDING FOR THIS STORY, WHAT WOULD IT BE?**

The other animals would promise to help the hen with all the work every day.

1. The goose would help wash and dry the dishes.
2. The cat would clean her own bedroom.
3. The dog would help carry the groceries home from the market.

(Use similar questions after each frame is presented)

**VARIATIONS:**

1. The students could tell what events happened before the author wrote his version of *The Little Red Hen*.
2. The teacher could stop at an important point in the text and ask the students how they think the story will end.
THE LITTLE RED HEN

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
RESOURCES


Unit Three

STRATEGY LESSONS USING CULTURAL SEQUENCES
Simply by living in our culture, children have certain built-in structures going for them that can be put to work in learning to read. They know for example, that the hours of the day, the days of the week, the months and seasons, the number system and the alphabet all have dependable sequences. Sooner or later children become familiar with these sequences like another hand or foot in dealing with the outside world. As children read and listen to verses like When I Was One, (A. A. Milne Cameron, 1985) they come to appreciate the fact that the recognition of the underlying sequence is an aid to comprehension.

When I Was one,
    I had just begun.
When I was two,
    I was almost new.
When I was three,
    I was hardly me.
When I was four,
    I was not much more.
When I was five,
    I was just alive.
When I was six,
    and as clever as clever,
So I’ll go on being six now
    forever and ever.

Once children recognize familiar cultural sequence as the organizing factor in putting certain stories together, they will enjoy the countdown of numbers, days and months as a sequence which is securely deposited in their linguistic storehouses.
STRATEGY LESSON ONE

The Very Hungry Caterpillar

by

Eric Carle

In the light of the moon a little egg lay on a leaf. One Sunday morning the warm sun came up and pop-out of the egg came a tiny and very hungry caterpillar. He started to look for some food.

On Monday he ate through one apple, But he was still hungry.

On Tuesday he ate through two pears, but he was still hungry.

On Wednesday he ate through three plums, but he was still hungry.

On Thursday he ate through four strawberries, but he was still hungry.

On Friday he ate through five oranges, but he was still hungry.

On Saturday he ate through one piece of chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese...
CONCEPT:

This strategy lesson is designed to help the language user utilize more efficiently all cuing systems to predict, confirm and appreciate the fact that the underlying familiar cultural sequence of the story is an aid in decoding print.

RATIONALE:

Simply by living in our culture, children have certain built-in structures going for them that they can use when learning to read. They know, for example, that the hours of the day, the days of the week, the months and seasons, the number system and the alphabet all have dependable sequences. Therefore, sooner or later children become familiar with and use these cultural sequences like another hand, foot or eye in dealing with the outside world.

Providing disabled readers with straight, meaningless lists of memorized words often proves to be unproductive. It is better to engage these students in a reading activity where reliable clues help them recognize and appreciate the fact the story's underlying sequence is an aid in unlocking print. For example, after reading:
On Monday
he ate through...
On Tuesday
he ate through...

(Carle, pp. 6-8)

a child who has never seen the word Wednesday will anticipate that it will be used in the next episode and will read the word in its appropriate slot. Thus, confirming the fact that he/she recognizes the author's basic way of organizing the story around a familiar cultural sequence, the days of the week.

One way to help children experience, appreciate and recognize that sometimes a familiar cultural sequence is the organizing factor in putting certain stories together is to introduce them to books such as *The Very Hungry Caterpillar*. This book, with its cleverly diecut pages, dramatizes the story of one of nature's most common, yet loveliest events, the metamorphosis of the butterfly. At the same time, it relates a delightful tale of a hungry caterpillar who progressively ate his way through the days of the week by eating an amazing variety and quantity of foods. Full at least, he made a cocoon around himself and went to sleep, to wake up a few weeks later wonderfully transformed into a butterfly (Carle, 1983).

Once children figure out the pattern of the story and latch onto its dependable sequence, a they will want to hear *The Very Hungry Caterpillar* over and over again. As this happens, they will be introduced to the names of the days of the week, learn the central story of the transformation of the caterpillar, identify the names of various foods,
and reinforce their recognition of the number words, one to five. In addition, the story and forthcoming activities in this lesson will benefit kindergarten through first grade readers who are just learning how language works and are beginning to develop the skills of sequencing and word recognition.

**MATERIALS:**

- Flannel Board
- Flannel Board Material
- Flannel Board Patterns
- Word Cards
- Tagboard
- Pencils
- Crayons
- Markers
- 8 1/2 x 11 Construction Paper
- 8 1/2 x 11 Newsprint Paper

**BEFORE THE LESSON:**

1. The predictable text, colorful graphic designs and familiar cultural events of *The Very Hungry Caterpillar*, provides a wealth of learning opportunities that can be explored throughout the entire school year. Therefore, the activities in this lesson should be thought of as starting points for the development of other ideas that can be used in conjunction with the foregoing book. For purposes of this strategy lesson, the activities are designed around five sequential steps that utilize the skills of:
   1. Listening
   2. Re-telling
   3. Writing
   4. Illustrating
   5. Oral Sharing

2. The teacher will need to prepare the flannel board patterns and word cards before reading *The Very Hungry Caterpillar* to students. Patterns are included at the end of this lesson.
3. Using tagboard, the teacher will make word cards and print the following vocabulary on them:
   a. Days of the week
   b. Number words (one through five)
   c. Names of various foods
   d. Ate On (one one card)
   e. Caterpillar
   f. Cocoon
   g. Butterfly
   h. Leaf

4. The teacher will need to glue a small piece of flannel backing to the backs of the pictures (patterns) and word cards.

5. In preparation for the writing activity in this lesson, the teacher will need to fold the newsprint and construction paper in half. The folded construction paper will serve as a cover for the folded blank newsprint pages.

6. The teacher should color the pictures (patterns) as close as possible to resemble the original illustrations in the book.

7. As a final suggestion, this strategy lesson should be implemented over a one week or more planning period to ensure successful coverage of all five sequential steps presented below.
PROCEDURES:

Listening

Step One: The teacher should use the Direct Reading-Thinking format when introducing *The Very Hungry Caterpillar* to the students. Every student needs to have a careful inspection of the illustrations since they are a vital clue to the events in the story.

Re-telling

Step Two: After the story has been read aloud to the children and they have successfully figured out the underlying pattern of the text, the teacher may want to begin the second step by saying:

We are going to re-tell the story of *The Very Hungry Caterpillar* by using these flannel board pictures and word cards.

The teacher will need to read the word cards to the students. As soon as the teacher feels that the students are ready, they can gather by the flannel board to begin the re-telling of the story.
One way to encourage verbal participation in this activity is to stimulate the students' imagination and their recall of the events in the story by reminding them that:

The story began on one Sunday morning as the warm sun came up and out of a small egg popped a tiny and very hungry caterpillar...

Who on Monday...

(Carle, 1983)

When the re-telling of the story is finally over, the flannel board activity may appear to look something like this:

Caterpillar (picture) Caterpillar (word card)

Ate On (word card)

Monday (word card) One (word card) Apple (word card) Apple (picture)

Tuesday (word card) Two (word card) Pear (word card) Pear (two pictures)

Wednesday (word card) Three (word card) Plum (word card) Plum (three pictures)

(Continue activity through the remaining days of the week.)

As an added suggestion, it is not necessary that the students re-tell the story word by word or from cover to cover for the flannel board activity. The teacher can pick and choose from
anywhere in the book, depending on the purpose of the lesson and the level of interest and language abilities of the students. For example, to ensure maximum verbal response from children who have extremely limited attention spans and/or language backgrounds, it may be wise to allow these students to re-tell only the very ending on the story. If this is the case, the teacher should carefully guide the students through a brief review of some of the events that lead up to the story’s conclusion. Once this is accomplished the students will then be ready to start the flannel board activity. Below is one approach to the re-telling of The Very Hungry Caterpillar using just the ending of the story.

The hungry caterpillar ate lots and lots of food all week long, but he still was very hungry. So on Sunday, he ate one green leaf. Now he wasn’t hungry or little anymore. Full at last, he mad a cocoon around himself and went to sleep. In a few weeks, he woke up and found out that he had turned to a beautiful butterfly.

(Adapted from The Very Hungry Caterpillar, Carle, 1983.)
At the end of this particular lesson, the flannel board activity may appear to look like the following example:

- Sunday (word card)
- Thin Caterpillar (picture)
- Fat Caterpillar (picture)
- Leaf (picture)
- Cocoon (picture)
- Butterfly (picture)

(Extended activity using remaining days of the week word cards)

Asking questions should be an integral part of the re-telling activity. It is important to create an atmosphere of acceptance and trust so that students will feel free to express their ideas and answer questions. Unfortunately, some students are reluctant to participate in oral discussions because they feel uncomfortable when presented with questions that require a "right" answer. To overcome this problem, these students need to be encouraged to take risks in answering questions and not worry about being right or wrong. One example of how this can be achieved is given below:

The teacher states:

- The hungry caterpillar was full at last so he built something around himself and went to sleep. What did he build around himself?
The students respond with acceptable answers such as:
The caterpillar built a house around himself.

cocoon
home
wall
blanket

Creative Writing

Step Three: Before starting the next two steps, the following suggestion may be worth considering. It may be more productive and effective to implement steps three and four as combined or overlapping classroom activities. Since most learning-disabled students have specific difficulties with writing (fine motor) and/or written language skills (Haring, 1982, p. 176), it probably will be necessary to provide these students with individualized assistance in developing their stories. This can be easily accomplished, simply, by having some students work on a one-to-one basis with the teacher, while others independently draw and color story illustrations in their booklets. Teachers, of course, should use their own judgement as to what will work best for their students in the classroom.
In dealing with the concern of getting students to put their thoughts down on paper, the following two suggestions may prove helpful.

1. The teacher or a tutor can do the actual writing on paper as the student dictates the story.
2. The student can recopy the story from a dictated model and have the teacher or tutor help revise and edit as a final draft.

The invitation to "write about anything you want" may fall heavily on the ears of a student who does not own the basic language structures to give thought to what he/she wants to say. Therefore, students should first be invited to borrow the underlying pattern of the story and then encouraged to adorn it with their own thoughts and language. For instance, if the phrase:

On Monday the hungry caterpillar ate through one

was written on the chalkboard and read out loud, it might elicit some interesting endings from the students such as:

- giant hamburger
- jumbo hotdog
- juicy dill pickle

In a similar way, the students should practice line after line of:
On Tuesday the hungry caterpillar ate
through two...

On Wednesday the hungry caterpillar ate
through three... (and so on)

until they latch onto the notion that it is alright to utilize
the author's dependable literary structure to create their own
stories.

As mentioned earlier, children need an atmosphere of trust and
acceptance in order to become creative thinkers. In other
words, they need the teacher's permission to explore and
experiment with words and ideas. No matter how simple,
unoriginal or different the thought, teachers need to let
students know that their ideas are highly regarded and valued.
Simple reinforcers such as "Good idea!" "That's different!" or
"What else can you think of?" can do wonders. Even a nod or a
smile can help.

Here are some examples of story titles that may help trigger
the imaginative minds of the students.

1. The Hungary Caterpillar Who Ate Too Much
2. Willy, The Very Hungry Worm
3. Charlie Caterpillar's Adventure With Food
4. Bertha Butterfly's Enormous Feast
5. Tiny The Hungry Caterpillar
6. Hungry Harry The Caterpillar
By the time the children finish writing down their own innovating ideas page by page, they will discover how their limited vocabularies have taken on new dimensions. As they bridge their own thoughts and language with the literary pattern of *The Very Hungry Caterpillar*, they will, no doubt, become proud authors of stories like the following example:

**Harry The Very Hungry Caterpillar**

One hot Sunday morning a tiny caterpillar named Harry popped out of a little egg.

He was very very hungry. So on Monday he ate through one juicy grape. But he was still hungry.

On Tuesday Harry ate through two sweet plums. But he was still hungry.

On Wednesday Harry ate through three chocolate donuts. But he was still hungry.

On Thursday Harry ate through four green olives. But he was still hungry.

On Friday Harry ate through five slices of watermelon. Now he wasn’t hungry or little anymore. He was a big fat caterpillar.

On Saturday Harry built a cocoon around his body and went to sleep for one whole day.

On Sunday Harry ate a hole in the cocoon and jumped out. He wasn’t a caterpillar anymore. Now he was a big beautiful butterfly.

(Adapted from the *The Very Hungry Caterpillar*, Carle, 1983)
Illustrating

Step Four: Most children enjoy drawing and coloring pictures. However, there is always an exception to the rule. Some students are reluctant to participate in any activity that requires use of artistic skills. These students need to be reassured that their artistic endeavors will be highly appreciated and regarded as valuable assets to the development of their stories. In fact, it may be very beneficial for some students, especially those that are visually oriented, to draw their story illustrations first, before starting the writing activity. Hopefully, this may help the students organize the sequential events of their story and give them clues as to the story’s vocabulary. Actually, no child will remain passive to the visual aspects of *The Very Hungry Caterpillar*. The strikingly bold, colorful illustrations will delight the children as they appropriately respond with many "oohs and ahs." The graphic designs in the book are cleverly shaped collages made from specially prepared papers, overprinted with ink, crayon and tempra. (Carle, 1983). No doubt, the children’s first response to the collages will be the desire to experiment with similar pictures themselves.
One way of getting the students to be creative with their own story illustrations is to ask questions that relate to the artist's style and techniques of putting a picture together. The teacher may ask for example:

1. Did you ever think a grown man would use crayons to illustrate a book? Why do you suppose he chose crayons?
2. The pictures in this book are called collages. How do you suppose an artist makes a collage?

In addition to drawing attention to the style and techniques used by the artist, the teacher may wish to focus on the moods created by the illustrations. For example, the teacher may state:

1. Children, how did you first feel when you saw the pictures in the book? (Happy, silly, hungry, nice)
2. Did the color and shape of the food make you feel hungry? Why?

Oral Sharing

Step Five: There is no better way for students to feel like successful writers than to orally share their innovative ideas with others. Just as with the
writings of other published authors and poets, the written words of students are meant to be read. Reading aloud student-authored books and stories tells the students "Yes, I can write!" Even poor readers will feel proud as they successfully use their knowledge of the familiar literary structure to unlock much of the written vocabulary.

As a final step, the teacher should provide the students with an opportunity to share their stories in a safe and comfortable environment. The following two approaches may be helpful in achieving this goal:

1. The students can sit in a semicircle for the oral sharing activity. Each child can take turns reading his/her story aloud along with the teacher. In addition, the student can point to and explain the pictures in his/her story booklet.

2. Some students that are very shy or have a speech problem may feel embarrassed to read aloud to a large or small group of children. Perhaps, these students will feel less threatened if they are encouraged to read aloud on an individual basis with a friend, tutor or the teacher.
PATTERNS
THE VERY HUNGARY
CATERPILLAR
Flannel board Pattern

Sausage
Cherry Pie

Salamis
Lollipop
THE VERY HUNGARY
CATERPILLAR

Flannel board Pattern
THE VERY HUNGARY

CATERPILLAR

Flannel board Pattern
THE VERY HUNGARY
CATERPILLAR

Flannel board Pattern
THE VERY HUNGARY
CATERPILLAR

Flannel board Pattern

Cupcake

Watermelon
THE VERY HUNGARY

CATERPILLAR

Flannel board Pattern
THE VERY HUNGARY
CATERPILLAR

Flannel board Pattern

Pear

Plum

Strawberry

Apple

Orange
THE VERY HUNGARY
CATERPILLAR

Flannel board Pattern

Chocolate Cake

Swiss Cheese

Pickle

Ice Cream Cone
THE VERY HUNGARY
CATERPILLAR

Flannel board Pattern
Happy Thanksgiving, everyone!
  No, no, Silly Goose! It’s not Thanksgiving! It’s Halloween!
Oh, mercy me! So it is!

Merry Christmas, everyone!
  No, no, Silly Goose! It’s not Christmas! It’s Thanksgiving!
Oh, mercy me! So it is!

Happy New Year, everyone!
  No, no Silly Goose! It’s not New Year’s Day! It’s Christmas!
Oh, mercy me! So it is!

Happy Valentine’s Day, everyone!
  No, no Silly Goose! It’s not Valentine’s Day! It’s New Years’ Day!
Oh, mercy me! So it is!

Happy Easter, everyone!
  No, no Silly Goose! It’s not Easter! It’s Valentine’s Day!
Oh, mercy me! So it is!

Happy Fourth of July, everyone!
  No, no Silly Goose! It’s not the Fourth of July! It’s Easter!
Oh, mercy me! So it is!

Happy Birthday, everyone!
  No, no, Silly Goose! It’s not our birthday, its your birthday!
Oh, mercy me! Surprise! Surprise! (Martin, 1972).
CONCEPT:

This strategy lesson is designed to help the language user utilize more efficiently all cuing systems to predict, confirm and develop sight and spelling vocabulary through meaningful context association.

RATIONALE:

It is pointless to expect a child to memorize lists of rules, definitions, even names, if these have no apparent purpose or utility to the child. Not only will learning be difficult, but recall will be almost impossible. It is useless to expect a child to memorize phonic rules, or the pronunciation of isolated syllables and letter clusters, when he has little knowledge of how to read. The more that a child is exposed to a word, the easier it will be for him to understand phonic correspondence, to employ context cues, and to identify new words by analogy.

One way to help these students develop vocabulary recall is to provide them with language experiences that extend far beyond endless word lists and phonic drill. Introducing disabled reader to Silly Goose and The Holidays is a unique way of exposing them to the names of specific known holidays and cultural events. In addition, once students realize that the
lazy old goose is just going to keep on being one holiday ahead, they use their working knowledge of the sequence of holidays to unlock words they did not know they knew. By using the author’s theme of holiday greetings as a bulletin board and journal topic, the students will acquire vocabulary recognition skills through word and will benefit first through second grade students who have limited memory spans and poor phonic skills.

**MATERIALS:**

- 8 1/2 x 11 Construction Paper
- 8 1/2 x 11 Newsprint Paper
- 3 x 5 Index Cards
- Seasonal Bulletin Board Decorations
- Bulletin Board
- Markers
- Crayons
- Pencils

**BEFORE THE LESSON:**

1. The teacher should make the bulletin board and personal dictionaries before reading the *Silly Goose and The Holidays* to the children. An example bulletin board heading the journal Title could be:

   **Happy Holiday Everyone! It’s Thanksgiving!**

2. This strategy lesson is meant to be an ongoing learning experience that should be implemented throughout the school year. The teacher may want to change the bulletin board and
journal themes whenever needed to coincide with instructional objectives.

3. The teacher may want to be creative by putting a standard greeting such as, "Happy New Year," on the bulletin board and invite the students to supply their choice of ending to the greeting. For example:

   Happy New Year Everyone!

4. The index cards will be used throughout the school year for words that students think of that describe the bulletin board holiday greeting and the customs associated with it.

PROCEDURES:

1. The teacher should use the Direct Reading-Thinking Activity format when introducing the Silly Goose and The Holidays to the students. This story is a natural choral reading, with the girls reading Silly Goose's lines and the boys saying the responses of the other animals.

2. The teacher may want to have some fun with the students before introducing them to the bulletin in the journal activities. It would be an enjoyable experience to discuss with the students how the various conversations could sound. Do they want Silly Goose to sound primarily happy when she calls out her greetings? Do they want her to sound silly? And how about the responding animals? Do they enjoy Silly Goose's silliness? Are they disgusted? Do they merely tolerate her as one does a younger child?
3. After reading the story to the students, the teacher may want to have the students share their opinions about the bulletin board holiday greeting.

4. Next, the students should be shown the index cards. The teacher may explain the purpose of the cards by saying:

We are going to use these cards to write down words that describe the holiday greeting on the bulletin board. When you think of a word, I will write it on one of these cards. Then I will put it on the bulletin board for everyone to see.

5. Below is an example of student responses on the cards describing the holiday greetings:

<table>
<thead>
<tr>
<th>HAPPY HALLOWEEN</th>
<th>HAPPY THANKSGIVING</th>
<th>MERRY CHRISTMAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>jack-o-lantern</td>
<td>pumpkin pie</td>
<td>tree</td>
</tr>
<tr>
<td>candy</td>
<td>turkey</td>
<td>presents</td>
</tr>
<tr>
<td>spooky</td>
<td>family</td>
<td>Santa Claus</td>
</tr>
<tr>
<td>witch</td>
<td>thankful</td>
<td>angels</td>
</tr>
<tr>
<td>candy</td>
<td>pilgrims</td>
<td>reindeer</td>
</tr>
<tr>
<td>ghosts</td>
<td>Indians</td>
<td>lights</td>
</tr>
<tr>
<td>trick or treat</td>
<td>dressing</td>
<td>cards</td>
</tr>
<tr>
<td>masks</td>
<td>football</td>
<td>decorations</td>
</tr>
<tr>
<td>apples</td>
<td>sweet potatoes</td>
<td>stocking</td>
</tr>
<tr>
<td>black cat</td>
<td>mashed potatoes</td>
<td>turkey</td>
</tr>
<tr>
<td>costumes</td>
<td>cranberries</td>
<td>candy cane</td>
</tr>
<tr>
<td>party</td>
<td>stuffed</td>
<td>wreath</td>
</tr>
</tbody>
</table>
6. When the students are shown the journals, the teacher may, for example say:

   Each one of you will be given a journal like this one. Let's look at the title.

7. The teacher should further explain to the students the purpose of the journals by telling them:

   After I put your word on the bulletin board, you will then write it down in your journal.

8. The students should be told the following about writing words in their journals:
   a. The word must be used in a complete sentence which will give clues to its meaning.
   b. The word must be underlined with any color of crayon.
   c. They should draw a picture of the word or how it was used in the sentence so that they can use it as a clue to the word's meaning.

9. The students may decorate the covers of their journals.
   Laminating the cover will protect the journal all year. These journals may be used for individualized and shared reading activities.

VARIATIONS:

1. The words that are on the bulletin board can be used for weekly spelling word tests. As the students master the words, they can be replaced by others. Or, periodically, old words can be removed and each one awarded to the student who is first to use it correctly in a sentence.
2. The bulletin board activity could be limited to words that are
adjectives or nouns to describe the holiday greetings. Or, for
fun, individual students could decorate words to look like
their meanings. For example:

jack - o - lantern
STRATEGY LESSON THREE

Monday, Monday

I like Monday

by

Bill Martin, Jr.

Sunday, Sunday,
I like Sunday,
Sunday, the first day of the week.

Monday, Monday,
I like Monday,
Monday, the second day of the week.

Tuesday, Tuesday,
I like Tuesday,
Tuesday, the third day of the week.

Wednesday, Wednesday
I like Wednesday,
Wednesday, the fourth day of the week.

Thursday, Thursday,
I like Thursday,
Thursday, the fifth day of the week.
CONCEPT:

This strategy lesson is designed to help the language user utilize more efficiently all cuing systems to select and predict common graphic cues from the text to make sense out of the printed passage.

RATIONALE:

Research has shown that proficient readers always use their phonics skills in combination with their skill in context to read (Smith, 1971). Identifying graphophonic cues is a necessary part of reading instruction, but it should always be taught and practiced in context to be consistent with the goal of proficient reading. For this reason, cloze is the obvious major instructional technique for teaching phonics in context. Because cloze procedures employ connected discourse, the reader is called upon to use all his reading strategies conjointly. Therefore, the cloze technique for teaching can be useful in helping the student strengthen the three main strategies employed in the reading process: semantic, syntactic and graphophonic. Cloze can be used for phonics instruction using the traditional "recognition-production-transfer progression:
1. In the recognition stage, the phonic element is supplied.
   I b_________ some milk at the store.
2. In the production stage, the phonic element is deleted.
   I _ought some milk at the store.
3. In the transfer stage, the element is merely pointed out.
   I bought some milk at the store.

Monday, Monday naturally lends itself to young readers building a logical relationship between the graphic patterns they encounter in the text and the sound system of their language. Disabled readers should be made aware that to predict what an author is saying, they need only to select minimal graphic cues based on their past experience with written language. They need to know that effective readers do not utilize all the information in the graphic field because to do so would hinder efficiency. Therefore, it can be concluded that phonics instruction should focus on initial consonants, consonants blends, and consonant digraphs. In addition, the instruction should be based on known sight words and these words should be combined with the skill of reading using context cues. This lesson will benefit first through the second grade students who over-emphasize the graphic system at the expense of the semantic and syntactic cuing systems. Also, the lesson will benefit those students who read word-by-word, therefore, viewing reading as an exercise in word calling.
MATERIALS:
Overhead Projector
Overhead Transparency
Worksheet
Marker

BEFORE THE LESSON:
1. The teacher will need to prepare the transparency and worksheets before reading Monday, Monday to the students. The transparency and the worksheet will be duplicates of another.

2. The following are examples of the cloze strategies that can be utilized as the format for the transparency and worksheet lesson.

RECOGNITION STAGE
Sunday, Sunday,
I like S______,
Sunday, the f______ day
of the week.

PRODUCTION STAGE
Tuesday, Tuesday,
I like _____ wednesday
Tuesday, th__rd day
of the week.

TRANSFER STAGE
Thursday, Thursday,
I like Thursday,
Thursday, the f______ day
of the week.
PROCEDURES:

1. The teacher should use the Direct Reading-Thinking Activity format when introducing *Monday, Monday, I Like Monday* to the students. This book divides itself into more than one reading, especially if the children think of Monday rather than Sunday as the first day of the week. They, therefore, will need repeated chantings of the first section of the book where the seven days of the week are considered one at a time.

2. After several chantings of the section, the teacher might want to stop for discussion. For example:

   Do the students actually think of Sunday as the first day of the week or is Sunday the day that ends the weekend in preparation for the new week?

3. Before beginning the overhead projector activity, the teacher should show the students a calendar where Sunday is the first day.

4. Instruction of the lesson should begin as soon as the students appear to understand the sequential order of the week days.

5. The teacher, then, should supply the students with the worksheets and direct their attention to the overhead projector activity.

6. Introduction to the activity by the teacher may be given in the following manner:

   Isn't it interesting, students. Once you figured out that the book was going by days of the week and by numbers, you had a lot of
help in reading it. We are now going to see other ways of figuring out words.

7. The students should be encouraged to follow along and write their responses in the blanks on their worksheets as the teacher writes them on the transparency.

8. As a follow-up to the lesson, the teacher and students, as a group, should re-read the verses in their entirety.

VARIATIONS:

1. The teacher could encourage the students to clap the days of the week in rhythm while chanting the verses. This will help them notice that the first two syllables in Saturday take the same beat as the first single syllable in each of the other days. As they verbalize this they will recognizing that language has an underlying beat that partially determines the shape of the words.

2. The students might like to experiment with their own sentences using the cloze strategies that they have learned. They can trade their sentences with each other, and then take turns trying to figure out the words that need decoding.
RESOURCES


Unit Four

STRATEGY LESSONS USING RHYME AND RHYTHM SCHEMES
Some poems and stories are put together with a dependable rhyme-rhythm scheme. When children read,

"Fire! Fire!" said Mrs. McGuire.
"Where? Where?" said Mrs. Bear.

they have strong hunches about the way the author put the story together. The when they read,

"Down town!" said Mrs. Brown
"What floor?" said Mrs. Moore

(Martin, 1972).

their hunches are confirmed; they will now expect the woman’s name to rhyme with the words spoken by her, and they will use this expectation to sound out the language of the text.

Children should have nursery rhymes and poems read to them often. The rhythmical and rhyming patterns of the verses enters their bloodstream and stays a lifetime. All of us have jingles stored away in our linguistic reservoirs, easily available for whatever reason we should need them. Children like to know a verse well enough so that they can chant it with their teacher. They love the feel of some of the words, and they like to repeat these words over and over again. Rhyme and rhythm schemes provides many opportunities to increase the child’s interest in words and thoughts. Most of the well-known rhymes are themselves simple stories. Sing a Song of Sixpence (Battaglia, 1973), for example has a clearly defined setting and episode structure with the maid having her nose pecked off after setting a "dainty dish" before the king. Such rhymes and songs are a narrative framework, and through pleasurable contact with these frameworks a child’s notion of a story
develops. Rhymes that contribute to children’s concept of story and to their pleasure in language itself.

Once children begin to appreciate how rhyme and rhythm schemes help them to unlock unknown words, they will soon learn to enjoy language manipulation and come to understand how our language works. What’s more important, they will take pleasure in listening to and reading verses such as the following:

Ding, dong, bell,
Pussy’s in the well.
Who pulled her out?
Little Tommy Stout.
What a naught boy was that,
To try to drown poor pussy cant,
Who never did him any harm,
But killed the mice in father’s barn
(Reed, 1964).
I Want to go on a witch hunt.
Do you want to go on a witch hunt?
All right
Let's go!
Oh, look!
There's a brook.
Can't go round it.
Can't go over it.
Gotta go through it.
All right.
Let's go!
Oh, look!
There's a bridge.
Can't go round it.
Can't go under it.
Can't go over it.
All right.
Let's go...

Ruben, 1980
CONCEPT:
This strategy lesson is designed to help the language user utilize more efficiently all cuing systems to predict and interpret literature orally and to develop sensitivity to the rhythm of the text through body movements.

RATIONALE:
Students need to be aware that oral communication often includes more than speech. It is virtually impossible for a person to express things orally without using some body movements. These movements should be natural and in harmony with the speech or reading activity. Pantomime follows rather naturally and easily the rhythmic verses of poems and rhymes. It is creative dramatics without speech. Students use only their faces and bodies to convey a thought or action. Pantomime usually helps students become more sensitive to what they hear and see. It helps them to learn about the importance of facial expressions and body movements in conveying and receiving messages. Primary level students seem to use pantomime naturally in their everyday activities. They especially enjoy playing "make-believe" or "pretend" type of games in which they imitate some person, animal or object. These pantomime activities, which
appear to children to be a game, provide many opportunities for language development. This is very important to students such as disabled readers. They use their own thoughts and feelings to analyze moods, situations and ideas that are conveyed by the body movement of others.

The poem, Witch Hunt is an excellent vehicle for pantomime. It is quite repetitive and provides many opportunities for students to use body movements. As the teacher recites the poem, the students will find themselves caught up in the rhythm of the lines and the motion of students’ bodies in the group.

This lesson will benefit kindergarten through third grade students who need encouragement to express their thoughts, ideas, and moods to others without feeling self-conscious.

MATERIALS:

Witch Hunt Poem

BEFORE THE LESSON:

1. The teacher will need to read carefully the line of verses in order to become familiar with the body movement that are required in the poem.

2. This lesson can be used as a larger or smaller group activity.

3. Before the lesson begins, the students can practice pantomiming some everyday situations such as:
a. Waking up in the morning
b. A gorilla's walk
c. A happy person
d. A sad person
e. A surprised person
f. A tired person

PROCEDURES:

1. The teacher should use a modified Direct Reading Thinking Activity format when introducing Witch Hunt to the students. This is a long poem and will need many repetitive readings in order for students to catch on to the rhythmical language patterns of the verses.

2. Once the students have learned the poem, they will need to be shown the body movements that are required of them.

3. The following is an example of how the poem can be used as a pantomime activity:
I want to go on a witch hunt.
Do you want to go on a witch hunt?
All right
Let's go! (trampling motion)
Oh, look!
There's a brook.
Can't go round it.
Can't go over it.
Gotta go through it.
All right.
Let's go! (swimming motion)
There's a bridge.
Can't go round it.
Can't go under it.
Gotta go over it.
All right.
Let's go! (walking motion)
Oh, look!
There's a swamp.
Can't go round it.
Can't go under it.
Gotta go through it.
All right.
Let's go! (slide hands together)
Oh, look!
There's a tree.
Can't go round it.
Can't go under it.
Gotta go up it.
All right.
Let's go! (climbing motion)
Oh, look!
There's a cave.
Let's go see
What's inside.
All right.
Let's go! (climb down) (trampling motion)
Let's go softly. (tiptoing motion)
Let's go quietly. (fingers to lip motion)
Oh, look!
I see two eyes. (fingers circled around eyes)
I see a tall hat. (hand raised high motion)
I feel something like a broom. (rubbing motion)
It looks like a witch.
It sounds like a witch.
It is a witch! (children run away motion)
VARIATIONS:

1. The teacher could have the students learn to pantomime the poem in the following fashion:

   Oh, look!

   There's a (brook).     (wavy like motion)
   Can't go (_round_) it. (make circle motion)
   Can't go (_under_) it. (left hand going under right hand motion)
   Can't go (_through_) it. (wading motion)

   The students will omit the words (brook, round, under, ie.) and use hand motions instead.

2. The students could borrow the rhythmical language pattern of the poem to write their own verses. Then, they could create hand and body movements and appropriately fit their poem.
STRATEGY LESSON TWO

THE OLD WOMAN WHO SWALLOWED A FLY

by

Author Unknown

There was an old woman who swallowed a fly.  
Oh, my! Swallowed a fly!  
Poor old woman, I think she'll die.

There was an old woman who swallowed a spider.  
Right down inside her, she swallowed a spider.  
She swallowed the spider to kill the fly.

Oh, my! Swallowed a fly  
Poor old woman I think she'll die.

There was an old woman who swallowed a bird.  
How absurd to swallow a bird!  
She swallowed the bird to kill the spider,  
She swallowed the spider to kill the fly.

Oh my! She swallowed a fly!  
Poor old woman, I think she'll die

CONCEPT:
This strategy lesson is designed to help the language user utilize more efficiently all curing system to predict, confirm and appreciate poetry and to develop sensitivity to the mood and rhythm of the text through choral speaking.

RATIONALE:
Choral speaking helps students to improve their speech and oral reading while having fun. It is a way of say aloud, in unison, a poem or prose selection by a group trying to catch the spirit and rhythm of the piece of discourse. The selection, of course, must be one that lends itself to unison speaking. A poem such as *The Old Woman Who Swallowed a Fly*, which has many versions and is also considered to be a predictable cumulative story, appeals to students because of it familiarity and lively rhythmical pattern. This selection easily lends itself naturally to refrain speaking. Refrain is a form of choral speaking in which a soloist reads the narrative and others join the refrain. Participation in this activity helps students not only appreciate good literature but to gain better understanding of poetry. In order to give a good rendition of a poem, students
must be able to interpret the mood and thought of the selection. In addition, this lesson is an enjoyable and interesting way of teaching sequencing skills. Choral speaking helps the disabled reader to "forget themselves" and become less self-conscious. Once a student has gained confidence in his or her ability to speak, he or she will be less reticent about reading aloud or speaking in front of others. This lesson will benefit kindergarten through third grade students who have to read or join in on oral group activities. As with everything else in the classroom, the teacher's enthusiasm will be the factor determining whether students enjoy choral speaking and profit from it.

MATERIALS:

Overhead Projector

Overhead Transparency

Marker

BEFORE THE LESSON:

1. The teacher will need to prepare the overhead transparency before reading The Old Woman Who Swallowed A Fly to the students.

2. If the poem is going to be first introduced to the students by reading it aloud from a book, the teacher needs to be aware of the following:
a. Since there are many versions of the poem, the title and words in the text may differ from the choral reading.

b. The animals mentioned in the poem may differ from the one mentioned in the choral reading.

3. The transparency format should resemble the following example:

THE OLD WOMAN WHO SWALLOWED A FLY

TEACHER: There was an old woman who swallowed a fly.

STUDENTS: Oh, my! Swallowed a fly!
           Poor old woman, I think she'll die.

TEACHER: There was an old woman who swallowed a spider.
           Right down inside her, she swallowed a spider.
           She swallowed the spider to kill the fly.

STUDENTS: Oh, my! Swallowed a fly
           Poor old woman I think she'll die.

TEACHER: There was an old woman who swallowed a bird.
           How absurd to swallow a bird!
           She swallowed the bird to kill the spider,
           She swallowed the spider to kill the fly.

STUDENTS: Oh my! She swallowed a fly!
           Poor old woman, I think she'll die.

TEACHER: There was an old woman who swallowed a cat.
           Fancy that! Swallowed a cat!

STUDENTS: She swallowed the cat to kill the bird,
           She swallowed the bird to kill the spider,
           She swallowed the spider to kill the fly.
           Oh, my! Swallowed a fly!
           Poor old woman, I think she'll die.

TEACHER: There was an old woman who swallowed a dog.
           She went whole hog! She swallowed a dog!

STUDENTS: She swallowed the dog to kill the cat,
           She swallowed the cat to kill the bird,
           She swallowed the bird to kill the spider
           She swallowed the spider to kill the fly.
           Oh, my! Swallowed a fly!
           Poor old woman, I think she'll die.
TEACHER: There was an old woman who swallowed a cow.
I don’t know how, but she swallowed a cow.

STUDENTS: She swallowed the cow to kill the dog,
She swallowed the dog to kill the cat,
She swallowed the cat to kill the bird,
She swallowed the bird to kill the spider
She swallowed the spider to kill the fly.
Poor old woman, I think she’ll die.

TEACHER: There was an old woman who swallowed a horse.

STUDENTS: She died, of course.

PROCEDURES:
1. The teacher may use either a version from a book or the transparency to introduce the poem to the students. Either way, the teacher should use a modified Direct Reading-Thinking Activity format to help stimulate the student’s interests in learning the verses of the poem.
2. Once the students appear familiar enough with the poem, the teacher should begin the transparency activity.
3. As the transparency lesson begins, the students should be instructed to silently follow along with their eyes while listening to the teacher read the poem aloud.
4. Next, the selection should be read again, and this time the students will whisper the lines.
5. Finally, the verses should be presented again with the teacher reciting the narrative parts of the poem and the students joining in on the refrain only.
VARIATIONS:

1. After introducing this lesson as an overhead transparency activity, the teacher could make it more appealing to the students by using pictures and/or puppets. As the verses are recited by the teacher and students, they could present each bug, animal and the Old Woman as they are mentioned in the poem. For example, the teacher could use an Old Woman puppet when reciting her lines and then show pictures of each bug and animal as it is mentioned in the choral reading. To be even more dramatic, a three-dimensional spider could also be used.

2. On the next page are the directions for making the Old Woman puppet and three-dimensional spider. Also, pictures of each bug and animal mentioned in the poem have been included.

THE OLD WOMAN WHO SWALLOWED A FLY

MATERIALS:

Pencil
Tagboard
Scissors
Glue
7 1/2" x 7 1/2" clear plastic tape
Markers
Odds and ends: pipe cleaners, cotton, buttons, string, wallpaper scraps, pom-poms, glitter, black yarn

STEPS:

1. Draw a large oval shape on the tagboard measuring 8 1/2" long and 6 1/2" at the widest point. Cut out.

2. To form the old woman’s face, cut 1/2" from each side of the third of the oval shape. See illustration.

3. Draw a simple body shape, shoulders to feet, on tagboard measuring about 11" x 17". Cut out. Glue the body shape onto the bottom third of the face.
4. To make a window for the old woman's stomach, cut out a large square measuring 5 1/2" x 5 1/2" from the body. Then cut a piece of clear plastic 7 1/2" x 7 1/2" to cover this opening, and tape it to the back.

5. To complete the pocket on the back, cut a large rectangle 7 1/2" x 13" from tagboard extending all the way to the top of the old woman's body. Glue in place, leaving the top open.

6. With markers, draw in nose, mouth, arms and legs. Make glasses from pipe cleaners, using cotton for hair, buttons for eyes, wallpaper for clothes and add pom-poms and glitter for decoration.

7. Make copies of the animal and bug patterns. Cut out. Drop them, in sequence, into the the pocket as they are mentioned in the poem.

8. To make a three-dimensional spider, take four pipe cleaners 4" long. Hold pipe cleaners together and wrap black yarn around the center. Secure the yarn with glue, leaving a 6" length of yarn to dangle the spider. Bend the pipe cleaners in different directions to look like spider legs. (Macmillan, 1982)

9. The pictures and Old Woman pattern may also be used for a flannel board activity. Attach a small piece of flannel backing to each picture and the Old Woman. The pictures can also be arrange in correct sequence on a long strip of paper so that students may refer to them as they recite the poem.
THE OLD WOMAN WHO SWALLOWED A FLY

PUPPET PATTERN

Back view

Backing Over Window (pocket)

Window

Reproduced (Cameron, 1985 and Macmillan, 1982)
STRATEGY LESSON THREE

TEN BRAVE FIREFIGHTERS

by

Author Unknown

Ten brave firefighters standing in a row
Ding, ding rings the bell
Down the pole they go.

Jump on the fire truck
Ready to aim the hose
Climb up the ladder
Whoosh! Out the fire goes

Nine brave firefighters
Standing in a row.
Ding, ding rings the bell
Down the pole they go.

Jump on the fire truck
Ready to aim the hose
Climb up the ladder
Whoosh! Out the fire goes.

Eight brave firefighters

(Macmillan, 1982).
CONCEPT:

This strategy lesson is designed to help the language user utilize more efficiently all cuing systems to predict, confirm and remember sequential order in oral reading and to develop body movement and rhythm through finger play.

RATIONALE:

Finger plays are speech stimulation activities especially suitable for disabled readers. If they are properly presented, they can be most effective in helping students to learn sequential order in speaking and reading and to develop good body movements and gestures. They also teach students new words, unison speaking and are fun to do. The fun is in the action and the repetition of familiar favorite verses. The Brave Firefighters is a simple poem that can be readily dramatized. By using finger puppets, disabled readers can be encouraged to join in on the fun and feel free to express the rhythmical mood of the poem. If the teacher shows enthusiasm and is generous with praise, then soon everyone in the group will be involved. Finger play can be both fun and educationally worthwhile if students are allowed to express creativity in their body movements and oral responses. This lesson will benefit kindergarten and first grade students.
who are shy or withdrawn and are reticent to speak or read orally. Since finger play activities can be presented with the participation of a large or small group, students who have speech and reading difficulties usually will participate enthusiastically.

**MATERIALS:**

- White Paper
- Scissors
- Glue or Tape
- Red Construction Paper or Felt Material
- Black and Red Markers

**BEFORE THE LESSON:**

1. The teacher will need to construct the finger puppets before reading the *The Brave Firefighters* to the students.
2. Below is a suggested method of constructing the finger puppets. An illustration of the pattern has been included at the end of this lesson.

**STEPS:**

1. Cut a rectangle measuring 2 1/2" x 3 1/2" out of white paper.
2. To form cylinder, wind the rectangle around your finger. Remove from finger and glue or tape the cylinder together.
3. Reproduce the hat pattern, cut out, and trace on red construction paper of felt. This will be the firefighter's hat.
4. Put scissors through the paper or felt; cut out the arc shape.

5. Glue the front of the hat and the back onto the cylinder, the arc extending out. (See illustration)

6. Add firefighter's features on the cylinder using a black marker and shade cheeks with a red marker. Write the fire squad number (1 to 10) on a small white square and glue it to the arc.

7. Make a firefighter finger puppet for each finger.

(Macmillian, 1982)

PROCEDURES:

1. The teacher should use a modified Direct Reading-Thinking Activity format when introducing the Ten Brave Firefighters to the students. It is important that the students thoroughly learn the rhyme that accompanies the finger play activity.

2. Next, the teacher will need to teach the students the finger actions that will be used in this activity.

3. The students now should be ready to combine the rhyme and finger action together.

4. The students, without the teacher, should perform the first line of the finger play, then the second line, and so on until all lines have been individually completed.

5. Wearing the firefighter puppets on all ten fingers, the teacher will encourage students to perform the whole finger play activity by themselves.

6. The teacher will remove each finger puppet as the count of
firefighters regresses such as from ten to nine firefighters and so on until there is only one.

7. The following is an example of the Ten Brave Firefighters finger play activity:

**TEN BRAVE FIREFIGHTERS**

Ten brave firefighters (Ten fingers straight up)  
Standing in a row.  
Ding, ding rings the bell (Clap twice)  
Down the pole they go. (Two fists sliding down)  
Jump on the fire truck (Jump in place)  
Ready to aim the hose (Aim a make-believe hose)  
Climb up the ladder (Hand over hand)  
Whoosh! Out the fire goes. (Spraying motion with hose)  
Nine brave firefighters... (Nine fingers straight up)  
(Remove puppet #10)

(Macmillan, 1982)

**VARIATIONS:**

1. The students can use the finger puppets at a learning-experience center to say the poem to each other.

2. The teacher and students can use the structural language pattern of the poem to make their own verses and finger play actions.
TEN BRAVE FIREFIGHTERS
FINGER PUPPETS

Reproduced (Macmillan, 1982)
RESOURCES


TABLE B

The books below are suggested as instructional resources for teachers who want to provide kindergarten through third grade reading disabled readers with the languages cues they use in oral language. The books will encourage students to use the experiences and language competencies and strategies they bring to school as they continue to develop and enjoy written language.

BOOKS WITH REPETITIVE LANGUAGE PATTERNS


BOOKS WITH CUMULATIVE LANGUAGE PATTERNS


BOOKS WITH FAMILIAR CULTURAL SEQUENCES


BOOKS WITH RHYME AND RHYME SCHEMES


CHAPTER FIVE

STATEMENT OF LIMITATIONS

The intent of this curriculum project is to provide supplementary reading instruction for primary reading disabled children. Because of the unique characteristics of such readers no scope and sequence chart is provided. It is assumed that teachers would select activities based on student needs rather than expect a particular sequence.

Even though these activities were designed for disabled readers, teacher of normal children may find these activities to be beneficial as a supplement to a regular reading program. In addition, although this curriculum is intended for primary students, kindergarten through third grade many activities could be modified to benefit upper grade levels in remedial programs.

Wordless picture books, which are an accepted source of predictable books, were not included in this curriculum. These books were omitted because they lacked the written vocabulary which was an essential element in the development of the paper's language concepts and activities.

It would be advantageous for research to be conducted to confirm the effectiveness of the activities in this curriculum upon remediation of reading disabilities.
BIBLIOGRAPHY


Goodman Kenneth S. "Reading: The Key is in Children's Language." Reading Teacher, Vol. 25, No. 6, March 1972, pp. 505-508.


