

The CompuRead Teacher's Manual

**Listening
Comprehension
Speaking
Spelling**

**Language
Writing
Phonics
Character Building**



**A Simplified, Sequentially Oriented, Logical, Phonetic
and Comprehension System for Reading Excellence**

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**A Logical
Phonetic and
Comprehension System
for
Reading Excellence**

[illegible]

Professional Education Credentials

Blanche Wilson Pryor

Mrs. Pryor received her Bachelor of Science Degree from Brigham Young University in Provo, Utah. Her career spanned thirty-seven years.

After a Master of Science Degree from the University of Arizona and two years of Special Education classrooms, she was appointed Assistant to the Director of Special Education.

She lectured at the University of Arizona at Tucson and New Mexico State University at Las Cruces. Mrs. Pryor was the first supervisor of student teachers in the Department of Special Education at the University of Arizona at Tucson.

She was president of the Council for Exceptional Children of Tucson. She directed the Yeshiva University of New York City Research Project on Family Relationships for the Tucson Special Education Program and supervised the development of curriculum. She has been guest speaker at many and varied educational symposiums.

She was affiliated with the International Honorary Societies of Phi Lambda Theta and Alpha Delta Kappa.

She was honored in 'Who's Who of American Women' and was selected Outstanding Teacher of Special Education in Arizona.

Mrs. Pryor passed away in 2007. CompuRead is her legacy to education.

Margaret Wilson Turner

Mrs. Turner has a Bachelor of Science Degree in Elementary Education and a Master of Education in Learning Disabilities from Brigham Young University. Her career spanned thirty-five years.

Mrs. Turner originated the first resource programs in the West Millard County Schools in Delta, Utah. She initiated new resource rooms in Sandy and Midvale in the Jordan School District and wrote the curriculum for all resource situations..

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Mrs. Turner has supervised the teaching of CompuRead with parents and teachers. She taught classes of high school students who expressed a desire to teach in the special education area.

She has presented many operettas, plays and dance productions with disabled reading students. She has spoken on behalf of learning disabled children to numerous educational groups.

During her career she has worked with students ranging from preschool to adult. These classes have included mainstream education, learning disability resource, tutoring from her home and summer classes for learning disabled and mainstream students. CompuRead was perfected with all ages and teaching situations during those years.

CompuRead is dedicated to many, those early teachers who started the phonetic movement, both past and present upon whose shoulders she stood. It is dedicated to those who have spent their professional lives in the classroom and supervisory positions, and to those parents who now know how to teach their children. It is dedicated to the children who will learn to read in a meaningful and joyful way.

Introduction

From the authors to...

Parents, Siblings, Public and Private Teachers, Tutors, Preschool Teachers, Resource Teachers, Supervisors, Superintendents and Students.

This manual tells you how to teach the beauty and logic of the English Language from Birth to Age Twelve first through the *Early Intervention Techniques for the Prevention of Reading Problems From Birth to Age Five*, then from grade one to grade six with the *CompuRead Multisensory Reading Program* written on the monitor and also in sixty eight hard copy Story and Enrichment Activity Workbooks.

Computers cannot replace the teacher in the classroom, not even *CompuRead*. They blend the two together. Teachers will always be that charge of electricity in education, however, having a teacher stand before a group of learners is fast fading from the educational scene.

The teacher is free to interact with the students. Her time of writing lesson plans is virtually over. All lesson plans are written into *CompuRead*. She is free to encourage the student to realize he can take control of his learning. To be in control and *know why* he is learning is a major thrust of *CompuRead*.

Educators have long known that students perform better if given one-on-one tutoring and not allowed to progress until the **mastery of the subject is complete**.

CompuRead does just that. Motivation for mastery includes the student's drive to succeed, along with parents, teachers, older student tutors and classmates. All these encourage the learner to move forward on a lesson until the student achieves mastery.

Each of the sixty-eight *character-building stories* are written with skills necessary for the next lesson. The stories are reinforced with extensive *prestory background*, humorous articulation poems and songs, *relevant science concepts* and enrichment activities designed to bring a broader meaning and a foundation to further reading.

What Students Will Learn

The **directionality of writing** and reading English to *reduce the possibility of directional confusion* (such as the 'b and d', 'n and u', 'g and j', the 'o', 'p and q', 's and z' reversals) in reading, writing and spelling.

They will learn the **sequence of how the letters of the English Language blend into each other in a logical way** and how phonics *sounds blend into words* in every phonetic element in the Language. The phonetic sounds of English are *taught sequentially*, a few at a time, and put to immediate use in the accompanying story. To understand how sounds are made by the learner, each sound is visually displayed by the learner in a mirror as to how the parts of the **head, mouth, teeth, jaw, tongue, lips and throat** produce the sounds we speak.

The vital reading skills of *blending, auditory and visual processing* to include *word attack skills*, are taught from the very first story. To present the skills of the English Language in a *minutely organized step-by-step sequence* which enables the learner to master the phonetic structure. To *hear, see and think the meaning* of words at the same time, not only the phonetic words but non-phonetic words. Fluency is stressed from the beginning, taking into account the initial abilities of the reader. The memory activities are involved with the stories and give depth to the comprehension.

They will learn the **levels of comprehension from easy to hard**—*Literal, Inferential and Critical*. They will be given hundreds of *new vocabulary words* even on the lower levels and opportunities to use these words in the *oral responses* to every question. These **multisyllable phonetic** words give the student the heightened self-image of reading 'hard' words, and awareness of how early reading rules apply to multisyllable words.

Also, **picture levels of comprehension**; *observation (lowest), description (middle or average), and interpretation (highest)* which strengthen cognitive visual skills. Necessary and most used *sight words* are presented with as many phonetic elements as possible within these sight words and to caution learners about sounding sight words. The most used *derivatives* from the phonetic and sight word vocabulary are taught. Each word has derivatives to make the student aware of the many words derived from the vocabulary in the stories and activities.

Story Mapping is taught to enable the student to know the format of *how all fictional stories, television programs, books and plays are written by professional authors*. These same skills are used in their own writing efforts. The students will learn the *genre of each story* along with a character-building prose or poem about the story.

CompuRead is written for the **gifted as well as dyslexic and slow learning children**. Every child deserves to have at his grasp the many basics such as;

1) *Listening*, 2) *Comprehension*, 3) *Speaking*, 4) *Spelling*, 5) *Language*,

6) Writing (Manuscript and Cursive, Fiction and Nonfiction, 7) Phonetic Structure of English, 8) Character-building stories and lessons for all of the above.

CompuRead allows students to *work at their own pace*. Students can also *work with each other in small groups*. Via LCD projection.

CompuRead Is Organized To Assure Success

CompuRead was created for the learner to think through problems and *express his own ideas* with parents, students and teachers. He learns in the early lessons the paths to success—three of which are expressing himself with his own writing, thinking and speaking. The child is empowered to know he has solved a problem and can **tell his solution with confidence**. A first grader may have little concept that the active learning he receives in *CompuRead* leads him to be a valued employee. His training starts at Level 1, Story 1 and even in early intervention, speaking and thinking experiences are stressed even before kindergarten.

CompuRead is written **to make the reading process available to all** who wish to teach or learn the basic and logical foundation of the English Language.

Situations That Can Benefit From CompuRead

- **Preschool and kindergarten** programs with the book *Early Intervention Techniques for the Prevention of Reading Problems*-(shortened to *Innovation Book*) to discover the early learner who demonstrates an interest in reading the opportunity to listen, read, write, spell and comprehend. Who may also begin Level One or higher of the *CompuRead* stories.
- The **first grade dyslexic programs** for the struggling learners in beginning reading who have not had the advantage of early learning.
- **Parents and grandparents teaching in home** situations preparing the child for kindergarten
- **Parent groups** interested in learning disabilities
- Teachers and parent **volunteers** in resource rooms
- A beginning or experienced teacher in **regular or mainstream schools**, working with the gifted, the gifted nonreader, average and struggling students

- Teach the foundation of the English Language to **students traveling at a faster pace**
- The **adult nonreader** who failed the traditional reading experience
- At the university level for initial training as a text in the basics of reading education for **students preparing to teach reading** in the primary and intermediate grades

CompuRead Makes Our Difficult Language Easier to Learn

Teachers and researchers for a great many years have known that the English Language is the most difficult of all alphabetical languages. Research strongly states that the multi-sensory method of *seeing and hearing the words at the same time*, will help solve the problem of teaching reading of the English language.

English is not a purely phonetic language, even though we think it is. Here is proof that many words can be very confusing to the young reader.

The schwa is pronounced /uh/ (similar to the short /u/ sound) represented by the upside down 'ə' is heard in 60 percent of all English words. It is spelled 34 different ways as in banana, physician, or engine.

The sound of /sh/ is spelled 28 different ways. Fourteen ways are learned in the early grades. Some words are: shoe, sure, ratio, and ocean.

The letter 'i' represents 'e' in thousands of words as radio, studios, and in many words, the 'i' is spelled with the letter 'y'.

No vowel spells fewer than nine sounds and 'a' and 'u' twelve sounds each. Consonants are not constant as with the letter 's' in debris and business, the 'n' in uncle, anxious and strong. There are 55 common ways to spell the consonant sounds of /zh, ch, and sh./

A child learning English cannot always tell how to pronounce an English word by its spelling, or spell it from its pronunciation. The solution is for the student to **see how words look and are spelled** as he **hears the words pronounced** and **thinks what the words mean in that contextual situation**.

Phonics is a vastly important tool in learning to read. The stories are written in the phonetically oriented format. The multisensory skills of seeing, hearing, writing and

spelling those same words and discussing the character-building story theme written into the stories also builds a strong foundation of learning.

Looking Further Into CompuRead

CompuRead is the research culmination of leaders in the field of teaching, past and present. This method is the first to consider the extreme minuteness of one skill, building upon another, in the necessarily organized learning of the reading process.

It combines minute sequential phonetic skills that directly address the problems faced by the disabled or dyslexic reader and answers that frustrating question educators have faced since the beginning of the printed word, 'What can I do to help this child read?'

The stories and the activities are **narrated**. The student has much practice in every story for sustained attention, to listen and learn from each narration, from Level 1 to Level 6. This ongoing attention practice, increases in depth as the stories progress which **strengthens weak attention** skills.

Why CompuRead Was Written

In programming for learning disabled students, many skills necessary to teach the slower and the disabled learner alike are not available in a hierarchy of skills that gives the student a minute step-by-step method to learn to read. *CompuRead* fills that need with one skill building upon another in an organized continuum. This step-by-step presentation of reading skills is a teaching necessity for the early learner. The slower and disabled learner's skill absorption also takes place in this organized manner.

CompuRead provides the teacher with techniques to teach all levels of students. These techniques can be programmed for each student: *dyslexic, slower learner, average learner and gifted*. Lessons can therefore be individually compiled from CompuRead's vast array of materials dedicated to save time-intensive programming to organize the classroom's reading process into a hierarchy of reading skills. From CompuRead's base of skills, the teacher can readily assess student needs. If students need extra help, the teacher can utilize materials already on hand for supplementary use. The teacher can thus organize his/her skills library, saving many hours of programming time.

Why Detailed Comprehension Questions in Story and Pictures

The skills of *problem solving, common sense, logic and reasoning* relating to the story and life are asked after every page of reading. The *answers are given orally* by the

student to *strengthen verbal skills* and create the mental images necessary for high comprehension, recall memory and long-term mental storage. The activities give immediate feedback with the correct answers to ensure the student does not practice error.

Our world is now ruled by detailed knowledge which includes the comprehensive knowledge of reading skills. These levels of comprehension, **Literal, (lowest), Inferential, (average), Critical and Creative (highest)**, and the many skills within each level is the principal comprehension plan. These levels and skills can be taught from the first reading experience and indeed from the first time a child looks at a book, asks questions and is questioned about it.

The seemingly lengthy format that precedes each story lesson has the significant purpose of introducing the student to the story. The Prestory gives the student an in-depth article or story to add knowledge to the phonetically oriented and controlled vocabulary of the story. The student *listens and follows the narrated prestory and the story* to enjoy. The listening enables the learner to form the plot and be ready with vicarious experiences and prior knowledge to "read between the lines" of the story.

This Teacher's Manual includes comprehension, phonics, consonants, vowels, digraphs, open and closed syllables, reversals, and other reading teacher words. All these can be baffling. It explains all these along with the *CompuRead* stories and activities. It has been prepared to take the mystery out of teaching and learning.

CompuRead is timeless. In fact, when the teacher and learner progress to Level 6, both will be qualified to *teach others* for the rest of their lives with fun, excitement and expertise. When the teacher and learner are finished with Level 6, that teacher could attend a college class in teaching reading with a solid understanding of the material being taught – having learned it in teaching CompuRead.

Children who learn it now will teach their own children. The sequential way in which children learn the phonetic system of the English Language is never forgotten. Reading, now, makes sense to children. They are in control of their learning.

CompuRead provides you, the parent or educator, with everything you need and want to know (and maybe a lot more) about the process of teaching the basics of the English Language. Everyone surrounding a child must at some time help that child to read. Children have been taught quite effectively without the teacher having

knowledge of the principles of reading. With *CompuRead* she is assured and confident in her teaching.

CompuRead will open your eyes to the many strategies that make reading exciting to teach and learn. It will enlighten you and your learner as to *why each facet of reading builds upon another* to simplify and make learning to read organized and logical. It solves this age-old problem of how sight, sound and meaning are joined together.

The authors have *researched back one hundred or more years* to find the most effective methods ever taught and have used the cream of those techniques. Also hundreds of teachers throughout the years of writing of this program have contributed their most successful reading lessons.

Have fun with CompuRead. It is a program that is unbelievably easy to teach. Enjoy your opportunity to give the logic, beauty and understanding of the English Language to others. If the lesson doesn't come off exactly as the directions say, try again tomorrow. Laugh a little. Clown a little. Be an advocate for your students. Make being a teacher something your students will want to be when they grow up.

Simply insert the Thumb Drive into your Windows computer and click on the CompuRead program. It loads in about 15 seconds ready to use instantly and the lessons are all self contained.

Let's get on with introducing you more into *CompuRead* and the privilege you have to be a teacher, whether you are a parent, grandparent, older sibling, caregiver, or a certified teacher.

Margaret Wilson Turner

If we develop the habit of looking for the best in our fellow men we will seldom be disappointed. A poet has reminded us that when we get to know a fellow we see his virtues and overlook his faults.

Personal Notes

[illegible]

Section 1

Teacher Preparation

BEFORE COMPUREAD

Before CompuRead, it has been the educational requirement that only certified teachers could teach reading. CompuRead has solved this problem by telling the instructor every question, every answer, every skill that lets the teacher know he/she is asking the correct questions and the degree of difficulty from easy to hard, such as literal, inferential and critical. Student and Teacher Talk Teacher Notes and Student Notes throughout the lessons let the instructor and the student know why each skill is being learned.

It is highly recommended the teacher become familiar with the instructions that precede the reading to establish a thorough understanding of the reading process. The activities can be used at the discretion of the teacher for the student's individual needs.

CompuRead has been purposely written for the teacher, parent, grandparent, aide, older sibling, etc. to teach. We will be frank. It is best taught by a certified teacher because she knows the reading skills before she starts. But it can be thoroughly taught by others. Everything is clearly stated. The teacher learns right along with the student. You will have no difficulty understanding words and directions or this Teacher's Manual.

At the end of every story are activities called Home Fun for parents that sometimes involves the whole family. These are most often a review of story concepts or projects to be repeated in home surroundings.

HOW LEARNING TAKES PLACE – ELEVEN PRINCIPLES

CompuRead is designed to enhance the following time-honored principles of learning:

1) Minute Step-by-Step Organization Which is the Key to Learning

CompuRead establishes this step by step organization from the first lesson to the last. It is recommended the student start at the beginning of the lessons, as the breakdown

in phonics and reading comprehension may be with these early skills. Returning to them is often the foundation the student will now understand.

2) Able to Explain Orally About What the Student has Learned.

After every story page are questions to be answered orally to establish the character-building Main Idea. Being able to stand on one's feet and answer questions orally lays a strong foundation for the learner's future, which depends a great deal upon his/her ability to express one's self effectively in speaking and writing and do it independently.

3) Putting New Knowledge to Work Immediately.

- The Prestory Background, Main Idea, Phonics and Vocabulary and story are narrated. Following this narration the student can immediately reread the story.
- When the learner has knowledge of the whole story, the comprehension activities are discussed.
- The student returns to the story he just read followed by studies of the Phonics, Sight words, Phrases, Vocabulary words and other activities that support each story.
- The student then rereads the story without narration with full knowledge of the above skills.
- The story and activities are exactly duplicated in The Reading and Writing Workbook. He may read the story again following from the monitor and doing the work in his Workbook or read from the monitor and do the work in the Workbook later.

4) Able to Progress at Individual Rate

The student can work at his own pace with no frustration to keep up with other learners. The student can thoroughly review each lesson until his learning is well established before progressing to the next lesson.

5) Student Does Not Practice Error

Every lesson has the answers immediately following each page. The answers are printed in red. The student is discouraged from accessing them without first thinking about the answer or until directed by the teacher. The answers are available to help

student in his thinking. The student is encouraged to at times give a more relevant answer than the printed one.

6) Motivation to Learn Produces Enjoyment Plus Results

The activities are fun but the student is very aware the skills he is learning are necessary to further his progression. The student quickly learns that the story's skills will strengthen his power to use those skills plus new ones in the next lesson.

7) Bring Child's Whole Body Into the Learning

All the phonics and spelling words can be produced by the fun activity of Body Writing, which involves the whole body from the eyes to the toes to participate in the learning process.

The activity is accomplished by the student's use of the tactile method of writing as on a chalkboard by writing in the air.

8) Praise But Not Too Much

Children want to know by the teacher's sincere recognition of their efforts that they are learning and doing well but they also want to produce on their own with their own initiative. Children are extremely perceptive to genuine praise and recognize false and lavish praise even in kindergarten.

9) Lessons Given in Small Sessions

The lessons are planned to be short. Each skill should be taught, then terminated when interest is high and accomplishment is established and satisfying.

10) Use All Five Senses

The story questioning is formulated to use every skill of comprehension which represents every sense. Teaching about the senses begins in the preschool activities from the earliest awareness of the learner. As you teach through CompuRead know that it involves the five senses, the whole body and inner feelings. The questions about the stories have used the senses and feelings as much as possible. Involving the senses and feelings can turn a short-term memory into a long one for permanent storage.

11) Learners Talk About Inner Feelings

Students have the opportunity to share their own feelings, to say how they relate to the lesson or story, why their attitudes are what they are, and the attitudes of the story characters. The stories are written to bring these feelings forward, as they relate to the joys experienced and problems to be solved by today's children.

CONDITIONS FOR EFFICIENT LISTENING—TWELVE CONDITIONS

1) Remove Noisy Distractions

Noisy movement of others retards learning. At home or school, set up the proper environment to lessen noise and movement.

2) Give Lesson in Interesting Manner

Don't speak loud or fast. Your speaking speed does not exceed children's speaking speed. Speak in an animated and interesting manner, like you can hardly wait yourself to follow the directions or find the ending of the story.

3) Praise Individual Children For Being Good Listeners

4) Listen And Ask Questions

When children talk to you listen as you would to an adult.

5) Avoid Needless Repetition

If you repeat instructions, expect children to not listen, such as 'You didn't listen, I will say it again.'

6) What To Listen For

Be specific in telling children the reason for listening.

7) Others Respect A Good Listener

8) Not Understood is Not Remembered

A student's own experience is his only standard for understanding. Remember the teacher's reality is not the reality of the student. Students understand according to their own experience.

9) Teaching a Disinterested Child Worse Than a Waste of Time

It conditions him to negate further learning. Remember that if listeners are not interested and excited they don't learn.

10) Help Children Make up Good Rules for Listening

11) List Of Poor Listening Habits.

Each child could make his own list and that list made into a chart.

12) Social Courtesy

Help children to realize that listening is a courtesy extended not only to friends but to adults and visitors in their home.

TECHNIQUES BEFORE AND AS YOU START TEACHING - SIXTEEN TECHNIQUES

1) Get Pupil's Attention

This is the most important task of the teacher and is the basis of all learning. The pupil's thoughts and energies must be on the task at hand.

2) Knows What Is Expected Of Him

Define the goal he is working towards. The pupil should not have to guess what is to be learned. Pupils can direct their own learning when they know what is expected. The pupil must understand how he is to be graded.

3) Recalls Other Skills He Has Learned

Learning is only meaningful unless student can connect the present learning with previous learnings. The entire CompuRead Multisensory Program is written specifically around knowing a skill before advancing to another, or from using the known concept to help unlock a new concept.

4) Lesson Must Be Clear

It may be detailed instructions about the task or to have at hand appropriate instructional materials.

5) Practice The Learning Task

Skill develops if student is able to transfer what he has learned from the instructor to concepts of what he is to perform. Allow the child to tell you the task he is to perform.

6) Provide Pupil With Feedback

Let the pupil know how well he has done. Practice is only meaningful to him when it is directed toward some tangible goal. The child knows he must learn the skills today to make progress easier for the next story. The activities should be scored as quickly as possible for reinforcement. Have the pupil score his own work. Have the student 'check off' his own Certificate. Accomplishing this task helps to solidify proof of accomplishment.

7) Bringing A Learner To Knowledge

The tasks are kept as simple as possible. The almost sacred duty of the teacher is to permit and to encourage-not to force. The learner must move at his own skill development, discovery and knowledge. The student learns best when he is challenged and sets his goals high. The teacher should assist and stimulate, but it's the learner who brings himself to knowledge.

8) Honor And Appreciate All Answers

Elicit the reason for answers, if possible. If a child answers in a grossly inappropriate manner, rephrase in an appropriate manner and help him 'save face.' If a child asks a question out of the story message, honor his question. The teacher can also rephrase and lead him back into the story subject.

A child should never be ridiculed for asking questions or giving the 'wrong answer' even if it is given in insincerity. Help the child to save face if a wrong answer is given. Be extremely careful not to injure the ego of the child or any learner.

To help keep your students alert, make a 'mistake.' Praise them for having excellent ears and eyes. Let your student know the skill you want her/him to learn. Let him know when you and he/she think the goal is reached. Have something waiting (a tiny reward, as small as the approving wink of your eye.)

9) Be Alert In Teaching Hand Writing

The child sits straight in his seat but not rigid.

Watch to see if the pencil is held too tightly and the thumb is not lapped over the index finger.

The pencil is held so the child can see what he is writing. Watch left-handed learners especially. Seat left-handed students together. They become confused by copying the movements of the right-handed student.

With the various directions of teaching writing, constant supervision is necessary to ensure the child writes letters in the correct direction. The teacher must give verbal clues and sometimes put her own hand over the learner's hand to make the correct direction. Writing is difficult because of the different directions.

To give confidence to the child, allow him to write independently as soon as possible. The child must watch his hand and say the line direction and verbalize his writing actions; thus internalizing the letter his hand makes. Eventually the learner will be able to write without saying the direction and placement of the letters. (See Writing Directions)

10) Writing Sound Sentences And Line Directions

- Your learner may have to repeat the steps of the Sound Sentence, Line Directions and Short Line Rhyme dozens of times. To write the letters of the alphabet your young learner is being asked to:
- Hold the visual memory of the direction of the letters; both the way the eye tracks them and the hand writes them.
- Coordinate the motor movement of his hand with the visual placement of the letter with his eyes and recognize the form of the letter.
- To progress in writing from one place to another and hold that visual image.
- Be able to compare letters as to similarities and differences.
- Hold the auditory memory of sounds that make words; to hear the sound and transfer them into the symbols of reading and writing.
- Match the letter by verbal and motor response. In other words he must be able to match the auditory sound of what others are saying with the auditory sound of the letter he should place on the paper, along with what is being said by his own voice.
- Placement of words on paper To remember the top, middle and bottom lines and their use in placing letters—all the above is a big task for a little learner.

After the Writing Directions both long and short and Sound Sentences have outlived their usefulness, the learner has no further need of them as he/she writes the letters BUT some do not learn that quickly.

They may have to say the Writing Directions and Sound Sentence over and over until the child learns:

- the name of the lines written on, as top, middle, bottom
- name of the letter
- sound of the letter
- the word that has the sound
- When the above are established, writing becomes fluent and accurate

Teaching would be very easy if the steps went off as easily as they are outlined. You will find some students will learn very quickly. Others will take months to learn one letter. As a teacher, having patience is truly a virtue. When reading and writing dawns in the brain of the student, it is like a light turned on.

11) If The Learner Forgets

If your learner forgets material you have taught, simply and with no emotion, begin again. These first lessons can form a positive or negative attitude toward reading. Encouragement and positive self-image comments are of paramount importance.

12) Justify Answers

Encourage the learners to justify their responses as much as possible from the story and pictures.(See picture questions). Learners who create answers without justification on the critical and interpretation levels may not become critical readers.

On the other hand listen to your students' answers. Some learners have much more experience to draw upon and are able to fuse their knowledge into the story. This experience is to be welcomed and encouraged to deepen not only the student's comprehension but also that of his fellow learners.

Comprehension is used throughout CompuRead to involve the learner as to how he/she would solve problems, change the ending, have felt, etc. These creative comments translate into creative writing.

13) Review May Be Beneficial

At the end of Level 1, the student should be blending, reading and writing with confidence. But if your learner is still laboriously sounding and painfully writing, it would be wise to return to the preceding lessons. Often the second time around accomplishes these necessary skills.

A learning disabled student will persevere until the perspiration stands out on his brow and his hair is damp. It is your inspiration that lets him know he can overcome his disability. Help him to review many times; to rewrite, restate, reread. A learning disabled child who faces and solves problems in childhood can face adulthood knowing how to handle setbacks.

14) Confidence Comes With Knowledge

When your learner knows the skills of reading, his confidence will soar. Have the student over-learn the sounds by saying, sounding and writing them as many times as possible. Do this until the letters and sounds can be said by name, sounded and written reasonably quickly and surely. This is what produces willing and stable learners.

15) Accentuate The Positive

Give students the benefit of the doubt. Find five good things the student does well for every time you need to correct one mistake.

Make the reading experience a positive one. Children who learn slowly usually live in a negative world which reflects upon them. To see a child emerge from a sullen, negative personality into a positive person and learner is an experience to be cherished.

Years later when that child greets you with, 'You're the best teacher I ever had,' you can remember that you turned him around with your positive attitude that has radiated into his adulthood.

Have fun. Enjoy your opportunity to give the beauty and logic of the English Language to others who will then carry that joy forward. If the lesson doesn't come off exactly as the directions say, try again tomorrow.

16) Caring Parents

A child can be less expected to learn if parents are not committed and active. Parents must insist on educational achievement for future success. There are three skills that

will ensure success in the job market—the increase of critical and creative thinking and the many facets of that skill—being a team worker with ability to pull the team along with knowledge and humor—and the overall grasp of the task at hand that leads to the end result.

Parents are made aware that learning can take place no matter where you live or how you live. Use the teaching of reading and the hundreds of life skills taught in CompuRead to strengthen and understand life's learning.

Parents and grandparents can teach. Reactivate the retired. Bring those together who can help young people excel academically.

HOW CAN PARENTS HELP STUDENTS DO BETTER IN SCHOOL - NINETEEN SUGGESTIONS

1) Keep Your Children Healthy

2) Talk

Talk as you talk to older members of the family, not baby talk, no matter how young your child. Talk slowly and rather softly in a relaxed tone. The words you say will add to his or her understanding. Talk all day long. The more words your child knows the easier he or she will learn to read.

3) Listen

Encourage a child to talk about their own lives and to solve their everyday problems. Help their self esteem by giving them your undivided attention. Help older children to listen also. Help them to make up stories and listen to them.

4) Praise

Praise and recognition encourage learning. Praise them for work well done. If praise is given for sloppy work, poor habits will be developed. Praise them when they succeed and let them know you will be there when he or she is having problems.

5) Patience

Think of a skill of your own that has taken many times to master. To become angry or impatient only gives your child a feeling of insecurity. To make mistakes over and over is human. Don't despair. Learning cannot take place with an impatient teacher. If you

feel stressed, both you and your student quit for a time. Go have a bit of fun and laughingly start again.

6) Avoid Comparing

Allow your child to know he is like no other child. Find ways he is superior. Go over the material all the more times with patience. Again, think of yourself, your own strengths and weaknesses. Do you cook or keep a better house than your neighbor? If you are a teacher in a school, is another teacher's room better than yours? You may compare yourself but comparison is not for your child. Your child may have talents you know nothing about. Let him or her know you love him for what he is and that you will continue to love him if his best efforts bring home a less than stellar report card..

7) Good Homework Habits

If your child has a well-lighted and quiet place for study, he knows you care and will likely honor your efforts. Have room for books, dictionaries, papers, pens, pencils and other homework tools.

8) Homework Schedule — Kept on Time

Children need a regular study time each night in which all members of the family are free from noise.

9) Bedtime

Allow your child to report to school ready to learn. Sleepy children seldom give their full effort the school work.

10) Attendance Is One Measure Of School Success

Child kept from school for less than important reasons are usually on the fringe of the class and miss information that could make them good students.

11) Communication With School

Find out about problems and solve them with a visit to the school and the principal. Allow them to tell you how you can help. Your information can give insights to give the teacher to help understand your child.

12) Meal Times

Mealtimes like no other time can give your child a captive audience to share opinions. Problems can be shared and solutions given. TV and cell phones are restricted.

13) Careful What You Watch

Television demands a strict approach as to what to watch and when. Much is learned both good and bad. Take notes with your children on what is watched and discuss after. With you watching with them much discussion and research could be generated.

With so many forms of entertainment, TV should be considered as only one. Which programs to watch—all decide. A valuable family cooperative experience.

14) Go Places And Do Things

The more places your child can talk about the more meaningful his reading experiences will be. Fortunate is the child who lives near touch museums, airports, manufacturing plants, any kind of farm, lakes and rivers, boat rides and on and on.

15) Personal Library Card

Allow within reason your child's personal selections. Visit a second hand store and buy books on many subjects for almost nothing. Allow and encourage conversation about the book's contents. (Asking questions about text and pictures are printed in Section.....)

16) Save Phonics For Later

When reading an interesting book with him, just tell the child the words and move on. At a later time help child sound the words

17) Children Read To You

Let them read their social studies, library, science or any subject. These books can be commented upon. Your discussion will give your children courage to comment in school. This parental practice will help give them greater understanding of any difficult subject. This method can be done with any book to make the reading more interesting.

18) Be A Reader Yourself

A wide variety of reading materials should be in your home. Let the children catch you reading. Allow your children to know that without reading we could not have a civilization. Let the children count the different situations that require reading.

19) Children Should Expect Books As Gifts

Encourage relatives to send books. Subscribe to magazines. Children love to see their name on a piece of mail.

READING TECHNIQUES TO REVIEW OFTEN

The first pages before every story in CompuRead contains five reading techniques for the teacher and student to review often.

Instruction

The instructional teacher pages at the beginning of each story allows you and your learner to know that both of you are striving for the same goal. Return to these pages often to review what it means to be 'fluent'. Allow the student to know the 'language of teaching' as you read and discuss these pages. This gives him confidence and a strong knowledge base for learning. He knows the reason for his efforts to be a good reader.

The Words Per Minute or WPM Chart

The explanation for use is next to the chart. The paragraphs have a progressive word count to the left of each line.

Words Per Second Chart

Chart word mastery with the **Words Per Minute Chart** charts scattered throughout the Reading and Writing Workbook.

At the bottom of many pages is a '*Words Per Second Chart*.' The aim is to read the words on that page with no errors and with one second per word or fewer seconds. The method of subtracting a word per minute for each error and the errors forgotten is not accepted. The score must be 100%. It may take several times to achieve this goal. These little word charts may need to be reviewed several times as the student progresses through The Reading and Writing Workbook. The reasons the errors were made could be taught and the learner made aware of why he is making that particular error. Reasons for errors are found in the first pages of each Reading and Writing Workbook.

Choices Of Skill Study

This page is for teachers and students. It gives the student the choice as to how he wishes the skills to be taught..

Choice No. 1. Of Skill Study

Acquaint the student with all the phonics and vocabulary before he reads the story. Remember them as he reads the story the first time. Read the story again. Then complete the post story activities.

Choice No. 2. Of Skill Study

Read the story first so the child pays attention to the plot and content of the story. Introduce the phonics and vocabulary after the reading. Read the story again. This method lets the child know why he is learning the phonics and vocabulary activities. Some teachers prefer Method No. 1, others Method No. 2.

THE NEUROLOGICAL IMPRESS METHOD - HOW TO READ TO A CHILD

Reading a Story With the Neurological Impress Method (NIM)

If the learner is unable to follow CompuRead's instructional reading presentation, the teacher could first read the story to him from this Reading and Writing Workbook. Research has shown that the NI Method aids in listening and vocabulary comprehension. To effectively teach with this method, the teacher should read close to the child's dominant ear (usually determined by handedness) and accomplish the following:

- The student follows your voice and may use his/her fingers or a bookmark to keep his place.
- Sometimes the teacher may have to hold the student's hand to make sure he correctly follows the words and expression. The student now has a mental picture of the story.
- The story could be read over and over until the student can retell or draw parts of the story. This could be many times or once, depending upon the student.
- Read in this manner for about ten minutes.

If the narrator is used, the story on the computer's monitor or the Reading and Writing Workbook allows the student to listen to the narration and read along. Use a soft tipped pointing device (to protect the monitor's screen) to assist in following along on the monitor.

After reading the story and the student is familiar with it, he then knows WHY he is learning all the activities and can have higher comprehension as he reads it again.

Prestory Background Before the Story Starts

The learner is not required to know the words of the Prestory as it contains words not in the vocabulary of the story. After hearing the Prestory Background he may be able to read some of it himself. Encourage your student to talk about any personal experiences that would add to the comprehension.

Personal Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section 2

Helping Children with Special Needs

The Child Must Accept You And The School

You must be prepared to deal with negative feelings of the slow-learning child toward the school and toward teachers in general. They won't feel kindly toward you in spite of your good intentions. The child's peers must accept him.

Include The Child As A Participant In The Planning

Especially if the child feels fearful and angry toward all teachers. The child should see the teacher as a "friendly person who seems to understand how I feel."

Good questions to ask him are: School is sometimes very difficult for students, isn't it? It's sometimes tough for teachers, too. Could you tell me the kinds of things that you feel are wrong about school? Are there lots of times when it seems that all teachers want to do is give you more work, complain because it isn't done, and then give you more?

I feel sure that you and many other students have complaints and I would like to try to change things at least a little bit. Would you help?

What parts of our classroom give you the most trouble?

Are there any parts that aren't so bad? Let's see if together we can plan something for you that makes more sense to both of us.

Adjust The Curriculum To Fit The Child

Help him develop his strengths and correct any faults he can. He may be good in athletics. Help him accept himself. Much more emphasis must be placed on what the child can do rather than what he cannot do.

Learn As Much As You Can About The Child

Obtain a complete inventory. Use mental age not IQ. If the IQ is 75 and he is 8 years old, he will probably be able to do first grade work rather than 3rd.

Every pupil must feel some success. But the slow learning child must be prepared to fail. Any slow learner who is not prepared to fail in some tasks is ill-prepared for life. Probably our biggest job is to bring simple success.

The Criteria For Emotional Maturity

No defeat will stop a child's efforts as long as he considers it as only temporary and sees hope for eventual success. Failure and defeat may sometimes stimulate efforts and actually cause spectacular successes. When a child reaches the conclusion that it is hopeless to try, the results become evident immediately. He may try for other areas but the abandoned areas remain weak spots the rest of his life.

The essential ability to encourage a discouraged child is a rare skill, practiced only by those who acquired it usually because of their determination not to become discouraged themselves.

1. Having a relative freedom from symptoms that are produced by tension and anxieties
2. Having the capacity to find more satisfaction in giving than receiving
3. Having the capacity to relate to other people in a consistent manner with mutual satisfaction and helpfulness.
4. Having the capacity to sublimate, to direct one's instinctive hostile energy into creative and constructive outlets.
5. Having the capacity to love.
6. Having the ability to deal constructively with reality
7. 7. Having the capacity to adapt to change

If a mind is stretched by a big idea, it will never return to its original shape. Thomas Carlyle

Section 3

Needs of Today's Children

As CompuRead was being formed the authors solicited dozens of opinions from key people, as superintendents, supervisors, resource, classroom, preschool teachers and parents the following questions were asked:

- 1. In your experience, why can't children read?*
- 2. What are the needs of today's children?*

Multiple choices were not presented because the answers needed to be from experience, from the heart and spontaneous. *CompuRead* is written to solve the problems they presented.

Below are reasons educators say why children have reading problems. and how *CompuRead* solves them;

Vocabulary — Children Have Never Been Exposed To A Wide Vocabulary

CompuRead had tackled this head on. Every word in *CompuRead* is narrated; the Main Idea, Stories, Questions, Answers, Pre and post story activities — everything. The child now hears every word. His vocabulary grows with words and thoughts of which he now has access. There are directions embedded within the stories for the teacher. These directions called Student Teacher Talk and Teacher Notes tell her and the student why a particular skill is being taught. The student learns right along with the teacher. Both the student and teacher are on the "same page."

Fear of Oral Expression

Children have never been a part of solving family problems where their oral expression was valued. Many children are frightened of speaking in front of a group and have a difficult time expressing themselves. A child is fortunate who can express his opinion as to the running of his own life or the events of his home. *CompuRead* provides hundreds of opportunities for oral expression. This begins before he starts into kindergarten and progresses through to the 6th grade. *CompuRead* is deeply aware

that success in life depends to a great extent upon the ability to speak well with confidence before an audience.

Insufficient Early Intervention

Many children stumble through school at the bottom of the class. This unhappy school experience can in most cases be avoided. A child can be taught early in life to be prepared and confident for their educational experience. This confidence is learned well before kindergarten. *Early Intervention Techniques for the Prevention of Reading Problems* teaches the parent or teacher exactly how to prepare a child for kindergarten academically and socially. This guidebook also prepares the parent or guardian how to talk with confidence and be an equal with the kindergarten teacher.

There is no excuse to enter a child into kindergarten without adequate skills to his capacity. *Early Intervention Techniques for the Prevention of Reading Problems* teaches the parent or teacher when the child first picks up anything to write with just how to prevent reading problems.

Many children come to school not knowing how to make even one letter or those they do know are reversed. They don't know left from right. The habit of incorrect directionality of a, b, d, s, (the most often confused and reversed letters) is so ingrained into the child's mind it could be the entire year before he learns 'b' from 'd' and other letters.

The kindergarten teacher has the following options available in her school.

- 1) To refer the child to the Resource Room where he/she is likely to stay during his entire school life. If the child confuses letters in writing, he will likely confuse letters in reading.
- 2) To keep the child in kindergarten another year.
- 3) Send the child on to first grade confused and with fewer skills than are needed for academic success.

Little Knowledge Of Why He Is Learning

Through The CompuRead the teacher will know everything about how to teach a child so the child knows how to even teach another child how to read. In other words, the child is in control. Every skill he/she needs to know is there from Level 1 — Story 1 through Level 6 — Story 12, with one skill building upon another, for both the child

and teacher to learn. In fact, at the end of Level 6, the teacher will have as much knowledge and know the many skills pertaining to reading English as a college course in teaching reading.

Lack Of Organization

Every elementary classroom teacher knows that her class is divided into abilities such as:

- 1) One or two who can read on a high school level. If the books were written upside down in Chinese, they would still learn,
- 2) Three or four reading a few grades above grade level,
- 3) The bulk of the class is reading a little above or on grade level and
- 4) Sadly, some students are below grade level and four or five children are several grades below.

Those youngsters who are far below grade level, are the ones who have a difficult time learning while the rest of the class moves on. These youngsters need organized learning — to be taught in a highly organized method. These little folks never know where their papers or their pencils are; they never know what's going on in the classroom; their homework is seldom complete and their desks are a mess. These children need organization. Indeed, all the children above need organization.

There is complete organization from the first story to the last one. The child feels in control. The teacher feels in control.

Need Stories With Substance

Today's Children need to read stories that teach stories of substance. Every story in *CompuRead* has a character-building theme starting from the first story and continuing for sixty-eight stories to the end of Level 6. The following are a few of the main ideas and themes:

- I Will Be Aware of Others' Feelings
- I Will Help Be Responsible For the Environment
- I Will Help Be Responsible For Younger Family Members
- I Will Be Aware That Everyone Needs a Friend

- I Will Take Responsibility for Wrongdoing
- I Will Be Honest When It Is Hard to be Honest
- I Will Appreciate All I Have at Home
- I Will Be Tolerant of Others
- I Will Not Be Afraid to Use My Talents
- I Will Keep My Promises
- I Will Help Others to Succeed
- I Will Have Faith In Myself
- Earning a Living Is Hard
- I Will Curb My Temper
- "Free" Things Come With a Price
- When You Know You Are Right, Stick To It
- Rules Are To Be Kept
- The Choices We Make Now Will Be With Us For a Lifetime

Contributors to CompuRead have mentioned that humor, songs, games, tongue twisters, puzzles and jokes help to make a dream reading program. These have been included in most every story to oil the springs with laughter and fun.

Student Needs To See Progress

The Certificate of Completion states every skill taught in CompuRead. As the child learns a skill, it is checked off by the teacher and the student. Both teacher and student know that particular skill is learned. All the post-story skills and activities are represented on the Certificate.

When all the skills the teacher wishes of the story are learned, both the teacher and child sign at the bottom of the Certificate. The Reading and Writing Workbook is proudly taken home. The parent now knows all the skills necessary that the child had to learn to complete the story and earn The Certificate. When the story is finished and the skills checked off, the child has proof he can truly be proud to display at home and

around the world to friends and relatives. Those friends and relatives can keep him on his toes by asking him to relate the skills found and checked off on The Certificate.

Will both parent and child be proud of the accomplishment? Can you hear what interesting telephone and visual conversations will be generated? What fun and self-image enhancing to show off what you know.

Confusion When Family Moves

With CompuRead there is no reason for the parent or child to think he/she will be in strange and unfamiliar lessons when the family moves. It will be waiting on the school computer when he arrives at the new school to continue seamlessly. No time is wasted. If you find the new school does not have CompuRead, request it from the school's administration.

Parent Interest In Child's Progress

The parent and child can study together. You, as a parent, also know in that same exact way your child is being taught in school is on your home computer. Your child can bring home the Thumb Drive she/he is learning in school. Progress in reading and other skills are quickly and confidently accomplished.

If you don't have a computer, the same lessons are in print from in The Reading and Writing Workbook. The Workbook contains the exact lessons that appear on the Monitor and Thumb Drive. Because of this organization, the teacher and the parent know what to expect.

Teaching can take place no matter where you live or how you live. Use the teaching of reading and the hundreds of life skills taught in CompuRead to strengthen and understand life's learning.

Lack Of Confidence

Confidence comes with knowledge. When your learner knows the skills of reading, his confidence will soar. This is what produces willing and stable learners.

A person without a sense of humor is like a wagon without springs...jolted by every pebble in the road.

Henry Ward Beecher

Personal Notes

[illegible]

Section 4

CompuRead Driven By Educators

One more question was asked to key educators. "If you could design a perfect reading program that would make it possible to teach almost every child to read to his potential, what would it include? The responses follow:

Superintendents and Supervisors

- Make it *inexpensive* enough so our budget can fit around it.
- Compose the stories, instructional material and testing techniques so students are familiar with *standardized testing*.
- The program should be *transferable from school to school* without learning interruption.

Elementary Principals

These are composite answers from dozens of principals.

- Make the program *progressive* from K through the grades and into the Resource Room.
- When I walk into a classroom I can see what the children are doing. I want to *sit down with the children* and help teach with a program I know.
- I want the children in my school to be *proud of learning*, to want them to come to me in my office and show off their skills... not only to me but to the secretaries, the custodian, the lunch workers and other students.
- School personnel and lunch workers can *take a minute to sit down* with the students also with knowledge of the program.
- I want a program that is *visible* and to know that they know that I know what they are learning. It would be a wonderful topic of conversation when I meet students to give a tiny pop quiz and them to quiz me. How exciting and self-image enhancing to show what they know in front of the principal — truly

something to run home and tell. In other words, everybody working toward a common goal.

Preschool Teachers

- Have poems, songs and activities that *lead into reading*.
- Incorporate many *reading, science, math, speaking and behavior activities* that prepare students for kindergarten.
- *Solve directionality problems*

Primary Grade Teachers

- Have a program that *reduces directional confusion* by teaching the alphabet by directionality rather than traditional introduction.
- *Don't introduce the skills too fast* and get too hard to read too soon.
- *Have access to the answers immediately* after the lesson so learners don't practice error.
- Have opportunities to *use newly learned skills immediately* after skills are learned.
- Introduce *levels of comprehension* from concrete to abstract as soon as possible.
- Have many *methods of teaching sight words*.
- Teach them to *write along with reading* and in the same font.
- Teach correct *manuscript and cursive* handwriting.
- Incorporate *spelling lessons* with the stories.
- Have the stories and activities *narrated* on the computer and also printed out and narrated in a workbook.
- Teach the child how to *think on his feet* to express himself orally.
- Many beginning primary teachers expressed that they wanted, along with teaching reading, material to *teach them how to organize a classroom, how to relate to other teachers, the principal, parents and the community*.

Resource Teachers

- *Narrate the stories* if possible for children to learn English.
- Design a reading program so children can *listen independently* or several students on headphones at the same time.
- Have a program that teaches the phonetic and comprehension skills of reading in a *step-by-step method*.
- A program is needed that is also *taught in the classroom*, where the child does not feel he is studying in two different worlds and missing out on classroom lessons.

Intermediate Grade Teachers

- Write a program where fast moving students can *study independently*.
- Have a quick *hand-entered retrieval system* where aides, volunteers and students can keep track of the student's progress and can quickly and easily see where the child is operating and what other teachers have recorded
- Give as many opportunities for *vocabulary building* as possible.
- *Write questions* with the stories and activities that ensure teachers, aides and volunteers to know they are asking the correct questions.
- Include questions in the story material that help students *think critically* and express themselves verbally.
- Incorporate seat work and *outside activities* within the lesson structure to augment the stories.
- Help students to know the basic construction methods for *writing creative fiction and nonfiction*.
- Write a program that prepares the children to read other books with a *strong knowledge of phonics and the many facets of comprehension*.
- Design a program where the *best students can work ahead and can thus help slower ones traveling in the same program so fast and low operating students are working together, thus strengthening the self esteem of the slower and the ability to explain for the faster student*.

The CompuRead Teacher's Manual

- Write a program where most *every educable child can learn the basics of the English Language.*

Parents

- Write a program that teaches us very early on to *recognize and correct future reading problems.*
- Write about *what to do on how to send our children well prepared for kindergarten.*
- Write *meaningful stories and articles* that have substance we can discuss and use in the home.
- *Don't make the lessons too long* yet present the lesson material effectively.
- *Keep the instructions simple* for the teacher as well as the student.
- Have a program that both of us (parents and teachers) can talk about and have *in common for parent-teacher conferences.*
- Have a program that we know, in writing, *what skills are supposed to be learned* and can review at any time.

Elementary Students

- Make the *stories and activities fun.*
- Have new things to learn that we all *can work together.*

College Students Preparing To Teach

We need a program that is down to earth with *specific skills and lessons to teach.*

We want to graduate with a *thorough step-by-step knowledge* of the phonetic and comprehension system of the English Language.

Section 5

Innovations in CompuRead

There are **38 Innovations** taught (some rather lengthy) with detailed easy “unteachery” explanations.

These Innovations tell how *CompuRead* brings to the front new reading techniques to simplify, augment and clarify the teaching of reading.

There are many parents who have been at their child's side through through *CompuRead* that say, “Why didn't my teacher teach me like this? I didn't know why I was doing anything. I just did it. I know how reading works now.”

Innovation # 1 — Fluency

Before each of the six levels of CompuRead is an outline of, 1) *What You'll Learn in Level (1-6)*, 2) *How I Can Become A Fluent Reader* and a 3) *Fluency Reading/Tracking Chart*. Each of the above will be repeated at each level.

With the beginning student, read these pages with the student following along with both of you underlining the text with your hand. You may hold the student's hand under the words or even point to each word. It will take several times before he understands why he is being taught to read.

These goals are reviewed as often as the teacher desires, before and after each story is read and as the learner progresses through the first three stories. An understanding of the 'why' of reading is opened as these pages are read to the student during study sessions. Especially read how he will enjoy reading in any book when he understands how and why we read.

An in-depth prestory background is written and narrated before each story. This enrichment background gives the student extensive knowledge to augment the limited vocabulary of the story. Each story is accompanied with many worksheets on a Thumb Drive for the teacher to pick which she wishes to teach.

Innovation # 2 — Keeping a Journal

The space in the *Reading and Activities Workbook* is limited. A three-ring binder with small rings is a good choice to write longer stories. Large rings are too bulky. When you print a lesson, keep it for future assessment.

Innovation #3 — Narration

The stories, and material in each lesson are narrated with clear articulation and proper phrasing that the learners can identify with and emulate. The narration is read. The children read along with the narration. Some learners will read every word along with the narrator. Continue the narration if the learner only reads one word. Even if the learner knows no words at all, he can recognize them in meaningful context and join in the reading when he can. The narration should be repeated as many times as necessary.

After the learner becomes successful in reading the story, he can then volunteer to read confidently aloud for others. Reading to others brings a joy to the student few early school experiences can match.

Innovation #4 — Directional Sequence — Be Alert in Teaching Writing

- a. The child sits straight in his seat but not rigid.
- b. Watch to see if the pencil is held too tightly and the thumb is not lapped over the index finger.
- c. The pencil is held so the child can see what he is writing. Watch left handed learners especially. Seat left handed students together. They become confused by copying the movements of the right handed student.

Eliminating Directional Confusion

CompuRead has a **directionally oriented sequence** for writing of the alphabet, thus alleviating the possibility of directional confusion (such as 'b' and 'd') commonly experienced by most learners but especially by the dyslexic and slow learner. This also facilitates the early discovery of the dyslexic learner.

Because of the many directions of writing in the English alphabet, (left to right, right to left, top to bottom, curving, slanting and pointed) many learners are confused from the beginning as to the correct direction in which the letters are formed. The earlier

children are taught to write in the correct direction, the less chance of their reversing letters.

Eight Facts Every Learner Must Know About Letters

Before you can say you really know a letter, there are eight facts you need to know. We won't learn them all at once, so don't panic.

- 1) The first thing is the **name of the letter**, to read and spell with it.
- 2) A **sound picture** with the sound in it, usually at the front, to help us remember the sound. We can read and spell and write and even draw the sound word and picture. The sound picture words are part of the stories to make learning them easier.
- 3) **The sound the letter makes**, as /a/. 'a' in add says /a/. The sound sentence helps you remember the name of the letter, the sound picture and the sound. After a while you won't need to remember these when you learn to write and sound the letters--'a' says many sounds, but for now, 'a' says /a/ as in cat.
- 4) Which **direction the letter goes to write it**. You must picture in your brain the direction it goes. Your brain tells you which direction to write it with your hand and which direction it goes when you read it. We will even write letters with our bodies, because if parts of your body can write the letter your hand can too.
- 5) **Where to write the letter on your paper**. That's what the top and middle and bottom lines are for.
- 6) How the letter is **formed with the mouth and the parts of our head that help us to talk**.
- 7) Know how to **write the letter by just hearing the sound of the letter** and without seeing a picture to help you. That's what spelling is.
- 8) Learn the **diacritical marking** in a standard elementary dictionary and the letter that represents the sound.

Separating the short 'e' and 'i'

The reason the 'e' is left to the end of the vowels is because many youngsters make no sound distinction between the short 'i' sound and the short 'e' sounds. Reading and

spelling with these two sounds together is difficult when he can't hear the difference. Thus the short 'i' sound is taught and "overlearned" in the story near the beginning of Level 1 in 'Tin Man Pat' before he learns the short 'e' sound near the end of Level 1 in the story of 'Elf Eck.'

The separation of the two short vowel sounds of 'i' and 'e' are now clear in his mind.

The next pages are explanation of directionally oriented letters and the sequence in which they are taught. The stories follow the same sequence as the introduction of the letters.

No Sound After First Consonant

Be careful not to add any sound after the first consonant, thus distorting the sound of the word. The vowel sound is blended with the consonant, as ma n, not m a n ca t, not c a t. This phonetic knowledge is essential to reading success. If the learner cannot blend sounds together to make a word visually (reading) or auditory (spelling), his progress in reading will probably be slow. If the learners write the words with ease being aware of the blend and the final consonant, your efforts as a teacher have been rewarded.

The following are among essential skills being established:

Directional Sequence Explanation

NOTE: The font used in the *Reading and Activities Workbook* is the School Text font and consistently and correctly displays all letters. For example, lower and upper case letters are as follows: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

Introduction of Vowels and Consonants

Vowels and consonants are introduced through *Directional Sequence* as follows.

a. a, c, d, s. The vowels are introduced in this order a-i-o-u-e. Each vowel leads into consonants which follow that same directional pattern.

This sequence of vowels with accompanying consonants form the phonetic story structure of *CompuRead*. Each letter or group of letters and words with that sound are the main sound and words in each story. For instance:

- a. The lower case 'a' is written in the same direction as c, d, and s. (The 'b' will be introduced much later because of the directional confusion of 'b' and 'd'.)
- b. d, f, t. The height of the tall letters has been established by the 'd', which introduces 'f'. The cross of the 'f' has been established and is used for 't'.
- c. g, j. The 'g' leads to 'j'. Note: the initial movement of the 'g' was established by the 'a'.
- d. l, r, n, m. The 'i' leads into the curving letters r, n, and m.
- e. l, h. The tall letter 'l' (established by the t) leads to the curving letter 'h' (established by the curve in the 'n'.
- f. h, p, b. The 'h' establishes the directional pattern for 'p' and 'b'.
- g. o, a. The 'o' is written in the same direction as the lower case 'a'. Return to the 'a'. Establish the 'o' and 'a' going left as learned in the beginning.
- h. u, q. The 'u' leads into the 'q'. When writing the 'q', tell the students to simply close in the top like an 'a'.
- i. v, y, w, k, x and z. The slant of the 'v' leads to the 'y' and 'w'. The 'k' leads to 'x' and the slant of the 'z'.

The Directional Pattern of the Manuscript Letter 'e'.

Some teachers prefer to teach the manuscript 'e' with a slant about the same as the 'v'. Some prefer the manuscript 'e' with the horizontal stroke. The manuscript 'e' that follows the slant of the cursive 'e' leads into the cursive pattern.

The slanted 'e' is preferred by some teachers for the following reasons:

- 1) It is comfortable to slant.
- 2) The manuscript 'e' establishes the cursive pattern. It is faster to write.
- 3) Most kindergarten and first grade teachers prefer the straight stroke 'e'. They prefer this 'e' because they feel the rounded stroke looks careless.

How to Hang the Alphabet

Pin the alphabet up in the traditional manner, 'a, b, c', face down. As you begin to teach each letter, it is turned face-up. Each letter is turned face up so the learner focuses only on that letter. When the learning of all the alphabet is complete the traditional alphabet emerges. The learner now knows the traditional way the alphabet is written as well as the naturally connecting and logical way.

Innovation #5 — The Certificate

After all the learning for each story is done, the *Certificate of Completion* is proof that will tell parents, teachers, 'Aunt Maud' who lives 1000 miles away and the learner that the goals have been accomplished. Each skill is evaluated as the learner studies through the story.

The Certificate gives a quick, accurate, visual and readily accessible accounting of every skill learned. Everyone associated with the child's learning is aware, including the child, that the next story or level will be much easier to learn if he knows fluently every skill on the previous lesson or level. The Certificates are found in the back of all Workbooks.

Via the Certificate, the student is aware of his progress with **every skill learned** so student, teacher, parent and volunteers know the exact progress. Each skill can be easily found within the story in which it was presented. The learner is very aware that present success builds future success in a higher level.

Parents and teachers **work solidly together** in the learning process. Both know every skill listed on the Certificate. If the parents have access to a personal computer, the same lessons the child is learning at school can be easily worked with and studied at home. Progress is organized and efficient. If a computer is not available those same skills are in the Reading and Writing Workbook.

Innovation #6 — Student/Teacher Talk, Teacher Notes and Student Notes

The Student/Teacher Talk, Teacher Notes and Student Notes are incorporated throughout The Reading and Writing Workbooks, for teachers and parents to give "on-the-spot" instruction. The Student/Teacher Talk, Teacher Notes and Student Notes are confidence builders for the teacher and student and assures them they are teaching and learning correctly. Student/Teacher Talk, Teacher Notes and Student Notes also provide the benefits and experience of many other teachers who have been through the "trenches" in teaching reading.

Innovation #7 — Prestory Background Message

Before every story is a comprehensive message called Prestory designed to give deep background comprehension to the story.

Innovation # 8 — Story Titles, Phonetic Elements and Character-building Value Themes

Beginning with the three-letter words a story is written to incorporate these words into a meaningful story that even at the earliest level imparts a value and character-building message to the reader. Each story contains specifically targeted phonetic elements and Main Idea or Value Theme.

Innovation #9 — Story Mapping

Story Mapping, or *how the parts of a story fit together to form a plot* and pull the story together, are available from the first story. Many learners find this a very enlightening exercise that allows them to *construct a creative writing experience* with meaning and knowledge of how stories are put together. Use the Story Mapping questions along with the other comprehension questions for the stories.

The Story Mapping questions, of necessity, must be given orally until the reading vocabulary of the student increases.

1. **Name of Story**—Why is that particular title a good name for the story?
2. **Main Idea or Value Theme**—What is the purpose of the story? What does the author want the reader to learn and remember?
3. **Setting**—Where and when the story happens or takes place. How the characters behave in different settings in different parts of the country or in another country. How would children behave a long time ago and now?
4. **Problem**—Every story has a problem to be solved. Think what the characters have to solve.
5. **Goal**—What the characters are striving to accomplish. Decide what the characters want to happen.
6. **Events**—What happens to the characters and what problems do they have as they try and struggle to reach the goal?

7. **The End**—How the problem is solved or the result of their trying. What do the characters do and say to solve the problem? Describe how the goal was reached and the problem was solved. Are the characters and readers satisfied with how the problem is solved?

Children welcome the knowledge that stories are written according to organization and are surprised to feel in control of their stories in reading. When they become aware that all stories are put together in basically the same way, they will write their own creative efforts with these elements in mind. They will have recalled many stories and will become aware of how authors write, no matter if the story is a short one or a whole book, a movie or a TV show. This important skill will stand them in good stead for the rest of their lives.

Innovation #10 — Body Writing, Tactile and Phonetic Teaching

Body Writing involves the whole body in learning. Learning is fun when taught with body movement, rhythm, rhyme and song. The whole body is involved and helps the student remember how to write if the whole body knows how. The student learns to write letters, blends, and words with body involvement. A rhyme is said, using the eyes, nose, mouth, hand and toes. Pants are in order for the girls. Sitting on the learner's desk or balancing on it allows better coordination.

For example, the student can write the letter using his or her body parts; eyes, nose, mouth, hand, and toes. Toes movements are in the air in as large a circle as the student's feet can reach.

The teacher can use the exercises below to teach any word or sound in the English language.

Body Writing 's' - 'sa'

I can write 's' /s/ with my eyes. ('s' /s/)

I can write 's' /s/ with my nose. ('s' /s/)

I can say 's' /s/ with my mouth. ('s' /s/)

I can write 's' /s/ with my hand. ('s' /s/)

I can write 's' /s/ with my toes. ('s' /s/)

I can write 'sa' /sa/ with my eyes. ('sa' /sa/)

I can write 'sa' /sa/ with my nose. ('sa' /sa/)

I can say 'sa' /sa/ with my mouth. ('sa' /sa/)

I can write 'sa' /sa/ with my hand. ('sa' /sa/)

I can write 'sa' /sa/ with my toes. ('sa' /sa/)

Body Writing 'ad'

I can write 'ad' /ad/ with my eyes. ('ad' /ad/)

I can write 'ad' /ad/ with my nose. ('ad' /ad/)

I can say 'ad' /ad/ with my mouth. ('ad' /ad/)

I can write 'ad' /ad/ with my hand. ('ad' /ad/)

I can write 'ad' /ad/ with my toes. ('ad' /ad/)

Body Writing 't'

I can write 't' /t/ with my eyes. ('t' /t/)

I can write 't' /t/ with my nose. ('t' /t/)

I can say 't' /t/ with my mouth. ('t' /t/)

I can write 't' /t/ with my hand. ('t' /t/)

I can write 't' /t/ with my toes. ('t' /t/)

Body Writing 'ta'

I can write 'ta' /ta/ with my eyes. ('ta' /ta/)

I can write 'ta' /ta/ with my nose. ('ta' /ta/)

I can say 'ta' /ta/ with my mouth. ('ta' /ta/)

I can write 'ta' /ta/ with my hand. ('ta' /ta/)

I can write 'ta' /ta/ with my toes. ('ta' /ta/)

Body Writing - 'ad'

I can write 'ad' /ad/ with my eyes. ('ad' /ad/)

I can write 'ad' /ad/ with my nose. ('ad' /ad/)

I can say 'ad' /ad/ with my mouth. ('ad' /ad/)

I can write 'ad' /ad/ with my hand. ('ad' /ad/)

I can write 'ad' /ad/ with my toes. ('ad' /ad/)

Body Writing - 'f'

I can write 'f' /f/ with my eyes. ('f' /f/)

I can write 'f' /f/ with my nose. ('f' /f/)

I can say 'f' /f/ with my mouth. ('f' /f/)

I can write 'f' /f/ with my hand. ('f' /f/)

I can write 'f' /f/ with my toes. ('f' /f/)

Body Writing 'fa'

I can write 'fa' /fa/ with my eyes. ('fa' /fa/)

I can write 'fa' /fa/ with my nose. ('fa' /fa/)

I can say 'fa' /fa/ with my mouth. ('fa' /fa/)

I can write 'fa' /fa/ with my hand. ('fa' /fa/)

I can write 'fa' /fa/ with my toes. ('fa' /fa/)

Body Writing can continue with every sound and spelling word throughout the program.

Innovation #11 — Minute Systematic Sequential Steps

The format of skills preceding and following each story are in minute sequential steps that present the language skills necessary. The format that precedes or follows each story has the significant purpose of introducing the student to the Prestory background of the story, to bring a broader meaning to the stories and as a

foundation for further reading. It also presents every skill necessary in the Main Idea, Phonics, Sight Words, Spelling and Listening along with Science presentations to thoroughly prepare the learner to feel confident when he/she meets independent reading in the story.

Innovation #12 — Self Contained Reading and Writing Workbook

The first thing the learner writes is written in his Reading and Writing Workbook from Level 1 to Level 6 to review and track daily reading activities. The Workbook contains all reading and writing activities, games, poems and other needed material. It shows progress as learner progresses and allows the student to become organized in his or her study and facilitates locating the student's work.

Innovation #13 — Post Story Activities Within the Reading Vocabulary of the Story

The story activities (as much as possible) are within the story's reading and spelling vocabulary. They include narrated poems and songs (not within the reading vocabulary) paper-pencil and comprehension activities that carry the story's theme and to establish the previously learned reading skills.

Original poetry and songs are read and taught by the teacher with body-movement and rhythm to repeat and reinforce the sounds presented in the stories and multisyllable words. Learning is easier when taught with movement, rhythm, rhyme and song. This gives the opportunity to hear the focus sound in a different setting.

When you read the poems and songs, don't require the student to recognize the words. They will likely surprise you, however, with many repetitions, they will learn.

Enjoy the narrated poems and songs for further emphasis on correct pronunciation and sounds presented in the story and also to recognize those same familiar sounds in unfamiliar words.

The activities are included for fun and reinforcement of the related skills. They are geared to develop creativity within the theme of the story: as art, original composition, poetry and insights into story events. They are to be used at the discretion of the teacher.

The activities are written for the high functioning learner as well as the disabled learner and the average and slow learner. Many activities are written in the format of standardized tests.

Innovation # 14 — Main Idea or Value Theme

The learner traces over the writing of the Main Idea. He may not be aware of Main Idea concepts. As you read through the story, state the Main Idea often and how it helps tell the story. Return to the Main Idea page a few times to review the concept. If the learner has difficulty grasping the Main Idea, you could ask the question, 'This is a story about _____ who did _____ because _____.'

Innovation #15 — Pieces Not Lost

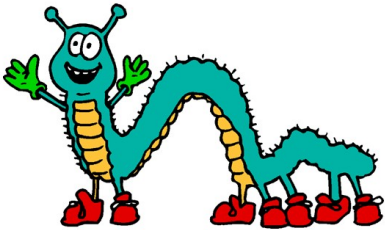
All the small parts that make games and contribute to the fun of learning are printed with the Workbook. The parts such as Phrases, Sight words, Vocabulary Words etc., can be printed out, leaving the book left intact. If the pieces become lost, the parts are on the computer to make another set.

NOTE: Making copies of the workbook's various games and activities for classroom use is permitted, however, copying the entire Reading and Activities Workbook for any reason is strictly prohibited and is a violation of U.S. copyright law. Please don't do it.

Innovation #16 — Wall Charts

b in bug

b B



b in bug says b
B in bug says b

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Consonants - Short Vowels - Blends

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b in bug

bug	blink	bicycle
baby	bottom	bill
back	barrel	black
bad	boss	behave
badger	bother	blastoff
bag	bowling	blame
bed	bow	bush
been	brain	burst
bee	buffalo	book
below	burden	bony
Beth	butterfly	boo
big	busy	bye-bye

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Wall charts are printed for the above beginning sounds as well as the digraphs, blends, ending sounds and prefixes and suffixes in the Wall Chart Listing for *advanced phonetic study*.

Blends and words are presented in chart form in the text for student phonetic analysis and spelling similarities to sound/read/spell and write.

When this pattern concept is established, order becomes important, not only in visual memory but in all learning and study attempts of the student.

Innovation #17 — Key or Sounding Word and Sentence

The narrated sounds introduced have the key or sounding word within the phonetic, spelling and reading level of the student. The key or Sounding Words transfer into the stories and lessons on the first level (the short vowels), and continues throughout all levels. The key or sounding words, mostly one syllable, as far as possible are taken from the text of the stories. In this manner, spelling, along with reading and writing, becomes a natural process.

Spelling is also stressed in dictation of phonetic and sight word sentences in the Spelling and Writing Lessons. If the learner has the directional pattern established with the Key or Sounding Word in reading and writing he is then ready for independent spelling in the correct directional image. Those same words appear in reading the story for further clarification of sounds and directionality. A set of pictures to further explain the words are found in the Beginning Reading Section of *Early Intervention Techniques For the Prevention of Reading Problems*.

The Sounding Words are:

'a' add	'b' bug	'c' cat	'd' dad	'e' elf
'f' fan	'g' gas	'h' hat	'i' itch	'j' jam
'k' keg	'l' lid	'm' man	'n' nap	'o' off
'p' pig	'qu' quack	'r' rat	's' sad	't' Tad
'u' under	'v' van	'w' wall	'x' fox	'y' yell
		'z' buzz		

As further sounds are introduced past the short-vowel level each sound and word also transfers into lessons and activities on that level.

Innovation #18 — Words Limited On Each Page

The story pages are numbered with a limited number of words on each page. The comprehension questions are confined to that page to help the student not to feel overwhelmed with too much material to read to find the answer.

Innovation #19 — Literal, Inferential, Critical, and Creative Comprehension

The levels of reading comprehension present the literal, inferential, critical and creative. The questions tell the various facets of comprehension within each level and pinpoint to the teacher and student the exact skill being learned within that level.

The more sophisticated comprehension skills enable the gifted dyslexic student who may have a limited visual memory for words but who may possess a high verbal vocabulary to *delve deeply into the comprehension of the stories*. The teacher guides the learner to a specific comprehension goal. The comprehension *questions are constructed to reach the gifted as well as the less able*. The students are directed to think ahead before the story is read and to think back after.

The reader is admonished to always ask himself if the story is making sense to him, and if not, why not.

Innovation #20 — Picture Comprehension

Comprehension skills are emphasized in the stories and pictures from the learner's first reading experience.

Because visual memory is the strongest of the various types of memory, every opportunity has been taken to present the concepts visually.

1. Has something like this ever happened to you?
2. Have you found yourself in a situation where your parents could not help you? What would your parents have you do to solve the problem?
3. Have you changed your mind about anything after reading this story?

4. What would have happened if the main character would have done something different from what he/she did. Think of another way he could have solved the problem in the story.
5. Do you think this story is fact? Why? What happens in the story to make it fact?
6. Find 5 words in the story that are new to you. Tell their meaning.
7. Are your feelings about the picture similar to your feelings in real life?
8. Describe your favorite character.

More Picture Questions

In addition to the questions asked about pictures in the stories, some of the following questions, done at your discretion, may further enhance visual imagery. These questions could be asked about any picture in any situation. Some questions may duplicated be duplicated in subsequent lists.

- a. Where is the story happening? When is it happening?
- b. What is the main idea of the picture?
- c. Name in one or two sentences what the picture is about.
- d. Does the climate or time of year show in the picture?
- e. Have you seen a place or scene like this before?
- f. What is the mood of the picture? How does it make you feel? Is it happy, sad, funny, frightening?
- g. Did you learn something new from this picture?
- h. Has your mind been changed from this picture?
- i. What makes you believe or not believe this picture? Is it real?
- j. Should you believe everything you see in books or on TV? What helps you to believe or not believe a picture?
- k. Is there anything that isn't quite right about this picture?

- l. Do you believe the artist is trying to tell you something?
- m. If you were to draw the same picture, how would you change it?
- n. Is this a real experience? Have you experienced a problem like this?
- o. If you were the main person in this picture, would you have reacted differently?
- p. What besides the main idea make the picture more interesting?
- q. What are the objects, shapes, colors, lettering, shading, depth that make this picture pleasant or unpleasant to look at?
- r. Pick out objects and tell how they are alike or different?
- s. Can you describe any person in this picture?
- t. How would you describe the scene?
- u. What ought to happen next in this picture?
- v. Could you pick something from this picture and put it in a different setting and make a new story.
- w. Are your feelings about the picture similar to your fellow students?
- x. "Now that we have seen the picture, I'll hide it and let's see how many things about it you can remember."
- y. Is there anything in the picture that makes it ridiculous?

Innovation #21 — Character-Building Stories

Each story contains a Specific Value/Main Idea and Character-building theme to help the reader cope with and relate to the current problems of today such as drugs, latch key kids, dealing with poverty, staying away from strangers, accepting responsibility, etc. The skills of fiction and nonfiction writing are *given with enrichment vocabulary to expand the student's writing efforts*. These vocabulary words are not within the phonetic structure of *CompuRead*.

High functioning students can write their own stories, struggling students could dictate their stories to be written and read knowing their own speaking vocabulary and often using the listed vocabulary.

Each story contains a *specific character-building theme* to help the reader relate to the current social problems of today. The stories, along with these and other substantial messages are kept within the phonetic structure.

Innovation #22 — Stories Written In Conversation

The stories are written in conversation in the natural 'everyday' language of today's children. They are *written with the phonetic, sight word and skill levels of the study* that precedes each lesson. The stories are *easily dramatized*. The conversational setup also gives the reader immediate identification with the characters and condensed information through dialogue. These factors lead to dramatization by the reader *placing himself inside the story in an active situation*.

This is effective in the development of the English-speaking student as well as the foreign-speaking student attempting to learn English.

Innovation #23 — Sight Words — First Words That Are Not Entirely Phonetic

The first words in the stories not entirely phonetic are the sight words appropriate to the reading level. They are written along with the phonetic development of the stories.

If your learner can spell the sight words by all means allow him. If there is a letter or blend in the sight words that is familiar to the child, seize upon this opportunity. Because of the many sounds of vowels, it is strongly advised that the sight words not be considered as phonetic words. Most sight words in *CompuRead* have a phonetic part familiar to the child. If the learner knows this, it can be a clue to unlock the word, but not a true method for sounding.

As has been stated, the sight words have been chosen to follow the phonetic structure of the stories as much as possible. Be careful with sight word sounding, and use this method only if the sound in the sight word matches one which the child knows. Sounds change from phonetic words to sight words.

The reinforcement of the previously introduced words is accomplished in the cumulative activities for each story. *As the stories progress in difficulty and the students in skills, more review words and phrases are presented in the stories.*

Sight words are often referred to as 'bridge words' or 'glue words.' They connect the meaningful words but do not carry the meaning of the sentence.

Innovation #24 — Target Sound

A new target sound for each story is introduced in an uncluttered situation with a minimum of previously introduced sounds and words. Major emphasis in each new story is focused on the new phonetic sound. The students learn one thing at a time and learn it well. The reinforcement of the previously introduced words is mainly accomplished in the cumulative activities accompanying each story.

The sight words are read but not spelled at the early stage in the learning. If sight word spelling is presented before the direction of all the letters is thoroughly learned, it can confuse the directional image. When all the letters of a sight word have been learned as to sound, directionality and sight, that sight word can become a spelling word.

As the stories progress in difficulty and the students in skills, more vocabulary words are presented in the stories.

If you are confident your student has no directionality problem, the upper case letters can be recognized, sounded and written. But if directionality problems are present, the learner will be more confident if direction is not interrupted and confused with upper case letters.

When all the lower case letters have been introduced and those upper case letters that follow the same direction also, and the student is confident, then teach the upper case that do not follow the direction.

If it is necessary in your situation that you teach all the upper case letters along with the lower case, make sure your learner has the lower case 'd' firmly established before the upper case 'D' is introduced. Confusion also lies with the lower case 'd' not being firmly established before the 'b' is introduced.

Innovation #25 — Vowel Sounds

The narrated vowel sound of the word is taught. The single letters are named, sounded and written; then two-letter blends are named, sounded and spelled; then three-letter words are named, sounded and spelled. Sounding and writing the blends are taught from the initial letter to the short vowel and also from the short vowel to the ending letter so the learner is taught to attack words in the two ways. (Example: ma..n or m...an)

Innovation #26 — Multisyllable Words

Multisyllable phonetic and non-phonetic words are introduced in each story to:

1. Increase the eye span from the smaller words.
2. To make the students aware that larger words are phonetic.
3. To increase the reading and speaking vocabulary.
4. To give the student the self-confidence of learning 'big words.'
5. Relieve the monotony of the smaller words.

Innovation #27 — Computer Manuscript and Cursive Writing

Computers are never perfect as to how both Manuscript and Cursive writing should be. Most letters are formed as most teachers prefer. But if you see the letter is not exactly how you want your students to write it, instruct your students in another way. Most will understand and be glad they can change how to write the letter, as in Slant Manuscript and Cursive.

Innovation #28 — Story Phrases — Higher Vocabulary Phrases

Every story features alongside the Story Phrase, Higher Vocabulary Phrases. These higher vocabulary words are *definitions and synonyms of the story vocabulary phrases*. *The learner is introduced to hundreds of higher vocabulary words and definitions* that enable him to read, speak and write and naturally connect early vocabulary words with higher vocabulary words.

This meaningful connection from familiar words to higher vocabulary words and definitions with the same meaning is a logical step necessary for permanent learning. The higher vocabulary words and phrases introduce him to words not normally learned until he reaches the higher grades.

Most children want to be 'smart.' Playing a game of matching the higher phrase with sophisticated words with the lower phrase is mentally satisfying to the learner. Children are motivated to learn the higher vocabulary words.

The learner may not be aware that phrases exist in the language. He will likely read without them. The child underlines the phrases taken from the phrase pages in the post story activities so he understands their purpose.

If he is unaware of the meaning of phrases, write down a sentence he says and have him read it so he understands that English is spoken in phrases and that he speaks in phrases and doesn't realize it. Tell him to think of some phrases we use every day as

we speak. Write the phrases. Read them to him or have him read them and notice how phrasing is a part of his everyday speech.

Help him to realize how phrases help him to read faster and with better expression for others to hear. The Internet is replete with worksheets featuring hundreds of common English phrases.

The stories are written to take advantage of the natural phrases that occur within the English Language. The natural grouping of phrases is recognized from the first story to aid in fluency and comprehension. The *phrases are a mixture of phonetic words and sight words as they accumulate throughout the stories*. The short sight words such as: is, and, a, to, an, of, etc., are included within the phrases to give meaning to these troublesome words.

They are written in the low vocabulary phrases and include previously learned sight words and phonetic vocabulary. Each story phrase, as far as possible, is written on the same line of the story for uninterrupted eye span. It is the decision of the teacher if the high vocabulary phrases are taught.

All the students will read the phrase vocabulary of the story until they become fluent and without hesitation. This may take several repetitions. The high vocabulary counterpart is read by the teacher to be matched with the lower vocabulary phrase he can read. The high vocabulary phrases increase the speaking and reading vocabulary and increase comprehension vocabulary and a more precise definition of words. The high vocabulary phrases also give a clear picture of antecedents as they relate to each story.

They are also meant to deepen the Main Idea and give the story a broader setting with more intense meaning and give the student a more extensive vocabulary for creative writing.

With the *auditory or listening vocabulary strengthened*, the low vocabulary stories can be read with deeper comprehension and appreciation. If the student has difficulty in learning the vocabulary of the higher definitions, they can be omitted. (Sample phrases below.)

From Level 4 — Something Rare (Sample Phrases)

Grandfather loved to tell stories	Brad and Alax's father's father enjoyed relating events
Can you keep a secret	Are Brad and Alax capable to hold a confidence to themselves?
I want to share something	Grandfather Jensen wishes to tell a secret
Your were small and slim	Grandfather Jensen was slight of stature
I'll take you there	Grandfather will escort Brad and Alax to the cave
Slide into the narrow care	Slither through the slender opening in a natural hole in the earth

Innovation #29 — Contractions

Each contraction is introduced on the same page after the model of the two words from which it is derived.

Innovation #30 — Pantomiming

Pantomiming is offered for the shy child, who learns by touch and emotion, the opportunity to act out without speaking the words, phrases or sentences. Pantomiming often helps a child feel confident to say the acted words aloud.

Innovation #31 — Science and Social Learning

Science and Social learning helps to stimulate curiosity by establishing a broader foundation of understanding of story subjects and to enable the student to more *confidently and accurately express himself* with his newly acquired scientific knowledge. To listen with the intent to discuss the documented science will deepen the story appreciation and enhance comprehension.

The science lessons will aid the learner to *make decisions and solve problems* within his own environment. Much time is saved by the teacher in researching appropriate background material such as in-depth science for discussion, listening and comprehension.

The prior knowledge to each story also contains a pertinent comment on the title of the story.

Innovation #32 — Humor

The stories and pictures contain a touch of humor. The Teacher's Manual as well as the embedded manual found in Student/Teacher Talk uses humor whenever possible to delight both children and adults and spice up the teaching.

Jokes start the lessons with a smile. The Ben Franklin proverb still holds. 'A little laugh now and then is not too good for the best of men.'

Innovation #33 — Teacher's Reference Manuals

The Teachers Reference Manual has deliberately been written with uncomplicated vocabulary that has always served reading teachers. This makes CompuRead available to all who wish to teach or learn the basic foundation of the phonetic, sight word and logical structure of the English Language. The teacher explanations that accompanies each story throughout the levels has been written with easy to follow directions.

The CompuRead Teacher's Manual embedded within the stories differs from conventional teacher's manuals in that the questioning, directions, pre and post activities, teacher explanation, supplementary supporting concepts such as science are immediately available. This has been planned so the student is "in the know" about everything surrounding his learning. And the teacher has the child's reading lessons in one place.

The goal in writing the Teacher's Manual and instructing teachers throughout the lessons was to keep it informative and simple. This unique part of CompuRead is within the stories under the title Teacher and Student Talk. These little discussions inform the student why he/she is learning a particular concept. They are written so a child can understand and have insight into his learning.

Teachers, parents, aides, grandparents, and brothers and sisters can read the instructions either within the stories or the Teacher's Manual and teach with confidence and joy. CompuRead is written with every question to ask, and every skill outlined. This questioning format along with the Certificate is planned so if different teachers and aides teach each day, they will know exactly where the student is operating and learning is not interrupted.

The answers to the story questions and activities are immediately after the lesson. The answers are printed in red. This alerts the teacher and fellow students to the fact that a learner may be "sneaking a look" at the answers. But much more important, the learner does not practice error. He does not need to wait for the teacher to tell him the correct answer. It is given immediately.

Current Successful Methods of Teaching Reading

The most successful current methods of teaching reading are included in *CompuRead*. They include the:

- 1) *Phonics approach* with phonemes and patterns
- 2) *Linguistic approach* in featuring word families and similar spelling patterns,
- 3) *Multisensory approach* featuring visual, auditory, kinesthetic and tactile,
- 4) *Language experience approach* in which the learner learns and reads from his own experience and makes his own little 'books.' He learns that words are his own life.
- 5) *Reading Comprehension approach* in which the learner has knowledge of each of the above methods and of the levels of questions, hundreds of vocabulary words and knows the beauty and logic of the English Language.
- 6) *Neurological Impress Method* in which the learner listens to the lesson read verbally,

Innovation #34 — Home Fun

Most stories have 'Home Fun' ideas and directions for parents to even further enjoy activities with their child and sometimes the whole family of the concept presented in the lesson. They include songs, paper pencil and comprehension activities that carry the theme of the story and help to further establish the previous learning.

Innovation #35 — Encouraging Parent Insights

The stories have ideas and directions for parents to further enjoy with their child. The core of any child's success is the parent. Extra practice is extremely important if the child is to make rapid progress. But progress can still be made with no parental involvement.

Innovation #36 — Precise Organization for ADHD Learner

Every skill from Level 1 through Level 6 is precisely organized to help the ADHD child who has great difficulty keeping his lessons in order.

Formal systematic instruction of skills presented before and after each story is a basic platform of *CompuRead*. These are written into the prior knowledge of each story for increased comprehension, to bring a broader meaning to the stories.

Innovation #37 — Little Noise Distraction

Outside noise distraction is kept to a minimum when the lessons are presented with headphones.

Innovation #38 — Story Navigation

The Thumb Drive is easily manipulated allowing for quick and easy access to needed files for computer use. At the present time, *CompuRead* only supports the Windows Operating System.

Innovation #39 — Quickie Questions

The narrated Quickie Questions review recently taught concepts and reinforce what the student has read.

The chief want in life is somebody who shall make us do the best we can.

Emerson

Section 6

Initial, Medial and Final Sounds — Consonant Letters and Blend Sounds

Initial, Medial and Final Blends

When the teacher hears the singing of 'Sweetly Sings the Donkey' or 'What is the Consonant' (blend, digraph, diphthong, and short and long vowels) song, she knows the tune to insert any of the words at the beginning, medial, or ending position for each letter. The learners answer her with the proper sound. This little song will teach phonetic sounds of hundreds of words. Use it as you progress through *CompuRead*.

Keep The Teacher's Manual handy for instant fun in teaching The Donkey Phonics Song. The words could be put in chart form to *learn the beginning, medial and ending sounds*, as they see and hear the words. Of course, she can use her own words, or words the learners think of.

Over the next several pages are word lists that the teacher may use to introduce letters and words made from each letter. This list is also useful for sight and vocabulary work.

The sentences at the end of each list provides extra sound recognition.

B

Initial	Initial	Medial	Final	Blends	Blends
be	beg	cabbage	cab	blue	bread
bead	beggar	rabbit	grab	blind	breath
beef	bill	baseball	rob	break	broke
beet	bin	good-by	mob	block	broom
begin	bit	nobody	knob	blow	brown
bacon	boat	somebody	cob	blew	blank
bait	bone	number	job	bloom	bright

bay	bug	rubber	rub	blood	brought
bad	but	number	hub	blink	brag
bag		November	scrub	blade	brand
band		December		blame	

Sentences for /b, br/ sound and blend

1. We bought a ball with a bell inside for the baby.
2. We blamed the blazing sun for making the blue blanket fade.
3. Brent brought Brenda a brand new loaf of brown bread.

D

Initial	Initial	Medial	Final	Blends	Blends	ld	md
dab	die	daddy	add	drink	dwell	old	creamed
dad	died	caddy	sad	drip	dwelt	cold	dreamed
damp	dim	fading	made	drain	dwarf	hold	seemed
dance	dimple	lady	laid	drank	dwindle	bold	screamed
dash	dip	shady	wade	drew		fold	aimed
daisy	do	radish	lid	drive		sold	blamed
date	dock	muddy	cried	drop		child	claimed
dark	doll	today	ride	drizzle		chilled	rhymed
dart	donkey	spider	bead			filled	trimmed
dead	door	cider	seed			spilled	combed
deer	does	sudden	died				named
		children					

Sentences for /d, dr, dle, dw, ed, nd, ld/ sound and blend

1. Dick didn't want to buy the dog for a dollar.
2. After the long drive, we drank every drop of water.
3. Don't wear sandals when you saddle the horses.
4. The dwarves dwelt in their dwelling.
5. The chilled children spilled the ice cream.

F

Initial	Initial	Medial	Final	fl	fr	ft	If
fan	fine	officer	off	fly	from	drift	elf
fast	file	coughing	laugh	flies	free	gift	self
father	fight	laughing	wife	flow	frog	lift	shelf
far	forgot	elephant	life	flag	frost	shift	
farm	fork	telephone	enough	flat	Friday	loft	
feed	foot	before	knife	flake		soft	

Sentences for /f, ft, fl, fr, lf/ sound and blend

1. The four fairies fanned their wings often.
2. Our flag floated in the breeze.
3. The poor frog was frozen in the frost.
4. She hid the soft gift in the loft.
5. The elf set himself on the shelf.

G

Initial	Initial	Medial	Final	gl	gr
gauge	gain	again	bag	glad	grass
gain	gone	began	tag	glass	grade
game	gas	baggy	egg	glide	grim
gale	gaze	bigger	leg	gleam	greet
get	gift	wagon	big	glory	grow
give	girl	forgive	bug	glimmer	growl

Sentences for/ g, gl, gr/ sound and blend

1. The gale made the girls cancel the game.
2. We can never ride in that big wagon again.
3. The glass gleamed in the sunlight
4. Grass grows to mow. Don't be grim and growl about it.

H

Initial	Initial	Initial	Medial
had	him	hammer	behave
hat	hip	hit	overhead
hall	hide	hand	overheard
happy	height	hive	overhear
has	hold	hole	rehearse
hay	hole	home	unhappy
head	hot	hold	uphold
him	hen	her	

he	heat	hum	
hut	hid	hill	
hope	horse	hair	
whole	who	whom	

Sentences for /h/ sound in beginning and medial position

1. Hannah had her home on a high hill.
2. Hold on to your hat when you ride a horse.
3. You will be unhappy if you don't rehearse your part.

J

Initial	Medial	Final
judge	ages	charge
junior	pages	large
jar	rages	age
jaw	magic	change
jacket	anger	range
joy	barging	strange
join	danger	bridge
just	ranger	ridge
jump	soldier	porridge
june	enjoy	message
jelly	reject	cabbage
jet	object	fudge
gentle	suggest	nudge

giant	angel	urge
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Sound sentences for /j/ sound

1. The gentle giant jumped the immense jelly jar last June.
2. A soldier does not enjoy barging into danger.
3. He had to cross the bridge with the strange message.

Hard 'c' or 'k'

Initial	Initial	Medial	Final	cl	qu	scr	cr	sk
caw	cook	taken	make	clay	quack	scrub	crop	skip
calf	corn	making	rake	claw	quit	scratch	cry	skate
camp	come	become	snake	cloud	quiet	scrap	cream	ask
can	cold	speaking	take	close	queen	scrape	crowd	desk
candy	colt	donkey	back	cloth	question	scream	crew	risk
cap	cone	monkey	deck	club	quart		crow	mask
cat	cool	turkey	neck	bicycle	quarter		crazy	sky
catch	could	jacket	week	clever	quality		cradle	
cattle	cup	pocket	soak	icicle	require			
cake	cut	bucket	block		request			
come	keep	cracker	lock		squ			
care	key	circus	duck		square			
carry	kid	socket	talk		squeal			
cause	kill	rocket	milk		squeak			
cob	kiss	jockey	drink		squeeze			
car	kite		thank		squirrel			

Sentences for hard /k, c, ck/ sounds and /qu, sq, squ, cr, scr, sk/ blends

1. Make sure the cattle do not eat the cake until we come back to camp.
2. Let the string out so the kite can just kiss the cool air.
3. That black snake has been under the back deck for a week.
4. Don't let the cloth come too close to the wheels of the bicycle.
5. The quiet queen questioned the clever boys about the quality of the quarter.
6. If you squeeze the toy squirrel it will squeal.
7. We had to scrub and scratch and scrape to get the floor clean.
8. The crew grew into a crazy crowd when someone screamed, 'Ice cream.'
9. Aren't you taking a risk to skate around the desks in that mask?

L

Initial	Initial	Medial	Final	ble	cle	dle	fle	gle
lay	lip	sailor	call	able	icicle	fiddle	waffle	eagle
lain	limp	fellow	ball	cable	bicycle	middle	baffle	single
laid	lit	yellow	wall	table	uncle	riddle		shingle
lake	live	mellow	fail	bubble	circle	needle		
lace	light	almost	male	double		cradle		
lap	line	along	nail	trouble		saddle		
land	log	also	sail			bundle		
laugh	long	always	bill					
lamb	look	allow	mill					
least	love	follow	pill					
leak	luck	balloon	will					
let	lunch	below	bell					

listen	lift		school					
--------	------	--	--------	--	--	--	--	--

tle	zle	fl	gl	sl	pl	ple
little	puzzle	flag	glad	slant	plan	apple
beetle	nozzle	fling	glass	slap	plant	topple
battle		float	glitter	slide	place	
gentle		floor	glow	sling	please	
			glove	slipper	plow	
				slow	plum	
				sleep		
				sleet		
				sled		

Sentences with initial /l/, medial /l/ and ble, cle, dle, fle, and gle/ sound and blend

1. We lived in the log cabin without light.
2. The limp little lamb lay by the lake.
3. I took the mellow yellow jello for lunch.

Initial	Initial	Medial	Medial	Final	Final	ld	lt
lay	lamb	alone	also	all	able	old	salt
late	lamp	along	always	ball	table	cold	built
lady	land	belong	almost	call	nibble	sold	felt
ladies	lap	below	although	tall	bubble	hold	
lake	last	balloon	color	tell	uncle	held	

laid	laugh	tulip	collar	bell	middle	child	
leaf	leg	dandelion	dollar	well	needle	scold	
leaves	let	violet	yellow	will	cradle	mold	
leave	left	polite	fellow	mill	riddle		
lie	lift	eleven	follow	hill	fiddle		
like	lip	only	hollow	hole	single		
light	live	family	valentine	pull	eagle		
line	log	hardly	telephone	cool	full		
lion	lock	easily	telling	school	people		
low	long	lovely	selling	girl	purple		
loaf	lot	lily	falling	oil	little		
load	look	silly	willing		turtle		
loud	love	billy	milkman		bottle		
loose	lunch	dolly	velvet		gentle		
lose	learn		umbrella		puzzle		
					apple		

Sentences for /l/ sound

1. I like to lie in the sun by the lovely lake.
2. Father won't leave the leaves on our lawn.
3. The yellow telephone is falling on the velvet umbrella.
4. The gentle little turtle was happy in a bottle.

M

Initial	Medial	Final	Final	sm
me	mama	am	from	smile
my	summer	arm	drum	smell
may	hammer	farm	plum	small
make	coming	harm	swim	smart
made	among	him	swam	
man	animal	whom	bloom	
men	fireman	room	broom	
met	milkman	seem	dream	
meat	family	same	cream	
moon	company	name	scream	
mice	number	game	stream	
miss	moment	tame	storm	
more	someone	came	elm	
most	somewhere	come	helm	
milk	chipmunk	some		
	remember	time		
	November	home		
	December	hum		
	Christmas	gum		
	America	them		

Sentences for /m/ sound

1. The thing I miss most is the milk.
2. We all remember that Christmas comes in December.
3. Norm swam from the plum tree in bloom to the elm tree.

N

Initial	Medial	Final	Final	sn
no	any	in	chicken	snow
nose	many	an	kitten	snap
nice	penny	on	mitten	snake
night	pony	been	written	snarl
new	money	sun	listen	sniff
now	funny	run	lesson	
not	teeny	can	happen	
nut	tiny	man	garden	
name	dinner	hen	hidden	
nail	enough	ten	sudden	
neck	peanut	rain	open	
nest	banana	moon	spoken	
near	into	noon	broken	
north	until	nine	ripen	
need	under	fine	waken	
neat	animal	down	cotton	
window	cannot	fasten	town	
only		season	burn	

		reason	learn	
		cousin		

Sentences for /n/ sound

1. Nat did not know the name of the new nut.
2. Anna fed the tiny pony a banana through the animal window.
3. My cousin found the chicken hidden in the garden.

P

Initial	Initial	Medial	Final	pl	sp	spl	lp
pie	pack	puppy	clap	play	spoon	splash	scalp
pipe	pad	supper	map	place	spin	splashed	help
pint	pad	super	nap	plan	spit	splatter	whelp
pace	pat	dipper	sap	please	spend	splendid	yelp
page	pass	pepper	tap	pleasant	spot	splendor	gulp
paid	peg	paper	wrap	dumpling	wasp	split	pulp
pain	pen	papa	hop	crumple	lisp	splice	
paint	pencil	papoose	mop	dapple	wisp	split	
pale	penny	upon	stop	dimple	clasp	splitting	
pay	pet	happy	top	ripple	rasp	splinter	
pea	pick	napping	hip	pr	spr	mp	pt
peal	pig	tapping	lip	pray	spring	jump	crept
peanut	pin	snappy	nip	print	sprang	hump	kept
paw	pink	wrapper	slip	prince	sprain	camp	slept
pool	poem	roping	whip	proud	spray	clamp	

pull	poke	popcorn	creep	pretty	spread	lamp	
poor	pole	popping	peep	prize	sprig	stamp	
put	pony	puppy	sleep				

Sentences for / pl, pr, spr, lp, pt /blend

1. Pay the person for your pencil.
2. Please plan to come to our place for plenty of plums.
3. The pretty princess was surprised she had won a prize.
4. Spring came at last and flowers spread about the city.
5. Help the yelping puppy.
6. The puppy crept into its doghouse and slept.

R

Initial	Initial	Medial	Final	br	cr	scr	dr	fr
ran	rake	around	are	bring	cry	scream	draw	friend
rang	race	very	car	brick	cried	scrub	drew	free
rat	raise	every	far	bridge	cross	scratch	dress	from
rabbit	rain	carry	air	brown	crowd	scramble	drop	frog
radish	rainy	fairy	fair	brought	crown		drum	fresh
rag	radio	story	hair	bright	crib		dream	fruit
rap	read	furry	chair	bread	cradle		dry	free
red	real	hurry	care	breast	crayon		dried	freeze
ready	ride	marry	bear	breath	crack		drive	frozen
rest	right	married	pear	breakfast	cracker		driver	frost

ring	ripe	sorry	or	brush	crab		drove	frosty
rich	rice	carrot	for	brother	crawl		drown	frisky
river	row	arrow	four	broom	cream		drink	fright
ribbon	rose	tomorrow	door	your	creature		drank	frighten
rock	roll	porridge	dear	break	crept		drunk	front
robin	road	orange	near	brave	across		drag	fried
run	rope	bedroom	ear	branch	scarecrow		drug	afraid
rug	room	terrible	fire	brass	creep		drill	Fred
rub		squirrel		umbrella				frank
		children						Frank

Sentences for the /r/ sound

1. Roll the ribbon into a rose.
2. There was plenty of room by the river for the robins.
3. We made the terrible orange porridge from the carrots.
4. Four brave brothers were near the fire.
5. The creature crawled beneath the scarecrow.
6. The baby in the cradle cried when the crayon cracked.
7. You must scramble when you hear a scratch or a scream in the night.
8. Draw the dress you drew in your dream.
9. Don't let the frisky frost freeze the fried frankfurters.

S

Initial	Medial	Final	sc, sk, sl, sm, sp, Blends	sp, sq, sw, st Blends
sad	sister	guess	scald	speed
saddle	Lester	less	scarce	spring
safe	fester	bless	scarf	spy
said	custard	mess	scary	square
sail	eraser	dress	school	squirrel
salad	blister	press	scold	stand
sale	Boston	yes	scrap	star
salt	distance	princess	screen	step
salute	duster	recess	skid	stop
sand	hassle		sky	swarm
same	castle		skill	street
save	mustard		slam	sweep
saw	nasty		slant	sweater
say	wrestle		sleep	
	yesterday		slice	
			slip	
			slow	
			small	
			smart	
			smile	
			smoke	

			snake	
			snap	
			snow	
			speak	

Sentences with /s/ sound

1. It is not safe to save a salad in the sand.
2. The small snake stopped in the sand.
3. My smart little sister is as pretty as a princess.
4. A swarm of bees is scary in the spring.
5. The smoke rose like a flying scarf into the sky.
6. It is a skill to walk and not slip in the snow.
7. If you let your blister fester you may get a nasty sore.
8. The small squirrel stopped on the roof of the school.

T

Initial	Medial	Final	Blends
table	tatter	waste	trench
tack	rattle	meant	trick
tag	little	west	trap
take	whittle	bit	tree
talk	mitten	quit	truck
teeth	fitness	bite	try
toe		night	twin
touch		white	twinkle

tune			twilight
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Sound sentences for /t/ sound

1. Our teeth do quite a bit to help us talk.
2. It is a trick to touch your toe with your teeth.
3. The truck ran into the trench at night.

U

Initial	Initial	Medial	Medial	Medial
umbrella	untidy	cub	skull	run
umpire	upside-down	scrub	sulk	begun
uncle	usual	much	chum	lunch
under	usher	stuff	plum	skunk
unfair	us	bug	thumb	hunt
united	use	luck	yum yum	grunt
unsafe	useful	stuck	bump	
up		fudge	gun	

Sound sentences for /u/ sound

1. 'Yummy, we were in luck when we found the fudge.'
2. It is unsafe not to run from a skunk.
3. My uncle and a chum had lunch with the umpire.

V

Initial	Initial	Medial	Final	Final
valley	verse	velvet	cave	hive
value	vest	flavor	brave	wave
van	vet	gravy	save	arrive
vanish	veteran	shiver	slave	drive
very	video	revolve	behave	live
vase	vine		starve	give
venture	visit			love

Sound sentences for /v/ sound

1. What is the value of the velvet vest?
2. Drive the van through the valley?
3. The brave vet wanted to venture to save the hive.

W

Initial	Initial	Medial	Final	Final
wade	wave	dawdle	jaw	allow
waffle	way	awful	flaw	bow-wow
wagon	weapon	crawl	claw	how
wait	weave	fawn	draw	plow
wall	web	awning		wow
want	week	yawn		crew
wash	weigh	award		threw
waste	well	owl		mew

water	west	howl		
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Sound sentences for /w/ sound

1. Do not dawdle with your waffle.
2. Do not wade through the awful wave.
3. We were given an award to not waste water.

X

Initial	Medial	Final	Final
xray	next	box	index
xylophone	text	fox	fix
		ax	wax
		relax	

Sound sentences for /x/ sound

1. Could a fox fix a xylophone?
2. We need a big box to fit the fox.
3. Next, you are to wax the xylophone.

Y

Initial	Initial	Initial	Medial	Final
yard	yellow	youth	gym	pay
yarn	yelp	you	hymn	play
yawn	yes	your	rhythm	away
year	yesterday		rhyme	say

yeast	yet			obey
yell	young			today

Sound sentences for /y/ sound

1. Our dog will yelp and play but not obey.
2. Pay the youth for mowing the yard.
3. Our cat likes to play with the yellow yarn.

Z

Initial	Initial	Medial	Final
zebra	zipper	dizzy	quiz
zip	zone	puzzle	doze
zero	zoo	frizzy	ooze
zigzag	zoom	drizzle	snooze
		sizzle	fuzz
		dozen	buzz

Sound sentences for /z/ sound

1. Have you seen a zebra snooze in a zoo?
2. We got dizzy trying to zigzig a dozen times.
3. Zero in on the quiz puzzle.

Section 7

How To Teach A Sight Word — 24 Methods

The techniques suggested here are successful with learners who must have many types of visual and auditory exposure to learn the sight words. Sight words are a difficult hurdle for these learners, but are more quickly learned with seeing and hearing at the same time. Try one method then another. Most learners must have much visual and auditory exposure before learning the sight words. Many learners need several hundred exposures to a sight word before it is firmly established.

Method #1 — Sounds Within a Word

Write the sight words within a phrase on cards or word strip cards. If there is a sound within the word the student knows, seize upon that base to teach the rest of the word. When the word has been identified, flash the cards in front of the student as fast as he can remember them. When he knows enough sounds to unlock the phonetic parts of sight words, then reading becomes independent. (This method certainly does not hold throughout all words, but use it when you can.)

Do not require in the early lessons that the student spell the sight words. When all the letters have been taught and directionality is firmly established for each letter, then the sight words can be spelled.

Method #2 — Make a Note

The student underlines the words of the story with the hand. A regular bookmark may be used to keep the child's place if the teacher and student prefer. The teacher reads along until a sight word is reached, then asks the learner that word. If the word is not supplied within a reasonable time, say the word and read on. Make a note of the word for further study. This same procedure can be used throughout the reading lessons. For variety, the student might: sing the word, say it happily, sadly, softly, reasonably loud, etc.

Method #3 — Emotional Impact

Write on one side of a card a sentence that contains an emotional impact that includes also the sight word. Sight words are more easily taught and remembered if they carry

an impact. Draw or paste a picture of that impact word on the same side. On the other side of the card write the word without the picture or sentence.

Use every method to give your learner the power of knowing the sight words before continuing the lessons. Each story has a minimal number of sight words to 'glue' the meaningful words together. The sight words are cumulative. Sight words are difficult. Higher lessons will be more successful if a complete mastery of sight words is accomplished before the next lesson.

Method #4 — Say Each Letter Sound

Say each letter sound with the learner. The child points to the letter and makes the letter sound. If he cannot say the sound, review again and hold your hand over his saying the sound.

Method #5 — How Many Syllables

Talk about how many syllables. Teaching beginning syllabication is fun. The learner lightly takes hold of his chin. As each syllable is said, his chin must move or fall. The learner counts the movements to arrive at the number of syllables in the word.

Method #6 — Words That Rhyme

Are there words that rhyme? Mention some but do not dwell. Pay careful attention to words that sound the same in rhyming, but are not spelled the same as through and to.

Method #7 — Just a Sight Word

Tell the student that this word is a sight word. There may be some sounds in it to help you remember. Most sight words must be memorized. Phonetic words are also memorized. It is necessary to see all words quickly, whether phonetic or sight, to achieve fluent reading. If the student stops to sound words that should be learned, fluent reading is hampered. Fluent reading with comprehension is what students, teachers and parents strive for and the end result of the teaching of reading.

Method #8 — The Many Meanings of Words

Talk about the word as to meaning. Consider the different meanings of many words. If the learner is to be proficient in the English Language, he must know the various

meanings of many words. Keep a dictionary handy at all times. As has been stated, knowing the many meanings of words is the key to a high score in national testing.

Method #9 — Use the Word in a Sentence

The student uses the word in sentences. If possible, use in a sentence with a period, then question mark, then exclamation mark. Saying sentences with different punctuation marks gives new meaning to the learner and shows the importance of these sometimes ignored marks by struggling learners.

Method #10 — Opposite Words

Does the word have opposite meanings? Write the opposite meanings on the word card. Note: Make a game with opposite meanings.

Method 11 — Supply Missing Letters

The learner supplies the missing letters of the word. Spell if you wish. Write the sight word on the chalkboard when the learner has learned all the letters within that sight word.

Write all the word first. Say the word. Spell it. Erase a part of it. Write several words in the same manner. Return to the first word. Learner supplies missing letters for each word.

Method #12 — Read with the Student

Read the story to the student. Be sure he knows where you are and is following with you. Tell him the sight word or words you want him to watch for. As you approach the word he picks it out.

Method #13 — Match Words on Cards

Make a list of sight words on cards or chalkboard that match words in his book. The learner locates both words.

Method #14 — Record Child's Voice

Children love to hear their own voices. Let them dictate short stories, poems, songs and jokes to you on a recorder, then print them out. Let them sing, chant or shout. The student can illustrate what is read.

Method #15 — Story Starter Cards

On a typewriter or a computer, make cards with story starters to give the learner ideas of how to begin a story. Make large words on a computer to be cut out; sentences to be pasted under a picture; labels to be pasted on special furniture as the birthday chair. Make signs announcing special events.

Method #16 — Catch the Word Ball

Write sight words all over a large ball easy for the children to catch and handle. When the child catches the ball his fingers are on the words. He gets a point for every word he knows that his fingers touch.

Method #17 — Matching Card Games

Cards are cut into halves with a picture for children to match. Children mingle among each other. When the match is made the children make their way to the chalkboard and record a point. Similar matching cards such as:

- ✓ lower and upper case letters
- ✓ picture of child and name
- ✓ similar phonetic beginnings
- ✓ rhyming words,(Several students find each other.)
- ✓ opposite words
- ✓ homonyms
- ✓ synonyms
- ✓ syllables
- ✓ word and definition
- ✓ capitol and state, etc., etc.

When the game requires only hearing and not seeing the other card, the learners can go among each other with their eyes closed, each calling out their card. Note: Do not play the oral versions of this game within earshot of another class. The principal, teachers (and probably a police officer) will quickly arrive to see if you've completely lost control of your class.

Method #18 — Following Directions

Written sentence directions are given to each learner. A sight word of the direction is covered. Learner reads the direction, thinking what the covered word might be. He then uncovers the word and reads the direction. The uncovered words can become spelling words. When the test is given on the spelling words, the learner remembers the word more frequently if given in the context of the original direction. This same activity can be done on the chalkboard. The learner fills in the sight word.

Method #19 — Omitted Words in Stories

Take method 19 a little further to include a story: The learners write in their own words the story being studied or any other familiar story. He leaves out words of his choosing. The stories are duplicated for each member of the class to have a copy. Learners work individually or in teams to complete the omitted words.

Method #20 — Flying Cards

Shuffle the cards so they fly around the children's desks. They bring the cards to the scorekeepers for verification of accurate reading. The highest scorers are score keepers for the next game. Note: Use any of the methods for teaching sight words suggested in tactile tracing.

Method #21 — Top, Middle and Bottom Line (AKA Head, Waist and Foot Line)

Before any techniques are attempted, ensure the learner knows where to place the letter on the top, middle and bottom line.

Top Line _____

Middle Line _ - - - - -

Bottom Line _____

TACTILE/KINESTHETIC — THREE TECHNIQUES (Methods 22-24)

Method #22 — Paper Strip and Chalkboard

Either you or the student write the word on a word strip paper or chalkboard. Learner traces his finger over word on paper or chalkboard. If child cannot write word, put your hand over his and assist in the writing. (If writing in cursive, do not lift pencil or chalk

until word is finished. Dot 'i's and cross 't's after word is written. Trace the word again with the finger.

Method #23 — Increase Stimulation

The use of tactile tracing (writing letters with the fingers on the writing surface to increase the stimulation) often speeds the learning of writing for disabled learners. The following are among ways to make a solid surface for tactile stimulation:

Make a 6x8 inch card for each letter from poster paper or any stiff light cardboard. Rule in the top, middle and bottom lines about 2 inches apart. Write the letter with a marker pen. Squeeze any glue that comes from the tube in a small stream over the letter. While the glue is drying, you may wish to add for increased touch stimulation, fine sand, salt, fine sawdust or sparkle.

Method #24 — Tactile Tracing

Can be made as follows:

Cut letters from very lightweight sandpaper and glue on cards.

- 1) Slip a 6x8 prelettered card into a plastic page protector. Cut letters from very lightweight sandpaper and glue on 6x8 cards. Trace over the plastic with a soft crayon or washable marker. Erase until the plastic becomes too scratched and soiled or wears out. Print a letter the size you wish from a computer. Either slip the page into a plastic page protector or have the learner trace the letter on the paper.
- 2) Paint a thin piece of fiberboard about 12x12 or any size you choose with chalkboard slating. (Follow directions on can for drying time.) Write the desired letter or word. The learner traces with his finger over your chalk writing. Note: This can also be done on a regular school chalkboard.
- 3) A small carpet sample used to form letters with finger or styles is stimulating. Select a sample that leaves a trail when written on.
- 4) Tactile tracing can be taught with the child writing in the mud, on the beach in the sand, making cookies in the form of letters, forming the letters with a stream of water from the end of a garden hose, on a friend's back or a friend writing on his back to see if he recognizes the letter or word, in the water while swimming, (for quick eyes) or any other surface you as a teacher can devise for your learner's fingers to touch a surface.

5) A chalkboard is the first priority of a teacher at home or at school. Many of the games in this book can be drawn on a chalkboard by the parent or the student. To make one, plywood or any smooth wood in a size reasonably portable and a small one about 15 inches square for each child you teach. Chalkboard paint or spray can be obtained from any hardware store, or through a mail order catalog. Paint or spray the boards. The boards can be painted again when the surface wears out as many times as desired.

6) To learn the directionality of reading have your learner follow a suspended ball back and forth on a string with his eyes.

7) Your learner is being taught to write going left with his first letters. But he must also know he reads those same words starting from the left and going right. Have your child (on the chalkboard or other surface) trace from a line you have drawn back and forth from left to right to help the eye and hand work together and to know the direction of reading.

8) To bring the correct visual image of the letter before his eyes have your learner write the letter in the air holding a pencil in preparation to write that letter on his paper.

9) Then chalk can be traced back and forth on a line on a chalkboard or other surface to help the eye and hand work together.

10) In preparation for spelling allow the child to look at a word to see if he recognizes just one or two letters. The recognized letters could be practiced and the next time another may be recognized.

11) Print a letter the size you wish from a computer. Slip the page into a plastic page protector. You may wish to add added stimulation such as sand, salt, etc. and have the learner trace the letter. Note: The plastic sleeves don't last as long to trace with raised stimulation.

12) Writing in the mud if you are near wet dirt. The writing can be with a stick. Or finger paint if the teaching is done inside.

If you are on a beach in the sand, or if you are not, your teaching could be done with the child writing in a shallow box filled with sand, salt or any dry material and as previously mentioned, salt, fine sawdust or sparkle.

13) Roll cookie dough into long strips and form into letters and bake.

- 14) From the cookie dough dilute some so it is easily pressed. Roll it out and place it in a gallon-size plastic bag. Have your learner write on the soft dough.
- 15) Write a letter on a friend's back being sure to cross the midline (or as much on the left side of his spine as on the right side) to see if he recognizes the letter or word.
- 16) Purchase sidewalk chalk in different colors and paint pictures. Then have your learner write a small caption about them.
- 17) You make the correct letter or word with colored chalk and dashes on the chalkboard. The learner traces over your letter or word made with white chalk to be sure of the directionality.
- 18) If you have a typewriter available (or from a second hand store) allow the child to hunt and peck his letters and words. New ribbons can be purchased online.
- 19) Have learner shine a narrow beam with a flashlight across his room from left to right to simulate the direction of reading. When he knows the direction of reading have him write a letter then a word with the flashlight.
- 20) Purchase several sets of magnet letters to place on your refrigerator or other metal surface. The learner arranges the alphabet, spells words, writes a note to you or the family, etc.
- 21) When the learner can read a few letters, have him trace his hand, a stick, a ruler, a flashlight from the right and sweep back to produce the movement of reading. Use the letters and blends he knows to form words. For example:

Tad Ta d

bat ba t

hat h at

A pencil and a paper are really all you need to teach, but you may want to collect some equipment to vary your teaching. Collect reading materials around you. Keep your eyes open at garage sales and thrift shops.

Formal systematic instruction of skills presented before and after each story is a basic platform of *CompuRead*. These are written into the prior knowledge of each story for increased comprehension, to bring a broader meaning to the stories and as a foundation for further reading.

Besides the techniques above, *Early Innovation Techniques for the Prevention of Reading Problems* contains dozens of other hands-on activities for kinesthetic teaching.

You may want to collect low cost equipment to vary your teaching. Keep your eyes open at garage sales and thrift shops. Such things to look for are adding machine tape to write words on, old basal readers, magazines and greeting cards to cut out pictures and letters to make picture stories (such as flannel board stories) and words. Large well-bound books to paste learner's stories and art efforts into. Small boxes to store and organize pencils, crayons and equipment. Balls (still able to bounce.)

Personal Notes

[illegible]

Section 8

Story, Phonetic Elements and Main Ideas in the CompuRead Program — Levels 1-6

Listed here are all the stories in the CompuRead Multisensory Reading Program showing all the elements, along with the Main Idea and Value Theme. Use this for lesson planning for your reading students for the entire class, small groups and the individual student.

Level 1 Stories

Story Elements	Phonetic Elements	Main Idea or Value Theme
1. Tad	Short /a/ c, d, s, f, t	I Will Think of Others' Feelings
2. Jag a Jag	j, g	I Will Help Others By Making Work Seem Like Play
3. Sid and the Fig	Short /i/ h, l	I Will Be Kind When I Train My Pet
4. Tin Man In a Pit	r, n, m, p	I Will Keep a Careful Lookout to Avoid Accidents
5. Tin Can Pig	Short/a/and /i/ Review	I Will Respect the Environment By Keeping Our Surroundings Cleaner
6. Tot Hog	Short /o/ Ending /ff/ and /ll/	I Will Be a Good Patient When I Visit the Doctor
7. Log Lot	Short /o/ Review	I Will Tell an Adult Where I am Going
8. Molly's In the Mud	Short /u/ b, /all/ ending	I Will Help Keep Track of My Younger Brothers and Sisters
9. A Hug For Mom Hog	Review Short /a, i, o, u/	I Will Keep Myself Clean

10. Uncle Sim and the Well Signal Bell	Short /e/ i/ y, w, lp/	Much Can Be Accomplished When Families Work Together
11. Elf Eck	k, x, z, ck, qu,	I Will Help Where I Can Needed
12. Billy's Bix and Westin's Rex	Review Story	People Enjoy Doing Good Things for Children

Level 2 Stories

Story Title	Phonetic Elements	Main Idea or Value Theme
1. Where Are the Tags?	/wh, ph/	Awareness Of Laws That Protect Pets
2. The Big Surprise	/th/ voiced	I Will Be Especially Thoughtful Of the Ill
3. Pretty Beth	/th/ unvoiced	I Will Think Before I Make A Decision That Could Be Foolish
4. What is a Singular and Plural?	voiced and unvoiced /th/	Everyone Needs One Special Friend
5. Biff and Chad	/ch/ beginning and ending	Sometimes Plans Don't Turn Out As Anticipated, But Can Be Enjoyed Anyway
6. Who Shot Shep?	/sh/ beginning	I Will Think Before I Act and Will Take Responsibility For My Actions
7. Cash in the Ash Can	/sh/ ending	I Will Help Policemen and Know How to Get

		Help In Emergencies
8. Polly Patches	/atch alk/	I Will Be a Friend and Find Ways to Help Those Less Fortunate
9. The Witch That Shivered	/itch, atch, otch/	I Know Older Family Members Have Their Friends. I Can't Always Tag Along.
10. Mr. King and His Gang	ing, ang, ong, ung ink, ank, onk, unk	I Will Appreciate the Adult and Senior Citizen Leader Who Help Me.

Level 3 Stories

Story Title	Phonetic Elements	Main Idea or Value Theme
1. Raid on the Bait	Long /ai/	Be Prepared to Expect the Unexpected
2. They Were On Beautiful Bay	Long /ay/	A Friend Can Be More Than Just a Friend
3. When I Was Eight	/eigh/	I Can Appreciate Modern Transportation
4. Could We or Maybe	vowel consonant 'e'	I Will Use Common Sense Reasoning
5. The Mothers' Day Gift	/age/	Using Your Talents to Earn Money
6. Something Rare	/are/ in care	I Can Keep a Secret
7. Bugs in a Pie	/ie/	When We Don't Do the Work We Don't Get the Reward

8. Litter in the Beautiful Pines	i consonant e	I Can Help the Little Forest Animals That Share Our World
9. The Night Flight	/ight/	People Have Always Risked Their Love to Save Others
10. We Can Fly	y ending	Adults Often Help Make a Creative Project Better

Level 4 Stories

Story Title	Phonetic Elements	Main Idea or Value Theme
1. The Emperor's Goats	/oa/in goat	I Will be Honest When it is Hard to be Honest
2. The Red Bow	/ow/ in snow	Be Prepared for the Unexpected
3. The Rodeo Bullfighter	/ow/ in cow, /ou/ in shout	I Appreciate the Danger Some Entertainers Face
4. Two Deer In a Shed	/oe/ in toe, /au/ in haul	Many Animals Do Not Survive the Winter
5. No One Loves Me	/ea/ in breath	I Will Appreciate What I Have at Home.
6. Do Not Touch Me	schwa beginning and ending	There Are a Certain Few People We Must Avoid
7. Delicious to the Core	/ble to zle/	Young People Can Accomplish Difficult Tasks
8. I'm Glad I Am Me	/ace/ in lace, /old/ in mold	I Will Appreciate Today's Modern Clothing

9. The Nell Fish	/oo/ in book	I Will be Tolerant of My Younger Siblings
10. Big Sam and Little Yellow Mew	/ew/ in stew	Animals Can Be Heros and Save the Lives of Their Masters
11. I Will Not Be Rude Today	Long /u/ sounds	I Will be Polite and Kind to Everyone
12. Gan From Ganymede	/oo/ in moon	At Sometime We Will All Face the Unknown

Level 5 Stories

Story Title	Phonetic Elements	Main Idea or Value Theme
1. Brownie in Our House	/ie/ in brownie, /y/ in candy	I Will Show Appreciation to Those Who Make My Life Easier
2. Leesa Bee and Greedy Green Bug	/ee/ in bee	I Will Keep My Promises
3. Beanie	/ea/ in bean	Everyone Needs a Chance to Succeed
4. Chief Mighty Eagle	/aw/ in raw	Many People and Cultures Have Worked to Build Our Country
5. My Dog is Dead	/ea/ in bread	I Will Learn to Care for a Pet
6. Gertie and Burt	/er, ir, ur, wor/	Best Friends Can Be Very Different
7. The Golden Coin	/oy in boy /oi/ in oil	I Will Appreciate My Parents

8. Horkus Porkus	/or/ in corn	Kindness to Others Can Bring Great Rewards
9. Night in the Park	/ar/ in barn, /c/ in city	I Will Think About the Consequences of My Actions
10. A Day in the Sheep Business	silent 'b' and 'h'	Some Ways to Make a Living are Very Hard
11. The Soddy House	Review of all sounds	I Will Look for Ways to Help
12. Ramlee and the Dragons	Review	I Will Speak Softly to Handle Difficult Situations

Level 6 Stories

Story Title	Phonetic Elements	Main Idea or Value Theme
1. Little Wheels	Suffixes /ment, less, ness/ Prefixes /re, ex, pro, miss/	I Can Learn to Use Conservation in My Life
2. How to Read Minds	Suffixes /ish, ishly, tion, sion/	I Can Have Fun Through Creative Games
3. Bugle Joe	Suffix /ious tion/	I Will Accomplish the Task No Matter How Hard the Struggle
4. The Earthquake	/ear/ in early	I Can Help Others Survive In a Time of Crisis
5. Vicious Vonda	/ous, ious, cious, con, ion/	To Be Successful In Life, I Can Learn to Curb My Temper
6. Our Miss Love	Suffixes /ic, ary/	I Can Build Others' Self

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		Esteem By Not Thinking of Myself
7. Justin's Decision	Suffixes /ism, con/	The Choices In Life Affect Our Future Dreams
8. The Spunky Skunk	/iest/ smelliest, /ence/ residence, /ate/ activate	I Will Be a Thoughtful Camper
9. The Mystery of the Disagreeable Servant	Suffixes /able, ence/, 'y' short /i/ sound in mystery	The Love of Gold Leads People to Do Strange Things
10. Maurice Mouse and the Monitor	/ph/ trophy /age/ damage /pro/program /com/ combat /ad/ admire	When You Know You're Right, Stick With It
11. You Are Not My Friend	General Review	The Choices We Make Now Will Be With Us For a Lifetime
12. Avalanche in the Backcountry	/ance/ distance	Rules Are To Be Kept

Personal Notes

[illegible]

Section 9

The Older Dyslexic Student

Most often, the “older child” would be considered at or above the 3rd grade, and dyslexic tendencies become very apparent by this time and age. Usually, art, athletic and other skills are becoming easier for the child and can be readily observed by the teacher and parent.

Keeping the above in mind, he most likely has the advantage of other learned skills, For this reason, starting at the beginning of CompuRead, would be advantageous to overcome his inability to read. Assure your learner that starting at the beginning will fill in the skills that have kept him from succeeding. Let him know that the organization of reading is extremely important and that learning to read must be specific and organized.

Assure him that the early skills reviewed will give him more knowledge to meet the challenge of increasingly demanding lessons. Let him know there is no substitute for hard work as the demands increase.

Observations Of The Dyslexic Learner

- 1) Frequent reversal of letters and numbers. Handwriting is sloppy and difficult to read for you and himself.
- 2) Confusion of common prepositions such as left and right, up, down, between and other prepositions. learning map directions, Time orientation, such as; yesterday and tomorrow.
- 3) Often points with his finger and commonly loses place while reading. Usually can't follow others' reading while trying to follow along on the page.
- 4) Buries head in book or holds book closer than normal. Moves head excessively and turns head to one side. Rubs eyes frequently.
- 5) Moves around in seat. Goes through facial contortions such as frowning, excessive blinking, squinting, reads more with one eye than the other.

- 6) Difficult to follow classroom playground directions. Child runs wild when not confined to classroom walls. Clumsy in play and has coordination problems.
- 7) Cannot remember speech words and has difficulty pronouncing words. His verbal skills are higher than nonverbal. He is easily confused in sequence of events such as following verbal and written directions.
- 8) Doesn't realize he is disorganized and accepts a messy desk as the norm. Never really knows what is going on. Seldom ready for any situation.
- 9) Has difficulty solving daily problems and cries or sulks until someone solves them for him or when a problem is not easily solved. The child is dependent upon other students or teacher.
- 10) Makes more of small successes that would be considered normal. Scattered thinking or creative thinking in which he adds more to the situation than would be expected.
- 11) Thinks and organizes better in some situations other than academic.
- 12) No apparent reason why reading skills should be far behind peers.

Apart from the classic observations of the child with severe reading problems...

- The child who tries so hard that beads of sweat stand on his brow and his hair is wet.
- The child who spreads her long hair all over her desk to hide her face.
- The child who cries because he says his father hates him because he can't read.
- The child who never misses an opportunity to cheat. He even pays others in money, toys or anything the faster child wants the dyslexic child to do (Dyslexic children are vulnerable.)
- The child who tears about the room, opens drawers and scatters things about to escape reading
- The child who tears his assignments up

The classroom teacher should be on the "lookout" for the above child behavioral concerns. The teacher who knows the reading process as taught in The CompuRead Multisensory Reading Program can give that child confidence with both teacher and

student working together. In addition, classmates who formerly took advantage may be solicited to assist the learning disabled child during the reading process.

Five Additional Approaches To Help A Dyslexic Child

1. Consult

Consult with your principal and every teacher in your school. Find what they have done to solve the problem.

2. Specific Verbal Instructions

Make your verbal instructions specific. Keep the child organized at school and ask your child's parents (during Parent/Teacher Conferences) to help him/her be very organized at home. The organization of the reading process of CompuRead helps learning to read be specific and the learner knows what to do and how to do it.

3. Build Self-Esteem

Build self-esteem in the child by allowing his own interests to flourish. Parents need to support their child in all social, academic and other efforts. Art, math and athletics are difficult for some and are very likely easy for him. Build confidence by highlighting to friends and family the skills in which he excels. Talk openly about the problem with the child and his parents.

The child may have other talents and abilities given at birth that other children do not have. Those talents may be artistic or athletic abilities. *Help him to observe and learn from those who read very well, but have never hit a home run.*

All dyslexic learners are not talented in art, music or athletics or other visible talents. Build self-esteem even if you must manufacture a reason. Find other "talents" such as being the most friendly, best leader to lunch, cleanest fingernails on his table, remembers the keyboard letters, most organized desk, never late or absent for a month, best helper on the playground, brings interesting things to Show and Tell or anything you think of to bolster his ego.

4. Helpful Family Members

Usually, one child in a family may be having reading problems, while others soar in academic skills. Ask the parents to talk with other family members and help them understand and be tutors.

Tell the parents your plans to start the student in the CompuRead Program in which every skill is taught—skill upon skill. You may even want to read through the program with the parents and older siblings. This will help them to be more secure in their teaching. Work closely with the home to encourage their support.

Many parents are under the impression that a few months of tutoring will solve the dyslexic problem. Most dyslexics must stay within a reading program most, if not all of their academic years.

Ensure parents that a systematic reading and language program will be in place for many years or until the child can function within the limits of a classroom situation.

5. Understanding Self Through Patience

Let the child know there are many ways to make a living. Talk about famous people who have had great success in life in spite of their difficulty in reading. An internet search about people with dyslexia will produce very enlightening results. Help the child to be very patient, as you will be, in learning reading, writing, spelling, and listening.

Assure your learner that starting at the beginning will fill in all the skills that have kept him from succeeding. Let him know that organization of reading is extremely important and that learning to read must be specific and organized. Assure him that the early skills reviewed will give him more strength to meet the challenge of increasingly demanding lessons. Let him know that there is no substitute for hard work as the demands increase.

Bring the parents in for cooperation if possible with a computer at home for fast progress. Encourage siblings at home to help.

Have progress meetings with the child and with his parents. Help him to be patient, as you will be, in learning reading, writing, spelling, and listening.

Learn the art of patience. Apply discipline to your thoughts when they become anxious over the outcome of a goal. Impatience breeds, anxiety, discouragement and failure. Patience creates confidence, decisiveness, and a rational outlook which eventually leads to success.

Brian Adams

Section 10

Guide to the Nine Skills to Teach Each Story

1. Main Idea	5. Fiction and Nonfiction Spelling
2. Title, Background and Summary	6. Expressive Speaking and Vocabulary
3. Listening to the Story Narrated Without Interruption	7. Science Background
4. Phonics, Writing and Spelling	8. Story Mapping
9. Home Fun	

Every lesson in CompuRead is outlined in the following skill format. Each format is like the one above but with increased skills. An explanation of each of the above follows:

Skill 1 — Main Idea

A message depicting the Main Idea or Value Theme, begins each story. The story now is narrated from beginning to end without orally asking questions or further discussion. This strategy pattern starts in Level 1 and continues through Level 6 for every story. This leads the discussion so the students understand what the author wants them to learn. Gifted, as well as challenged learners, need training from the beginning in this important skill of being aware of the Main Idea's message that spans the entire story. The learner reads along with the narration.

Some learners will read every word with the narrator. Continue the listening of the narration if the learner only reads one word. The student may wish to listen to the narration two, three or more times until he/she follows with ease. Even if the learner knows no words at all, he can recognize them in meaningful context and join in the reading when he can. Stop the narration only for emergencies.

It is recommended the story be read without interruption, (but listening also to questions that follow each page can be done if the teacher wishes.) This non interruption allows the learner to get a complete overview of the story. It allows him to

listen to the *correct pronunciation, inflection, phrasing, expression and fluency of oral reading*. It sets the *mood* and establishes the *setting* for the story.

The following is at the discretion of the teacher. The questions can be listened to but not discussed on the first reading. Skip the answer page with the answers in red on the first reading. On the second or third reading, or when the learner is able to follow the narration to read the story, the questions can be discussed.

Additionally, encourage the students to *ask their own questions*. Some questions are not answered in red on the answer pages because they require the reader's *opinion and experience*. There are more ways to ask questions for both stories and pictures in Section 9 of this manual.

It is appropriate, at your discretion, to stop the narration in the middle of the story and ask the students to:

- predict how the story will end
- tell how they would hope the story ends
- what would the learner do if he/she were in the story situation

Allow the learner to *tell the story in his/her own words*. The narration with its skills of oral reading gives the learner confidence to emulate the speaking correctly. The narration prepares the learner in the Prestory Activities for the lessons that follow. He will then know why he is studying the phrases and vocabulary, and will be prepared to read the story independently.

The stories and activities are printed in the Reading and Writing Workbook. The student may choose to read from the computer's monitor or from the Writing Workbook. After the story is read, the comprehension questions answered, the activities done, then reading with his own voice on a voice recorder can be very satisfying and fluency enhancing.

Skill 2 — Prestory Background

Comprehension is increased if the student has knowledge that leads into the story. The learner has increased comprehension and enjoyment if he understands the overall story. The Prestory Background and Summary does not follow the phonetic structure of the stories but the learner is encouraged to follow with the narration where many new words can be seen and heard. Some learners will have had prior experience with the

background to create a lively discussion to further *enhance comprehension and enlighten other learners*.

Each story brings out a character-building theme, which can also be a part of the discussion. Bring your own experiences into the discussion, also.

Skill 3 — Listening to the Story Narrated Without Interruption

The purpose is to establish the story foundation for reading and comprehension. After listening to:

Skill 4 — Phonics, Writing and Spelling

Listening to My Own Voice, the learner is taught which part of his head, throat, gums, mouth, lips and tongue produce the sounds of the English Language. The little poem or saying can be repeated but not memorized unless student desires. This part is done with a mirror so the learner can see his voice mechanism in action. At times the Listening to My Own Voice is in the Phonics and Vocabulary section.

The **Sound Word and Sound Sentence** in the early stories are visually introduced in this step with a cartoon, game or humor.

Jokes, Riddles and Tongue Twisters on the sounds and subject of the story are sprinkled throughout the Phonics pages to start the lessons with a smile. The jokes in CompuRead poke a bit of gentle fun of the topic of the story.

The **Key or Sound Word** gives the learner a word from the story to remember that sound. For instance, the Sound Word (whip) leads into the Sound Sentence: "wh" in whip says /hw/ with a soft sounding "wh" when talking into a microphone.

Remembering the Sound Word and Sound Sentence helps the learner to:

1. Know the name and sound of the letter.
2. Know the word and picture that helps to remember the name and sound.
3. Write the sound and sound word.

The story is written in the *same manuscript font as the learner writes*. This established directional pattern carries through reading, writing and spelling. Instructions are given before each lesson on how to write each letter, blend and word. In this manner spelling, along with reading and writing becomes a natural process.

Every story is first written in the manuscript font. Starting in Level 3, the story is also written in slant manuscript. *Cursive writing is introduced in Level 4.*

The target phonetic elements are first informally introduced in the Phonics section with games and verbal responses.

With Listening to My Own Voice, the learner is taught which part of his head, throat, gums, mouth, lips and tongue produce the sounds of the English Language. The little poem or saying can be repeated but not memorized unless he wants to. This part of phonics is done with a mirror so the learner can see his voice mechanism in action.

The Sound Word and Sound Sentence in the early stories are visually introduced in this step with a cartoon, game or humor.

Remembering the Sound Word and Sound Sentence helps the learner to:

- know the name and sound of the letter
- know the word and picture that helps to remember the name and sound
- know the short and long diacritical markings found in any elementary dictionary
- write the sound and sound word

Skill 5 — Fiction/Nonfiction Writing

As a journalist and writing nonfiction for many years, one piece of advice for elementary teachers, as far as getting children to write, is to have them write about their everyday activities; at school, home, church, going with the family to anywhere, a special trip to an activity, a play at school, taking a walk with someone, of just anything that comes to mind. These stories are intended to *inform the listener*.

For the very young student just learning to write, his sentences *can be dictated to the teacher or older child*. They might be very simple sentences, but this is only a start. Once the sentences are on paper, this is where you as the teacher can review them with the student and begin to make suggestions about what can be improved. Show and demonstrate that adding or deleting different words can improve the writing and meaning.

For older students, show how to use a *thesaurus* or *the Internet* to find different words that might give a more *descriptive meaning* to the sentence. All the stories in *CompuRead* have more *synonyms* to the Main Idea words. Working closely with the

CompuRead program is an excellent way to solidify the discovery of new words and *sentence placement*, word meanings and *shading of word meanings* and *descriptive phrases* to make the students writing come alive over time.

As the student finds new and different subjects and continues to write, continue to review the writing and make suggestions on improvement.

See also Section 9 about more in-depth review of the fiction and nonfiction writing process for elementary students.

Skill 6 — Vocabulary and Expressive Speaking

This section is done verbally. It allows the learner to *express in his own words* the many skills taught and give opportunity for memorization and self-expression.

Discussion questions are also after every page in every story. Although some questions have a 'correct' answer, many give the opportunity for the learner to express his/her own opinions. Every story in *CompuRead* lends itself to discussion.

The learner, at this point, has had the *opportunity to know the Main Idea* and *purpose* of the story, *hear the story narrated*, study the *Phonics and Vocabulary*, and has heard and read the *Phrases for fluency* and studied them in the story. He is ready to read alone knowing all the skills for success.

He, now, can express himself verbally in the discussion. This prior knowledge greatly enhances confidence in his self-expression.

This is his chance to shine. Give the learner the opportunity to read the story several times. He may want to read to younger pupils, or even older ones. With permission, allow pupils to visit the principal and read for him or her.

Joy is enhanced in the heart of a principal when a group of learners visit him who have been taught the structure of the English Language. These learners can express themselves in fluent reading and confident oral comprehension and are learning these skills in his school.

Skill 7 — Science Background

When the Science article for the story is heard the learner *listens to the questions with the intent to discuss them*. The questions could be read before the learner hears the Science article to give an opportunity to focus on the proper responses. The science

article gives *further background* to understanding the story subject. This increases the depth of comprehension and story appreciation and curiosity. This enables the learner to more confidently and accurately express himself with his newly acquired science vocabulary.

His new science vocabulary can be used immediately in the discussion of the Science article and the discussion of this and further stories.

The vocabulary in the Science Background does not follow the phonetic structure of the stories. The child is not held from advancing to the next story if the vocabulary in the Science Background is not established.

Skill 8 — Story Mapping — How a Story is Mapped

- **Name of Story**—Why is the title a good name for this story?
- **Main Idea or Value Theme**—What is the purpose of the story? What does the author want the reader to learn and remember?
- **Setting**—Where and when the story happens or takes place. How the characters behave in different settings in different parts of the country or in another country. How would children behave a long time ago and now?
- **Problem**—Every story has a problem to be solved.
- **Goal**—What the characters are striving to accomplish. What happens to the characters and what problems do they have as they try and struggle to reach the goal.
- **How the Problem is Solved**—the result of their trying. Are the characters and readers satisfied with how the problem is solved? What do the characters do and say to solve the problem?

Use the Story Mapping questions along with the other comprehension questions for every story. Children welcome the knowledge that stories are written according to organization and are surprised to feel in control of their stories in reading. When they become aware that all stories are put together in basically the same way, they will use this knowledge in their own creative efforts.

They will have recalled many stories and will become aware of how authors write, no matter if the story is a short one or a whole book, a movie or a TV show. This important skill will stand them in good stead for the rest of their lives.

Story Mapping questions, of necessity, must be given orally until the reading vocabulary of the students increases. Assist the learners through each story as Story Mapping will probably be a new concept. Possible answers to Story Mapping are given. Students can add their own interpretation.

As the learners grow in concepts and vocabulary, a classroom activity could be: List the Story Mapping sections on the chalkboard and have the class choose a story all class members have read. This could include a book, movie, fairy tale, etc. Learners find immense satisfaction in tearing stories apart and putting them back together in Story Mapping form.

Skill 9 — Home Fun

Each story has an extension for parents and students to explore. This extension, at times, involves other members of the family.

Home study is an important part of CompuRead. Progress is made swiftly with parental involvement. The Parents section has many ways to help teach.

Insights for Teachers

Don't hurry the lessons. This may be the first time some of your students will have had the opportunity to do anything meaningful with a pencil. They may never have sounded a letter, talked about it or written a letter on a line.

Be alert to those children who become discouraged. Constantly encourage your students to *expect success*. Let your students know they are improving. Show them yesterday's writing. Success will come when learning is thoroughly established. Be patient, patient, patient. Be a friend and advocate to your students. If they know you are their friend. If they see you as a warm sincere person who is dedicated, they will love you.

Laugh and be a bit silly. Yes, do a little clowning to keep their attention. Being a teacher is as much showmanship as is theater. You are on stage all day. Teaching is fun. Think of yourself as a person, not a teacher, who is giving a lifetime of appreciation of the English Language to other people who need that appreciation and

joy. Enjoy your opportunity to impart the logic of the English Language. They, in their turn, will give to others the fun in learning as they were taught.

Have fun with CompuRead. If the lesson doesn't come off exactly as the directions say, try again tomorrow. Make being a teacher something your students will want to be when they grow up.

If you want to be successful, Know what you are doing, Love what you are doing. And believe in what you are doing.

Will Rogers

Personal Notes

Section 11

Story and Picture Comprehension Levels and Skills

Teacher Note: Keep this Teacher's Manual close at hand to refer to when working with how questions are asked.

READING COMPREHENSION SKILLS

This section contains the many comprehension skills that accompany that level of reading. For instance, when you present the questions, tell your students the skill they are learning. For example: you may wish to share with your students that they are reading to find the following. Keep in mind the below are only a few samples that are contained from Level 1 through Level 6.

- How the characters solved a problem: (Literal-Story (number of story)-Skill 30-Problem Solving); or...
- How the character is persuading another (Inference-Story (number of story)-Skill 13-Persuasion); or...
- To find how outer feelings are being handled by the character (Inference-Story-Skill 7-Sensory); or...
- What the artist is attempting to tell in the picture (Interpretation-Picture-Skill 5-Artist's Purpose).

These and dozens of other skills provide a comprehension focal point. Every question on the narration from Levels one through six has the level of questioning and the question that is asked within that level. Students quickly catch on to this questioning procedure. Students learn which level is being asked and feel very 'smart' if they are able to answer questions on the critical level.

This comprehension knowledge learned in CompuRead is carried into other books and reading with the student asking the same meaningful questions necessary to prepare him for most comprehension situations.

1) Lowest Level—Literal Comprehension

Literal or Preinterpretive Comprehension is reading simply stated facts and the ability to remember what has been read. Literal comprehension is referred to as just reading the lines and thinking, 'What does this mean?' The reader must form the habit that he must justify his answers and to think in terms of: 'How would I say this in my own words?' or 'Why do I think this?' or 'Why did I decide that?'

To be able to justify conclusions, even on the literal level gives the student background and confidence to demand and expect to give answers on the higher inferential and critical levels. If students fall into the poor study habit of never having to justify their conclusions on any comprehension level or any skill within that level, the critical reading skills are slow to develop. Many reading skills fall within the Literal Level of reading, they include:

Punctuation Mark/Skill	Its Use In Reading
1. Period .	Period—voice comes to a full stop and falls.
2. Exclamation !	Emotional or strong feeling
3. Comma ,	Short pause in the voice
4. En Dash – Em Dash —	A sudden or unexpected break in the normal flow of the sentence. A dash can take the place of commas, parentheses, or colons. The En dash separates words in a long list. On a typewriter, two En dashes indicate an Em dash.
5. Hyphen –	Connects or separates Interrupts or discontinues
6. Series of Dots (Ellipsis) (Leader Lines) ...	A part of the text is removed
7. Colon :	Used before a series of items
8. Exclamations or Quotations “ ”	To set words apart from the rest of the sentence or denotes exact words spoken.
9. Apostrophe ‘ ’	Shows omission and possession
10. Question ?	After an interrogative sentence, to question or doubt.

11. Typographical Marks	Relates to italics, boldface type, print size, charts, maps, graphs, etc. which aid in focusing attention or otherwise graphically illustrating meaning.
12. Synonyms	Matching similar word meanings as boy-lad and more difficult ones as head-cranium.
13. Antonyms	Matching opposite meanings as black and white.
14. Homonyms	Words having the same pronunciation but different meaning as meat to eat and meet a friend.
15. Homograph	Words having the same spelling but different meanings such as mail meaning letters and mail meaning armor.
16. Prefixes	Means coming before the root word as autograph and midnight.
17. Suffixes and Word Endings	Means coming after the root word as kingdom or friendship.
18. Root Word	The basic meaning of the word, e.g., as in photograph or cohere.
19. Categories	Such as breeds of dogs or varieties of flowers.
20. Who, What, When, Where, Why and How	Recognizing if these are answered within the text,
21. Antecedents	The referent from a pronoun to a noun or phrase to avoid repetition of the noun or phrase, as: All children love toys. They are played with at every opportunity. 'They' refers to toys.
22. Multiple Meanings	As a rock band and an elastic band, fish scales and music scales, river banks and banks for money.
23. Related Words or Classification	As words about water: ocean, lake, bay lagoon, etc.
24. Details and Short	Billy is eight years old. Eight is a detail.

Sentences	
25. Following Oral &Written Directions	Listen and responding or responding in writing.
26. Using Reader's Own Words	To paraphrase or translate into a sentence or paragraph different from the text.
27. Sequence	Recognizing the correct sequential placement of sentences, numbers, sounds, words, paragraphs and how they are organized.
28. Key Word or Words	To recognize which words carry the Main Idea of a sentence, paragraph or story.
29. What Something is Not	This is not a rabbit. This is not a house.
30. Problem Solving/Organizing/	To bring a solution to a problem in the story or to comprehend the information offered within the text, where to start and where to end and the steps in between.
31.Divergent Thinking	Thinking past the events of the story to critical and creative thinking.
32. Story Mapping	Recognizing the:
	1. Setting
	2. Problem
	3. Goal
	4. How story characters try to reach the goal.
	5. What happens to the characters as they try to reach the goal or the climax.
	6. Result of their trying or how the problem was solved.
33. Syllables	Recognizing when one syllable ends and another begins.

2) Middle or Average Level—Inference or Interpretive Comprehension Skills

Inference or interpretive comprehension skills are using the given facts to reason toward a logical conclusion or using previous experiences from life or reading to imply more than the text tells. Inferential reading is sometimes stated as reading between the lines. The student asks himself, 'I think the author's message is....'.

The twelve skills of the inference level are often grouped all-inclusively. CompuRead recognizes the Inference or Interpretive skills as follows:

Skill	Definition
1. Inference	When you make an inference you look at the details to decide what information is not given. Based on information from the story, make an inference or conclusion based on that evidence.
2. Predicting Outcomes	Using ideas from the story to predict what will happen. This involves open-ended or convergent thinking.
3. Cloze Procedure	Getting meaning from the context of the sentence or paragraph to fill in the missing information.
4. Generalizing	Separating the relevant from the irrelevant information. It is a higher and more difficult form of comprehension to make inferences which includes implied rather than specific information to make the generalizations.
5. Fact and Fiction	Based on information from life or reading the student can separate fact from fiction.
6. Cause and Effect / Forecasting	What is likely to happen as the result of an action. The events that led up to the effect and final happening.
7. Visualizing Outer Sensory Impressions	Using Previous experience to relate to the tactile and kinesthetic feelings of cold, heat, being pressed against, confinement, touch, taste, smell, sound or any other sense of outer feeling.
8. Inner Feelings	From previous experience, understanding the inner feelings of personality, characterization and character

	traits such as honesty, kindness, pride, compassion, hope, honor, happiness, self pity, terror, loneliness, etc.
9. Setting/Time	Using facts from the story to imply when and where the story is taking place.
10. Author's Purpose	To lift from the story or article the message the author wants to tell.
11. Seeing Relationships	To perceive the effect of people upon each other and upon objects.
12. How Persuasion is Being Used	To perceive the methods used by people to bring another to a particular way of thinking.

3) Highest Level—Critical or Evaluative Comprehension Skills

Critical reading skills include all of the above reading skills and making a decision about them through the reader's personal life, sifting the reading experience available to the reader as to what is important and unimportant, what to accept and reject; to believe and not believe.

It is impossible to evaluate the good and bad of a reading experience about which the reader knows little or nothing. The continuing effort of using a questioning attitude, as:

- 'What if..... had happened?'
- 'What if..... hadn't happened?'
- 'What if..... could have happened but didn't,' makes excellent readers.

Because of large class loads or the time involved to listen to critical reading opinions teachers and students often have to be content with less time-consuming questions and answers.

Today's bombardment of choices almost forces parents and teachers to take precious time and teach critical choices at the child's earliest awareness at home and school.

Children with many experiences to see beyond what is seen, read or heard and are allowed to express their unhurried opinions and can evaluate the truth or falseness of

their printed, seen and heard environment. Critical reading and listening can be simply stated as reading beyond the lines and hearing beyond the words.

The **Fourteen Skills** that fall within the **Critical Level** include:

Skill	Definition
1. True and False	The evaluation from experience and believes the decision is made as to the truth or falseness or part truth or falseness or deciding which information to believe.
2. Fact or Opinion	<p>An opinion is what someone believes or thinks. It has no proof of validity. What we hear, see, and touch helps us form an opinion. People form their own opinions from personal experience; from what others think; from reading, movies, TV, the Internet, and all the sources available to them.</p> <p>When reading and listening there are clue words which let us know if the person speaking or writing is using his own opinion; best, strongest, richest, most, poor; valuable, fastest. These words are often used in advertising to persuade us to the advertiser's opinion.</p> <p>Fact and opinion can begin with fairy tales read and discussed with the child at an early age.</p>
3. Metaphor	One object or person has the characteristic of another object or person. It usually is said to be that thing, as 'She was an angel to the men in the hospital. He was a stone wall in the face of danger.'
4. Personification	When a lifeless object is spoken of as being alive or to bring to life that object actions, such as: 'The book spoke of stories of long ago.'
5. Allegory	Reading material that is intended to teach a lesson, as the events of 'The Prodigal Son' are intended to teach forgiveness. The plot of 'The Legend of Sleepy Hollow' is intended to teach conservation. The fable of 'Jack and the Beanstalk' is intended to teach that right will prevail.

6. Main Idea or Theme	The stories in CompuRead follow a personal Main Idea or values theme and are intended to teach character-building along with reading skills.
7. Irony	The speaker is thinking in opposite terms of what he says. 'Hi fatty.' (the boy was very thin) 'Your new dress is beautiful.' (Where in the world did she get that horror?)
8. Onomatopoeia	Formation of a sound or word by imitating the sound associated with it, as: buzz, slap, splash, hum, crack, zing, whizz, etc.
9. Epigram	A short witty saying, as 'The only way to get rid of temptation is to yield to it.' 'People who live in glass houses shouldn't throw stones.' 'Don't count your chickens before they hatch.'
10. Antithesis	A contrast of ideas or a direct opposite, as: 'Hate is the antithesis of love,' which is an antithesis on the critical level. On the literal level they are concrete and within the child's thought development, as 'Black is the opposite of white.' 'Boy is opposite from girl.'
11. Euphemism	A more pleasant word to take the place or soften the traditional offensive word, as: 'She was pleasingly plump.' (fat) 'He passed away in his sleep.' (died) 'He is a sanitary engineer.' (garbage collector)
12. Idiom	A phrase that cannot be understood from the meanings of the words in it, as: 'She is on clouds of joy.' (very happy) 'He burns me up.' (makes me angry) 'Everyone was on pins and needles.' (nervous) 'He laughed up his sleeve.' (got the better of the situation) 'He hit the nail on the head.' (saw the sense of the situation—and got the right answer or solved the problem.)
13. Malapropism	Ridiculous use of words that have a sound and spelling similar to the correct word of the sentence, as: 'This letter (butter) tastes good on my bread.'

14. Simile	A comparison of two objects to give the reader an interesting mental picture or comparison. The two comparisons are usually joined by 'like' or 'as', such as 'fat as a butterball', 'she walks like a queen', 'black as night'.
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Used by permission From 'Comprehension Joy', by Joy L. Keith, Wheaton, IL, Explanations of Picture Comprehension Levels and Skills Within Those Levels

PICTURE COMPREHENSION SKILLS

A picture is remembered longer than what is heard — touched — or smelled.

Illustrations serve the purpose of:

- clarifying the thoughts and increasing the vocabulary,
- to aid the learner to visualize the written text.

1) Lowest Level of Picture Comprehension—Observation or Remembering

The illustrations on the observation level allow the learner to identify the objects in the pictures and remember them. The objects in the pictures aid in expanding the limited written vocabulary.

Picture-reading skills on the observation level include:

Skill	Definition
Identification of Objects	Objects in the picture.
Noting Details in Pictures	In pictures and objects.
Comparing	Similarities and differences of objects in the picture.
Direction	Visual direction Left-right, up-down, in-out, across-into-around-between, first-last, near-far, etc.

2) Middle Level of Picture Comprehension—Obvious Clues—Description or Translation

Skill	Definition
1. What is happening in the picture	To be able to talk about the picture with fluency that expresses ideas, feelings and needs of others. Using new vocabulary words to describe the picture and action.
2. Finding Main Idea	Recognizing the Main Idea of the picture. Who are the main and supporting characters in the picture or the main and supporting objects.
3. Recognizing the sequence	Did the picture occur before, after or during the written text?
4. Recognizing absurdity	Does the picture match with the story text? Recognize pictures that do not belong or have no relevance to the situation and to recognize their absurdity.

3) Highest Level of Picture Comprehension—Unobvious Clues—Interpretation

Skill	Definition
1. Evidence	Prove true or false.
2. Draw Conclusions	Make inferences about the characters or the action—as who or what.
3. When	Prove the time of day or in history or in the future
4. Where	Setting
5. How, Why	Interpret the artist's purpose
6. Convince	How is persuasion being used
7. Predict	What will happen next in the sequence
8. Mood	Conditions and depicted in the picture—as happy, sad, frightened, etc.

9. Cause and Effect Relationships	"If.....had happened, then....would or wouldn't have been the result. "Because of.....then. . . . is the result".
10. Compare	Two pictures to observe, write or discuss how they are alike or different.
11. Solve Problems	Relate to the picture situation to solve problems in and out of the classroom.
12. Body Images	Body language and facial expression clues.
13. Sensory Images	Taste, touch, sound, smell and sight.

The comprehension questions on all levels are constructed to reach the gifted as well as the less able. The questions are designed for verbal discussion to allow the student to 'think on his feet' and learn to state his thoughts, thus strengthening his verbal skills. The gifted dyslexic student can answer questions in depth.

The gifted will travel over the material at a faster rate but the process of learning to read is the same for all. The fast learner will have the opportunity to delve more deeply into the comprehension questions which are constructed with each succeeding question to present a deeper challenge. The slower learner also deserves to participate to the limit of his capabilities and to be respected for doing so.

The Importance of Pictures

A learner's comprehension in all subjects, especially in science and math, depends upon his or her ability to form mental pictures. Seeing details in pictures, as seeing details in reading, are basic to learning.

Disabled learners often miss picture details, body language and facial expression clues.

Twenty Nine Additional Ways to Ask Story and Picture Comprehension Questions

Room on the story pages on the Thumb Drive or the Writing Workbook does not permit all the questioning that could be generally asked about the stories and pictures. Some of the questions below could also be asked in the story comprehension and Story Mapping.

Before the story starts, ask students about what they expect to learn. What do you know about the story as you skim through it and look at the pictures?

After the reading, questions could be?

- 1) Who and what was the story about?
- 2) What was the setting or where did the story take place? When did the story take place? (night, day, in our time, a long time ago, in the future, no time was mentioned?)
- 3) What is the Main Idea of the picture? What besides the Main Idea of the picture makes the picture more interesting?
- 4) Does the climate or time of year show in the picture?
- 5) Could you pick something from this picture and put it in a different setting and make a new story?
- 6) How would you describe the scene?
- 7) If you were to draw the same picture, how would you change it?
- 8) Is there anything that isn't quite right about this picture?
- 9) What are the objects, shapes, colors, lettering, shading, depth that make this picture pleasant or unpleasant to look at?
- 10) Do you believe the artist is trying to tell you something?
- 11) What is the mood of the picture? How does it make you feel? Is it happy, sad, funny, frightening?
- 12) Are your feelings about the picture similar to your fellow students?
- 13) Did you learn something new from this picture?
- 14) What ought to happen next in this picture?
- 15) Who were the main characters in the story? Who were characters but not main characters?
- 16) What was the goal of the main character?

- 17) Do you think the main character did the right thing? How would you have changed what he did? Would you have acted in the same way?
- 18) What would have happened if the main character would have done something different from what he/she did? Think of another way he could have solved the problem in the story.
- 19) If you were the main person in this picture, would you have reacted differently?
- 20) Can you describe any person in this picture?
- 21) Describe your favorite character.
- 22) Has something like this ever happened to you?
- 23) Have you found yourself in a situation where your parents could not help you? What would your parents have you do to solve the problem?
- 24) Have you changed your mind about anything after reading this story?
- 25) Do you think this story is fact? Why? What happens in the story to make it fact?
- 26) Should you believe everything you see in books or on TV? What helps you to believe or not believe a picture?
- 27) Pick out objects and tell how they are alike or different?
- 28) 'Now that we have seen the picture, I'll hide it and let's see how many things about it you can remember.'
- 29) Find 5 words in the story that are new to you. Find their meaning on the Internet or in a dictionary and tell in your own words what each word means.

A Teacher's Further Preparation

The teacher may further prepare the student for reading the story by bringing into the classroom or teaching environment suggestions such as:

- 1) Objects and pictures that relate to the story
- 2) Tell her own experiences
- 3) Asking questions to the children about their own experiences relating to the story

4) Tell another story similar to the one to be taught and ask how child would handle the situation

5) Tell another similar story and ask learners to compare one story to the other

Share reading and story experiences with the child by discussing the theme or plot. Tell a story that ask questions about that get your child to think about the whole story, such as. Why do you think he did that? And what do you think will happen next?

Who does the best his circumstance allows, does well, acts nobly—angels could do no more.

Young

Personal Notes

Section 12

Nonfiction and Fiction Writing Skills

For parents, have books around the house. Let him see you reading and writing. Read a lot to yourself. Write letters, notes to friends, notes to put on your child's pillow for him to find, grocery lists, etc. Have your child read every day. Good readers, like magic, turn into good writers.

Writing encourages thinking—use writing opportunities to create thinking exercises. For example, deciding on a difficult decision. Write a good decision and not a good decision list—all the reasons to do something and all the reasons against. Cognitive abilities are being developed.

Show Appreciation And Praise What Your Child Writes

The point of early writing skills is to encourage the easy flow of ideas, even if some of the things seem far away from even the topic. Praise and give the diamonds, if any, a chance to shine.

Beginning Nonfiction Writing With Developing Skills

1) What am I going to write about? Select one subject of which you want to know more or that you have experienced. Let's say you want to write about a recent flood in your area.

For children outlining, editing and rewriting make for a big job compared to telling a story which is easier and comes more naturally. First, encourage oral story telling.

Talk about everything you know about the flood. Gather all the details about the flood you can by talking about what you already know. Ask child questions and encourage questions from him. Write things about the flood.

2) Listen to conversations. How did you and others feel during this terrible experience? Ask for the attitudes of others during this time of trial. How did they cope? What did they recall about other floods? Encourage child to talk to anyone he can.

Write about the smell of a flood and how it deeply affected them. Ask people to tell you about the sounds and tastes of the flood. Record what is heard on the radio, TV,

Internet and all that is heard. Use description and feeling enough to give readers a 'taste' of what it's like to be the victim of a natural disaster?

Take pictures of people during the flood. Give credit to everyone who can be recognized in the pictures. Publish only with their written permission. Your young writer must know he must give credit to the direct quotes of the people he interviews?

Help the writer to learn new words about the subject he is writing about. Use them in his writing. Encourage your child to keep a little recorder handy. Keep your notebook to record all times, all things, all people and places and ideas. It should always be with him, even by his bedside handy under his pillow. Writing is a 24 hour job. Let him know his best ideas come at night. People who travel around the world writing nonfiction like newspaper reporters and authors who are writing nonfiction are never without a notebook, I pad, camera and a recorder.

3) Main Words. Make him aware of the nonfiction main words: Who, what, when, where, why, how? Find information about the words above. This may take your writer to the mayor of your town. Each of these questions are answered somewhere during his writing.

4) Ordering Information. Help him put all his information in order. The computer (let us give praise to those who invented this magic instrument) ensures his organization. List the facts you and he think are most important about the flood, the fairly important and the less important.

5) New Ideas. Encourage your writer to put new ideas and his own thinking into his writing such as, 'What would have happened if....?' 'What will happen if our town...?' 'The flood could have been prevented if....' Have you backed up your opinion with facts and figures that give your story credibility?

There is a comfortable sequence for children to learn basic writing skills which will be in turn develop into more complex writing steps which are:

1) Decide on the purpose (a story, an essay, a report, an article, a poem, etc.) Help the child know that nonfiction writing is usually to persuade someone or many people.

2) Decide on the topic of the writing such as describing a flood.

3) Write an outline

4) Write a draft including the following:

- **Introduction:** Writing something funny or simply writing something that happened follow the rules of writers: My story must have a beginning that states the problem or subject written about. Body: It must have a middle that supports my opinion. It has the opinions of others and the support for their opinions. In other paragraphs it contains facts and colorful but true language of the event.
- **Outline:** The outline above could be applied to any situation. It could be terrible like a flood or funny like a pig loose on main street, or a thousand subjects in between. All the outlined parts to nonfiction don't have to be used. Use your own thinking.
- **Conclusion or Summary:** In the ending the writer restates the problem and how it could be solved.

5) Edit and rewrite.

6) Accuracy. Help to find if all facts are accurate. Writers of nonfiction must have 'grit' to stick with the facts. Nonfiction writers are always alert to their surroundings. Their minds run at top speed.

7) Write for the right audience. Before writing the author must know who will read his writing. Will children or adults read his story? Ask him who he hopes will read his story. Will he have persuaded people to try to prevent floods?

8) Give life to his writing. The first rule of writing fiction or nonfiction is to get the attention of your reader. A first sentence is something like: "It was so swift it looked like the whole Atlantic Ocean had emptied upon us."

"The next thing we knew we were all on our roofs and floating toward the sea."

"That impossible wall of water heading towards us was something I'll always keep in my deep memory."

"When I woke up I was about six inches from the ceiling of my bedroom. My mattress had floated evenly upward with me upon it."

"The fire was right behind me. I was so scared the 70 pound pack on my back was not noticed."

Find interesting visuals – maps, charts, drawings, diagrams, photographs?

Think that the story of the flood you wrote yesterday will not be the same tomorrow. Nonfiction changes from day to day. The world changes from day to day and the possibilities of writing about it are endless. Your students' sense of wonder by seeing and researching far into a situation and writing about it will change them now and for a lifetime.

Writing nonfiction takes the mystery out of the world. Nonfiction lets children know the reality, good or bad, of the world we live in.

It is true that truth is stranger than fiction. The awesomeness of nonfiction can bring writers to be mesmerized at the sometimes shock of finding the true facts of our world.

Describing and Enlarging Upon the Nonfiction Main Idea

The main word in a nonfiction story could be enlarged upon within the student's vocabulary and divergent thinking. An example could be:

grandmother... elderly, wrinkled, wears an apron

- Comes at Christmas, has presents
- Brings books, likes us to read
- Goes to bed early, sleeps in my bed, I sleep on the couch
- Plays the piano, likes Christmas songs
- Tells stories about the "old days"

When enough words and thoughts are written about the Main Idea, the child may want to start writing. Some students will write stories according to their thoughts about the Main Idea.

Fiction Writing

Before and After You Start: Oh the joy of writing fiction. Your characters in the flood could float into the ocean. They could be in the ocean with breathing masks they found on the shore. They could go to the bottom of the ocean and find a lost treasure with millions of diamonds. What fun.

But there are rules that every fiction writer must follow. If the writer does not follow the rules, he or she has no story. His characters must have deep reasons for success. His characters must be “put through the wringer” before the problems are solved.

His characters must fight and scrape and be almost lost before success. That’s what makes a ‘gripping’ story.

Or his characters must be so funny that the reader can’t wait to find the next joke. The writer of fiction must find ways to make the reader keep turning the pages then run and tell his friends what he has read.

Story Mapping — Six Mapping Areas

Here are the rules of fiction. They are very easy and found at the last of every story in CompuRead called **Story Mapping**. These rules are stated several times throughout this manual.

- **Name of Story:** Why is the title a good name for this story?
- **Main Idea or Value Theme:** What is the purpose of the story? What does the author want the reader to learn and remember?
- **Setting:** Where and when the story happens or takes place. How the characters behave in different settings. How would children behave a long time ago and now? How is life different a long time ago than now? The writer is free to set his story anywhere he wishes.
- **Problem:** Every story has a problem to be solved. Some problems are very easy, others would have the world come to an end and be a smoldering heap of ash if they were not solved. It’s the writer’s choice.
- **Goal:** What the characters are striving to accomplish. What happens to the characters and what problems do they have as they try and struggle to reach the goal. The more the characters have to struggle the better the story.
- **How the Problem is Solved:** The result of their trying. Are the characters and readers satisfied with how the problem is solved? What do the characters do and say to solve the problem?

These rules apply whether you are writing a short story like those in CompuRead or a lengthy novel of hundreds of pages. Every story of fiction you read the rest of your life

will follow these same rules. Every cartoon you watch, every movie or play you see follows these rules.

There are many fictional stories that contain much nonfiction. Fiction writers are free to mix nonfiction with fiction. But nonfiction writers must stick to the facts.

Personal Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section 13

Story Writing Helps for All Stories

Student Note: Here is a brief outline of every story. The outline gives you, the student and the teacher the opportunity to give life and interest to the stories written in the Reading and Activities Workbook. It gives Title, Main Idea or Value Theme, Character Rhyme, Genre, Story Starters, Synonyms, Antonyms, shades of meaning from the key word in the Main Idea, and creative art.

There are samples of questions to assist you to write about the character-building theme in a fictional and nonfictional situation. You will undoubtedly have many more ideas.

Writing Genres

The stories represent the following genres:

- 1) Fantasy/Science Fiction
- 2) Historical Fiction
- 3) Myths and Legends
- 4) Folktales
- 5) Poetry
- 6) Animal Stories and Tales
- 7) Mystery
- 8) Realistic Fiction
- 9) Nonfiction

You may wish to further expand your writing efforts by writing fiction using the skills learned in Story Mapping. Discuss the Main Idea with your teacher and other students' thinking.

Decide the Main Idea then draw how the Main Idea relates to your and others' lives. Be reminded of the Main Idea and how the story has helped to build your character and make you a better person. The drawing brings your story to life. If you are reading in the early stories of Levels 1 or 2 you may dictate your story..

A small rhyme to help you remember to be a child of character is also included to maybe memorize and have at the tip of your tongue. You may wish to include the little character reminder in your story. The many prefixes, suffixes and derivative forms of the words can of course be used. The key word in each Main Idea is highlighted.

The pages in the Reading and Writing Workbook are reserved for your fiction and nonfiction efforts. Use other paper in your Journal you made if your story exceeds the Reading and Writing Workbook.

LEVEL 1 — STORY WRITING HELPS

Story 1 — Tad

Main Idea: Being Aware of Others' Feelings

Poetry Type: Two Line True Rhyme

Character Rhyme:

I'll be aware
And always care.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Do your friends call you names that make you feel bad?
2. Do you know when your mother or father or brothers and sisters are feeling sad? What do you do to cheer them up?
3. Here are some words that are synonyms for 'feelings': They could be included in your story you dictate to your teacher: sad, happy, frightened, joyful, happiness, gladness, delight, pleasure, pain, worry.
4. Draw the situation you wrote about.

Story 2 — Jag-a-Jag

Main Idea: I Will Help Others by Making Work Seem Like Play

Poetry Type: Two Line True Rhyme

Character Rhyme:

Work, work. It's only play.
Love to play every day.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. What could you do with a garden hose when you finish washing the car?
2. Is raking leaves fun when you can jump into one of the piles?
3. Here are some words similar in meaning to 'play'. You may want to use some of them when you dictate or write your story: joy, delight, rest, peace, humor, amuse, satisfy, praise, cheerful, glad, lively, merry, jolly, enjoyment, satisfaction, amusement, entertainment.
4. **Antonyms:** drudgery, labor, work, duty
5. Draw the situation you wrote about.

Story 3 — Sid and the Fig

Main idea: I Will Be Kind When I Train My Pet.

Poetry Type: Two Line True Rhyme

Character Rhyme:

My beautiful pet depends upon me.
So I will be as kind as can be.

Genre: Animal Tale

Possible situations for fiction and nonfiction story starters:

1. I know my pet needs to be taught over and over again to do a trick.
2. When my pet and I have tried for many hours to train him to do a trick I will let him rest in a comfortable dog house.
3. Here are some synonyms for 'kind': good, affectionate, loving, caring, generous, humane, brotherly, sisterly, merciful, friendly, sympathetic, considerate, soft-hearted, tender.
4. **Antonyms:** spiteful, thoughtless, hateful, surly, pitiless, sullen, unforgiving, rude.
5. Draw in your Reading and Writing Workbook the situation you wrote or dictated about.

Story 4 — Tin Man in a Pit

Main Idea: Keeping a Careful Lookout to Avoid Accidents

Poetry Type: One And Three Lines Rhyme

Character Rhyme: I'll Watch For Cars And Monkey Bars.

Genre: Fantasy/Realistic Fiction

Character Rhyme:

I'll watch for cars
And hanging upside down
On the monkey bars.

Possible situations for fiction and nonfiction story starters:

1. My friends call me from across the street and I run in front of the school bus.
2. I don't know how to swim and find myself in deeper water in the swimming pool.
3. Here are some synonyms for 'being careful: concern, attention, heed, anxious, watchful, caution, trouble, worry, careful.
4. **Antonyms:** unplanned, forgetful, sloppy, thoughtless, careless, reckless.
5. Draw the situation you wrote or dictated about.

Story 5 — The Tin Can Pig

Main Idea: I Will Respect the Environment

Poetry Type: Free Verse

Character Rhyme:

A clean environment starts with me.
My room, my home, my city, my country.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Our car has many candy wrappers and cups to be thrown out.
2. The wind has blown many things against the fence in the school grounds.
3. Here are some synonyms for 'respect': honor, admire, regard, good, right, decent, proper, all right, satisfactory.
4. **Antonyms:** contempt, dislike, hate, insult, scorn, detest.
5. Draw the situation you wrote or dictated about.

Story 6 — Tot Hog

Main Idea: Being a Good Patient

Poetry Type: Two Line True Rhyme

Character Rhyme:

Doctors work both night and day.
To keep us well in every way.

Genre: Animal Tale/ Fiction

Possible situations for fiction and nonfiction story starters:

1. My tooth aches so much my parents called the dentist late at night.

2. I have to go to the doctor because I broke my leg.
3. Here are some synonyms for 'good': able nice brave right decent humane kindly proper useful helpful all right pleasant well-behaved
4. **Antonyms:** disagreeable, expected, inferior, insignificant, second-rate, unacceptable, unsatisfactory, worthless, misbehaving.
5. Draw the situation you wrote about.

Story 7 — Log Lot

Main Idea: 'I Will Tell an Adult Where I Am Going'

Poetry Type: Two Line True Rhyme

Character Rhyme:

No mom and dad worries for me.
I'll tell someone older where I'll be.

Genre: Animal Tale/ Fiction

Possible situations for fiction and nonfiction story starters:

1. Your friend has a new bicycle for you to see.
2. You want to spend your allowance.
3. Here are some synonyms for 'tell': say, state, utter, inform, notify, reveal, declare, divulge, disclose, instruct.
4. **Antonyms:** conceal, hush, keep back, suppress, withhold.
5. Draw the situation you wrote or dictated about.

Story 8 — Molly's In the Mud

Main Idea: I Will Help Keep Track of Younger Brothers and Sisters

Poetry Type: Two Line True Rhyme

Character Rhyme:

You can always depend on me.
To watch the young ones carefully.

Genre: Animal Tale / Fiction

Possible situations for fiction and nonfiction story starters:

1. My little sister has pulled the pretty curls of my doll when I wasn't watching.
2. My brother was in the yard when a bee stung him.
3. Little sister found the flour and threw it all over her.
4. Here are meanings for ' keep track: follow, be aware.
5. **Antonyms:** upset, disorder, daydream, daze, heedless, reject.
6. Draw the situation you wrote or dictated about.

Story 9 — A Hug For Mom Hog

Main Idea: Keeping Myself Clean

Poetry Type: Four Line Sonnet

Character Rhyme:

Clean hair, teeth, skin and nails,
These small details
Bring hugs from mom,
It never fails.

Genre: Animal Story/Fiction

Possible situations for fiction and nonfiction story starters:

1. I had so much dirt of me it left rings in the bathtub.
2. I washed myself clean when mom had company.

3. Here are some synonyms for 'clean': tidy, washed, fresh, scrubbed, shining, unsoiled, sparkling, immaculate, spic-and-span, cleansed, spotless.
4. **Antonyms:** dingy, grimy, germy, unwashed, filthy.
5. Draw the situation you wrote or dictated about.

Story 10 — Uncle Sim and the Well Signal Bell

Main Idea: Much can be accomplished when families work together.

Poetry Type: Lyrical: Showing Respect

Character Rhyme:

Brothers and sisters, mom and dad working and playing together
Neighbors and friends, acquaintances too
Making a project light as a feather

Genre: Historical Fiction

Possible situations for fiction and nonfiction story starters:

1. All the neighbors came to help dig the well and there was only room for one in the well.
2. We played games until our parents called us.
3. Here are some synonyms for 'accomplished': attained, achieved, fulfilled, succeeded, finished, doing.
4. **Antonyms:** unskillful crude unfinished unable
5. Draw the situation you wrote about.

Story 11 — Elf Eck

Main Idea: I will help where I am needed

Poetry Type: Lyrical: Directed At Something

Character Rhyme:

Look around and I can see,
Someone or something
In need of me.

Genre: Science Fiction

Possible situations for fiction and nonfiction story starters:

1. The dishwasher has finished. The clothes dryer has just turned off.
2. The house plants seem to start drooping.
3. Here are some synonyms for 'help': assist, aid, relieve, support, encourage, stand by.
4. Antonyms: oppose, discourage, obstacle, interference, hindrance.
5. Draw the situation you wrote about.

Story 12 — Billy's Bix and Westin's Rex

Main Idea: People Do Good Things for Children

Poetry Type: Lyrical: Two Line True Rhyme Directed At Someone

Character Rhyme:

It's in a lot of people's plan,
To help us children all they can.

Genre: Animal Tale/Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. The neighborhood children want to go swimming in the local swimming pool.
2. Your new retired neighbor used to be a dancer in the movies.
3. Here are a few definitions for 'things':
 - a. to take care of a few things
 - b. are improving in all things,

- c. it was a good thing I saw the fire
- d. children can do great things,
- e. pack your things for the camping trip,
- f. dancing is my thing.

4. Draw the situation you wrote about.

LEVEL 2 — STORY WRITING HELPS

Story 1 — Where Are the Tags?

Main Idea: Awareness of Laws that Protect Pets

Poetry Type: Lyrical: Care For Others

Character Rhyme:

If I own a pet, mighty or small
I must know his rights
The same for us all

Genre: Animal Story/Realistic Fiction

Possible situations for fiction and nonfiction story starters:

- 1. I find a cared for dog with no tags.
- 2. My dog is lost far from home.
- 3. Here are some synonyms for 'laws': rule, order, code, decree, command, justice.
- 4. Antonyms: unlawfulness unfairness dishonesty wrong
- 5. Draw the situation you wrote about.

Story 2 — The Big Surprise

Main Idea: Thoughtfulness for the Ill

Poetry Type: Lyrical: Thoughtfulness

Character Rhyme:

Write and mail, text and call.
Thoughtful of ill folks,
Thoughtful of all

Genre: Animal Story/Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. My little brother has been home from school for two weeks with a broken ankle.
2. Mother has been taking hot meals to our neighbor.
3. Here are some words that are synonyms for 'thoughtful': caring, considerate, attentive, understanding.
4. **Antonyms:** careless, discourteous, heedless, ignorant, imprudent, inconsiderate, indiscreet, unmannerly, unrefined.
5. Draw the situation you wrote about.

Story 3 — Pretty Beth

Main Idea: 'I will think before I make a decision that could be foolish.'

Poetry Type: Sonnet: Specific Rhyming Pattern

Character Rhyme:

I'll pause for a moment just before,
I walk out of my front door,
I want to always review,
Foolish things I will not do.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Think of a time when you could have made a foolish decision but changed your mind? Could your wise decision have saved your life? Could it have saved the lives of others? How do you feel when you make a wise decision?
2. Here are some synonyms for 'decision': conclusion, result, opinion, consequence.
3. **Antonyms:** indecision
4. Draw the situation you wrote about.

Story 4 — What Is a Singular and Plural?

Main Idea: Everyone Needs One Special Friend

Poetry Type: Two Line True Rhyme. Emotion

Character Rhyme:

She/he is lonely as can be.
Could that good friend just be me?

Genre: Fantasy/Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. The new boy or girl in your class doesn't know how to catch the bus for home.
2. You translated into English the boy or girl who just arrived from a foreign country.
3. Here are some synonyms for 'friend': companion, chum, pal, comrade, mate, partner.
4. Antonyms: faultfinder, adversary, enemy
5. Draw the situation you wrote about.

Story 5 — Biff and Chad

Main Idea: Plans Don't Turn Out always as Anticipated

Poetry Type: Two Line True Rhyme. Emotion

Character Rhyme:

Try many times till it comes out right
Work in the sun or dark midnight

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Have you ever worked as hard as Biff and Chad to build something? What did you do when something you worked hard for was not as good as you had hoped? We all want our projects to be successful. To not lose hope or cry or be angry when something doesn't turn out right is an important sign you are growing up.
2. Here are some synonyms for 'plans': scheme, design, sketch, device, map, project, undertaking, plot, model, action, method.
3. **Antonyms:** no way, no means, no method
4. Draw the situation you wrote about.

Story 6 — Who Shot Shep?

Main Idea: I will take responsibility for my actions.

Poetry Type: Two line true rhyme. Emotion

Character Rhyme:

If I acted in shame,
I'll take the blame.

Genre: Animal Story/Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You left the garden hose on too long and it flooded in the basement.
2. You left the chicken coop door open and some of the chickens flew over the fence.
3. Here are some synonyms for 'responsibility': accountable, liable, binding, obligation, bound by.

4. **Antonyms:** choice, unreliability, doubtfulness
5. Draw the situation you wrote about.

Story 7 — Cash In the Ash Can

Main Idea: 'I will know how to get help in emergencies.'

Poetry Type: Lyrical: Directed to something

Character Rhyme:

I'll be a hero some other time,
Officers of the law
Should handle crime.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You see a strange man walking among the bicycles on the bike racks.
2. You see a man taking pictures of your yard when your parents had a garage sale.
3. Here are some definitions for 'get help':
 - a. obtain help
 - b. understand how to get help
 - c. pay attention to get help
 - d. get together on how to get help
4. **Antonyms:** oppose, obstacle, resist, drawback
5. Draw the situation you wrote about.

Story 8 — Polly Patches

Main Idea: 'I will help those less fortunate.'

Poetry Type: Three Line Lyrical Directed To Something.

Character Rhyme:

I'm as lucky as I can be,
To help kids with fewer
"Things" than me.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Do you know someone who is a friend to everyone like the girl in the story was a friend to Polly? Would you like to know such a girl and be a friend and trust her? How have you helped someone less fortunate than yourself?
2. Here are some synonyms for 'less fortunate': not so lucky, not happy, not successful, not satisfied, unfortunate, miserable, sad, downcast, sorrowful, cheerless, heartbroken.
4. Antonyms: downtrodden, pitiable, unlucky, ill fated, unfortunate
5. Draw the situation you wrote about.

Story 9 — The Witch That Shivered

Main Idea: Being Considerate of Older Family Members

Poetry Type: Lyrical: Pays Respect

Character Rhyme:

My sister/brother
Helps me with my studies.

But they need time
For their friends and buddies.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Your sister's girl friends call her to go bowling just as she was in the middle of helping me make a cake.
2. Your brother is good at math and some friends call him for help when you are just getting ready to take a bike ride.
3. Here are some synonyms for 'considerate': kind, thoughtful, unselfish, serious, heed, care, regard, agreeable.
4. Antonyms: impolite, lax, neglectful, imprudent, rude, mean.
5. Draw the situation you wrote about.

Story 10 — Mr. King and His Gang

Main Idea: Appreciation for Volunteers Who Help Me

Poetry Type: Two Line Lyrical. Pays Respect

Character Rhyme:

Volunteers help with education,
We'll give them our cooperation

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. The volunteer is a senior citizen and can't walk very well.
2. Your volunteer is helping to put on a play and make the stage settings. You have the lead part.
3. Here are some definitions for 'volunteer': done without being asked, service of one's own free will, free choice.
4. **Antonyms:** forced, involuntary, required, mandatory.
5. Draw the situation you wrote about.

LEVEL 3—STORY WRITING HELPS

Story 1 — Raid On the Bait

Main Idea: Be Prepared for the Unexpected

Poetry Type: Sonnet: Four Line Rhyming Pattern

Charter Rhyme:

Before we start
Gas and water
And plenty of food
He's a real good plotter
My dad's pretty shrewd.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You are hiking up a beautiful trail when the earth begins to shake.
2. You start sailing when the wind is calm.
3. Here is a definition for 'prepared': to make ready beforehand
4. Antonyms: unready, unequipped, inactive, slow
5. Draw the situation you wrote about.

Story 2 — They Were on Beautiful Bay

Main Idea: Being More Than a Friend

Poetry Type: Two Line, True Rhyme

Character Rhyme:

Does much more
Than just friends do.

Those kinds of friends
Are super and few.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. The ice is thin when your class decides to have a skating party.
2. You see a blind person who is in the middle of the street.
3. Here are some synonyms for 'more': greater amount. Extra, additional.
4. **Antonyms:** fewer, less.
5. Draw the situation you wrote about.

Story 3 — When I Was Eight

Main Idea: Appreciation for Modern Transportation

Poetry Type: Two Line Lyrical.

Character Rhyme:

Transportation in times past,
Lots of fun but not very fast.

Genre: Historical Fiction

Possible situations for fiction and nonfiction story starters:

1. You remember how it feels on your first airplane ride when the plane leaves the ground.
2. You go with your father to buy a new car.

Here are some synonyms for 'modern': fresh, new, novel, late, up-to-date,
up-to-the-minute, brand new, just out, improved, fashionable, current, latest.

3. Draw the situation you wrote about.
4. **Antonyms:** obsolete, dated, by gone, retro.

Story 4 — Could We or Maybe

Main Idea: Common Sense Reasoning

Poetry Type: Sonnet: Four Line Rhyming Theme

Character Rhyme:

Let me read it again,
Was that a mistake?
Now let me think,
True or a fake?

Genre: Fantasy

Possible situations for story starters:

1. Read all the sentences in Could We or Maybe and weave a fantastic story around one that will help your friends learn common sense.
2. Here are some synonyms for 'reasoning': conclude, draw a conclusion, infer, question, prove, establish, explain logically, think logically, consider, ponder, study.
4. **Antonyms:** invalid, irrational, dumb, groundless, brainless, half-witted.
5. Draw the situation you wrote about.

Story 5 — The Mothers' Day Gift

Main Idea: Using Your Talents to Earn Money

Poetry Type: Sonnet With Rhyming Theme.

Character Rhyme:

Practice and practice when just a kid
When I grow up and I'm a star
I'll be very, very glad I did

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You were singing a song on the school program and forget the words.
2. People are clapping because you danced so well but when you danced off the stage you fell and tore your costume.
3. Here are some definitions for 'talents': natural gift, creative ability, mental power, acquired skill, inborn power, unusual ability.
4. **Antonyms:** inability, weakness, dullness, shortcoming.
5. Draw the situation you wrote about.

Story 6 — Something Rare

Main Idea: Keeping a Secret

Poetry Type: Two Line True Rhyme.

Character Rhyme:

If you can but a secret hold.
Your friendship is as solid gold.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Your friend tells you where there are many fish in the stream by his house.
2. Your mother made the dessert that won a Bake-off contest. Your friend wants the recipe to win another contest.
3. Here are some synonyms for 'secret': hidden, concealed, private, mystic, unexplained, unknown.
4. **Antonyms:** visible, publicized, open, exposed, reported, known, manifest.
5. Draw the situation you wrote about.

Story 7 — Bugs in a Pie

Main Idea: When We Don't Do the Work We Don't Get the Reward

Poetry Type: Two Line True Rhyme.

Character Rhyme:

When I don't do the work and walk away.
Someone else will get my pay.

Genre: Fantasy, Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You don't like your job of sweeping the sidewalk.
2. Everybody got to go out early for recess when their work was finished.
3. Here are some synonyms for 'reward': gain, compensation, return, satisfaction, payment.
4. **Antonyms:** dishonor, neglect, overlook, shame.
5. Draw the situation you wrote about.

Story 8 — Litter in the Beautiful Pines

Main Idea: 'I will help the little animals that share our world.'

Poetry Type: Sonnet. Four Line Rhyming Pattern

Character Rhyme:

Other small 'folks' inhabit our land.
To keep them from harm
is on every hand.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters.

1. You go to your summer cabin to find a skunk has lived behind your stove all winter.

2. You find a porcupine on the trail where you are hiking.
3. Here are some words similar to 'share' and synonyms you may want to use in writing your story: give, divide, part with
4. Antonyms: cling to, collect, retain.
5. Draw the situation you wrote about.

Story 9 — The Night Flight

Main Idea: People Have Always Risked Their Lives to Save Others

Poetry Type: Two line true rhyme.

Character Rhyme:

Honor those people who day and night,
Keep our country safe and right.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You can see a man on TV climbing a power pole.
2. During the flood the people on a roof were calling to be saved.
3. Here are some definitions and synonyms for 'risk' that you could use in your story:
possibility of loss or injury, danger, hazard, danger beyond one's control.
4. **Antonyms:** safety, refuge, shield, shelter, protection.
5. Draw the situation you wrote about.

Story 10 — We Can Fly

Main Idea: Adults Help to Make a Creative Project Better

Poetry Type: Sonnet: Four Line Rhyming Pattern

Character Rhyme:

Aren't we glad
For moms and dads,
Who make success
Of our goods and bads

Genre: Realistic Fiction

Possible Situations for fiction and nonfiction story starters:

1. You live on the plains with few trees and you want to paint your fence with trees and high mountains.
2. You want to tie pink ribbons around the necks of your female rabbits that you exhibit at the state fair.
3. Here are some definitions and a synonym for 'create' you may want to use in your story: to think up, to produce for the first time, invent, make something out of nothing.
4. **Antonyms:** dull, uncreative, unoriginal, imitative.
5. Draw the situation you wrote about.

LEVEL 4—STORY WRITING HELPS

Story 1 — The Emperor's Goats

Main Idea: 'I will be honest when it is hard to be honest.'

Poetry Type: Two Line True Rhyme.

Character Rhyme:

People treasure a kid who's thought,
To be solidly honest no matter what

Genre: Historical Fiction

Possible situations for fiction and nonfiction story starters:

1. You have found some money in the hallway of your house. You know the money isn't yours. You know it must belong to one of your brothers or sisters. You think, 'I'll just add it to what I've got and get those new gym shoes I want.'
2. You are taking a test at school. Your friend has all the answers that you can see from your seat. You copy the answers. Your teacher praises you for doing so well on the test.
3. You are watching a baseball game on the school grounds. The game is close. The game members ask you if you thought the runner was 'out'. You want to be popular with the most well liked kids. You said you thought the runner was out in order to be well liked with the popular kids.
3. Here are some words that deal with honesty that could be in your story: truthful, frank, sincere, upright, straightforward, reliable, true, fair, genuine, faithful, good.
4. **Antonyms:** dishonesty, dishonest, unjust, unfair, crooked, tricky, faithless, misleading, shifty, false, lying, sly, mean, remorseful, untruthful, sorry, greed, guilty.
5. Draw the situation you wrote about.

Story 2 — The Red Bow

Main Idea: Be Prepared Before You Travel

Poetry Type: Sonnet: Four Line Rhyme Theme

Character Rhyme:

Stocked in our camper
Are lots of provisions,
It's one of our family's
Smartest decisions.

Genre: Realistic Fiction

Possible situations for fiction or nonfiction story starters.

1. You look in the trunk and find many things for your vacation but very little food.
2. You are in the desert on your family vacation. Your car breaks down, there is little water or food in the trunk, you are hungry. There is no cell phone service.

3. Here is the definition for 'prepare' to help you write your story: to make ready beforehand
4. **Antonyms:** prepare later, prepare by and by, prepare after
5. Draw the situation you wrote about.

Story 3 — The Rodeo Bullfighter

Main Idea: Some Entertainers Face Much Danger

Poetry Type: Sonnet: Four Line Rhyme Theme

Character Rhyme:

The danger to us
Is part of the show,
We face danger daily
To make the show go.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. You are the child of a rodeo performer. This is your first time to perform on a bucking bronco before a crowd.
2. The cars are traveling at a high speed around the race track.
3. Here are some words and definitions about 'danger' you may want to use to write your story: not being protected from harm, something that may cause injury, hazard peril.
4. **Antonyms:** safe, harmless, secure, non hazardous, riskless.
5. Draw the situation you wrote about.

Story 4 — Two Deer In a Shed

Main Idea: Many Animals Do Not Survive the Winter

Poetry Type: Two Line True Rhyme.

Character Rhyme:

Some lucky animals hibernate,
Snow, cold and ice are others' fate.

Genre: Animal Story/ Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Pretend you are a bear and are hibernating in Yellowstone Park. Write a story either factual or fictional about what it might be like in a dark den. Imagine what it's like to have snowmobiles race above you. Read about what it's like to come out of your den starving in the spring.
2. Here are some words that could be used in your story: alive, exist, dark, frightened, free, fair, concerned, calm, noisy, warm, hurt.
3. **Antonyms:** die, cease, succumb.
4. Draw the situation you wrote about.

Story 5 — No One Loves Me

Main Idea: 'I Will appreciate all I have at home.'

Poetry Type: Sonnet Near Rhyme

Character Rhyme:

I'll think to thank those
Who keep me from harm,
For a home, food, clothes,
And loving arms.

Genre: Realistic Fiction

Possible situations for fiction and nonfiction story starters:

1. Here are some words about 'appreciation' that could be used in your story:

loving, kind, grateful, loyal, appreciative, affectionate, respectful, trusting, warm, responsible, cooperative, thoughtful, cheerful, helpful, gentle.

2. **Antonyms:** disparage, undervalued, belittle, detest.

3. Draw the situation you wrote about.

Story 6 — Do Not Touch Me

Main Idea: Certain People We Must Avoid

Poetry Type: Two Line Near Rhyme.

Character Rhyme:

Solid facts kids must remember,
Call 911 with the license number.

Genre: Realistic Fiction

Possible situations for fiction or nonfiction story starters:

1. You have been late to join the group that walks home together. A car pulls up beside the curb and calls your name. Your name is on your backpack. He tells you your father has had an accident.

2. You answer the telephone. The person says he or she is a friend of your parents and will be coming to your house to say 'Hello'.

3. Here is the definition of 'avoid' to use in your story: to keep away from

4. Here are other words you may wish to use: mean, angry, sorry, rude, greedy, guilty, disgusted, cowardly, struggling.

5. **Antonyms:** pursue, catch, accept, permit, welcome.

6. Draw the situation you wrote about.

Story 7 — Delicious to the Core

Main Idea: Young People Can Accomplish Difficult Tasks

Poetry Type: Lyrical: Directed To Young People

Character Rhyme:

Just because were young
And not so very tall
We solve problems for one and all
Problems big
And problems small

Genre: Realistic Fiction

Possible situations for fiction or nonfiction story starters:

1. The water is rushing down the irrigation ditch, it breaks over the bank.
2. The wind has broken branches from the trees and they have fallen in the street.
3. Here are some synonyms for 'difficult' you may want to use in your story. Hard, involved, laborious, troublesome, puzzling, complex, complicated, confusing.
4. **Antonyms:** soothing, gentle, simple, effortless, pleasant, painless.
5. Draw the situation you wrote about.

Story 8 — I'm Glad I'm Me

Main Idea: Appreciation for Today's Clothing

Poetry Type: Near Rhyme

Character Rhyme:

Old time Melton coats weighed many pounds,
So did woolen mittens, fur hats and thick under clothes,
Coats now are stuffed with light weight down,
We're kept toasty warm when it's very cold.

Genre: Historical Fiction

Possible situations for fiction or nonfiction story starters:

1. You walk outside and the weather is warm. You are walking a long ways from home when the weather suddenly turns cold.
2. You are a scientist. All the feathers of ducks called 'down' are no longer available. You are to make a new warm coat for the world.
3. Here are some words about 'clothing' you could use in your story: garb, dress, attire, apparel, raiment.
4. Draw the situation you wrote about.

Story 9 — The Nell Fish

Main Idea: Being Tolerant of Younger Siblings

Poetry Type: Not A True Limerick. A Limerick Has Four Lines.

Character Rhyme:

There once was a young man named Joe
Loved ice cream
And so did his sister named Zoe
Though he needed to rest
She yelled, "Chocolate's best."
"Ice cream for Zoe,
Man, let's go!"

Genre: Realistic Fiction

Possible situations for a fiction or nonfiction story starters:

1. You are the oldest member of your family. You are left to watch the children. The youngest gets lost.
2. You try your best to tell your little brother you must go to school. He still cries when you leave.
3. Here are some synonyms for 'tolerant': lenient, forgiving, charitable, permissive, sympathetic, understanding, allow, accept.
4. **Antonyms:** headstrong, unforgiving, disobedient.

5. Draw the situation you wrote about.

Story 10 — Big Sam and Little Yellow Mew

Main Idea: Animals Love for Humans

Poetry Type: Two Line True Rhyme.

Character Rhyme:

With my dog and cat I've formed a bond.

They understand I'm very fond.

Genre: Animal Story/Realistic Fiction

Possible situations for fiction or nonfiction story starters:

1. My dog is lost far from home. It takes him a year to return.
2. Your dog meets you wagging his tail.
3. Here are some words to use about 'love': dear, like, adore, fancy, prize, value, loyalty, devotion, appreciate, attachment.
4. Antonyms: bitterness, grudge, disgust, ill will, spite.
5. Draw the situation you wrote about.

Story 11 — I Will Not Be Rude Today

Main Idea: 'Being kind to everyone.'

Poetry Type: Near Rhyme

Character Rhyme:

There's going to be a 'No Snub Club'

Everybody joins

Anyone who snubs someone,

Will have to pay a coin.

Genre: Realistic Fiction

Possible situations for story starters to write a fiction or nonfiction story:

1. There's a boy who doesn't like to wear his glasses in the swimming pool.
2. Some folks have a hard time learning how to catch a throw a baseball.
3. These words are about 'kindness': They can be used in your story about being kind to everyone: good, loving, gracious, sisterly, brotherly, friendly, sympathetic.
4. Antonyms: hostility, mercilessness, indifference.
5. Draw the situation you wrote about.

Story 12 — Gan From Ganymede

Main Idea: At some future time we will face the Unknown.

Poetry Type: Lyrical: Paying respect. Near rhyme.

Character Rhyme:

Our parents have raised us,
To live a good life,
To love and to nurture,
To solve our own problems,
Make use of our time,

For some time,
Not far in the future,
We'll face the unknown,
Far away from our home,
To use what we've learned,
Where upon this great earth,
We are destined to roam.

Genre: Poetry/Science Fiction

Possible situations for story starters to write a fiction or nonfiction story:

1. There is rumor about gold buried in a deep cave.
2. You are kidnapped and have a blindfold tightly tied on your eyes.
3. These words about courage in facing the unknown can be used in your story: valor, bravery, heroism, boldness, valiance, fearless, bold, brave, undaunted.
4. **Antonyms:** avoid the familiar, avoid anxiety, avoid significant.
5. Draw the situation you wrote about.

LEVEL 5—STORY WRITING HELPS

Story 1 — Brownie in Our House

Main Idea: Appreciation to Those Who Make Our Lives Easier

Poetry Type: Ode To A Brownie

Character Rhyme:

Our Brownie friend I never see,
Though I'm quiet and watch for you always,
I see your good works, In and out of our house,
Grateful thanks from our family and me.

Genre: Poetry/Fantasy Fiction

Possible situations for story starters to write a fiction or nonfiction story:

1. One of your neighbors happens to see the Brownie and tries to catch him.
2. Our Brownie wins the National Brownie Tennis Championship.
3. These words about making our lives 'easier' may be used in your story: help, relax, assist, better, relief, leisure, lighten, security, reduction, efficiency.
4. Antonyms: unpleasant, severe, tough, exhausting, complex.
5. Draw the situation you wrote about.

Story 2 — Leesa Bee and the Greedy Green Bug

Main Idea: 'I will keep my promises.'

Poetry Type: Sonnet: Four line rhyme pattern

Character Rhyme:

When you make a promise,
You give your honor and name,
If that promise is not kept,
Your friendship is never the same.

Genre: Fantasy Fiction

Possible situations for story starters to write a fiction or nonfiction story:

1. You promise to protect the flower beds from the dogs who want to lie on the young plants.
2. You promise to help with your friend's party preparations.
3. Here are some synonyms about 'promises': vow, oath, word, agree, swear, token, assure, ensure, pledge, bargain, consent, warrant, contract guarantee.
4. **Antonyms:** lie, dishonor, untruth.
5. Draw the situation you wrote about.

Story 3 — Beanie

Main Idea: 'I will help others to Succeed.'

Poetry Type: Sonnet And Ode To Our Friends

Character Rhyme:

When we grow up to be good men,
This is one solid truth,

Our success we'll give credit to,
The boys we knew in our youth.

Genre: Realistic Fiction

Possible situations for story starters to write a fiction or nonfiction story:

1. Your friend is chosen to be the lead part in the school play.
2. You're good at math.
3. These words about helping others succeed could be used in your fiction and nonfiction story: aid, boost, do for, serve, assist, uphold, advance, benefit, bolster, improve.
4. **Antonyms:** fail, fall down, go wrong, flunk.
5. Draw on the situation you wrote about.

Story 4 — Chief Mighty Eagle

Main Idea: Many People and Cultures Have Worked to Make Our Country Great

Poetry Type: Ode And Respect For History.

Genre: Historical Fiction

Character Rhyme:

It's been about six hundred years,
Since our shores were seen by eyes,
Who sailed the dark and stormy seas,
Who came from every country,
To toil, build and work to be free,
For themselves and their posterity.

Possible situations for story starters to write a fiction or nonfiction story:

1. Question: How are you honoring those who came before you to settle our land?
2. Question: Is working as hard as you can to be a good student starting you toward greatness?

3. These words about 'greatness' could be used in your fiction and nonfiction story: majestic, noble, grand, strong, powerful, famous, noted, gallant, high, glorious, honorable, brave.
4. **Antonyms:** inefficient, weak, low, second class, mediocre.
5. Draw the situation you wrote about.

Story 5 — My Dog Is Dead

Main Idea: Common Sense in Caring for a Pet

Poetry Type: One Too Many Lines For A Limerick.

Genre: Realistic Fiction

Character Rhyme:

There was a girl who had a dog,
A little dog lagging behind her,
With no common sense
To look at the dog,
And know by his looks to be kinder.

Possible situations for story starters to write a fiction or nonfiction story:

1. You are riding a horse. The horse stops. You keep on whipping him to go.
2. You are riding with your family on a winding road at night.
3. These words about 'common sense' could be used to write your fiction and nonfiction stories: wise, bright, cool, astute, keen, brainy, cautious, levelheaded, cunning.
4. **Antonyms:** poor thinking, foolishness, heedlessness, carelessness.
5. Draw the situation you wrote about.

Story 6 — Gertie and Burt

Main Idea: Best Friends Can Be Very Different

Poetry Type: Lyrical: Emotion And Feeling

Genre: Realistic Fiction

Character Rhyme:

Look at us, we're different,
You are green and I am blue,
For a long long time I've waited,
For a friendship just like you,

We're so very different,
Sky bright blue and grass green hue,
We're the best of friends now,
Opposite through we both are,
We are buddies through and through.

Possible situations for story starters to write a fiction or nonfiction story:

1. The new girl or boy who has just entered your grade in school is a different color and doesn't speak your language.
2. You are one of the best students in your class and the girl or boy next to you has a difficult time reading.
3. These words about alike and 'different' friendship could be used in writing your fiction or nonfiction story: kindness, unlike, opposite, pal, chum, mate, buddy, comrade, partner, playmate, sidekick, companion, close, chummy, loving, devoted, sociable, empathy.
4. **Antonyms:** similar, same, alike, identical.
5. Draw the situation you wrote about.

Story 7 — The Golden Coin

Main Idea: Unselfishness for Those We Love

Poetry Type: One More Line Than A Sonnet. Specific Rhyming Pattern.

Genre: Realistic Fiction

Character Rhyme:

There once was a star up above,
Who said, "I am so tired for I,
Have been shining for millions of eons,
But tired or not I'll keep twinkling,
For the children of Earth that I love."

1. These words about 'unselfishness' could be written into a fiction or nonfiction story: kind, lofty, helpful, abundant, bountiful, plentiful, bighearted, charitable, thoughtful, kindhearted.
2. Antonyms: desirous, frugal, thrifty, coveting, self-seeking
3. Draw the situation you wrote about.

Story 8 — Horkus Porkus

Main Idea: Having Faith In Myself

Poetry Type: Lyrical: Directed to self.

Genre: Folk Tale

Character Rhyme: This poem is reprinted from What I Wish I'd Known My First Year of Teaching.

Some Day They'll See

Some day all the world will see,
The strength deep down inside of me,
They see now a boy so shy,
A boy afraid to even try,
Inside they'll see a boy,
With voice profound,
That they who listen, he'll astound.
The outside of me for all to see,
Has limp, straight hair—is fat and round,

But inside has thick curled locks,
The guys all envy as I walk,
I'm tall and strong,
With muscles that could break a block.
There's something great, That I will do,
And that I will not cease,
To make the world a better place,
Where all can live in peace,
The world's eyes will someday see,
The first rate boy inside of me,
They'll think what I have done,
To help this world along,
My inside power will spread the earth,
My outside will be gone.

Possible situations for story starters.

Write a fiction or nonfiction story:

1. You have made up a new code nobody can decipher but boys under ten years old.
2. You have the opportunity to go under the ice at the South Pole in a scientific submarine.
3. Here are some words about 'faith in yourself' you might want to use in your story: courage, hope, sureness, self-trust, brave, secure, assured, fearless, unafraid, courageous, self-assured, belief, trust, confidence, loyalty, dependable, honest, trustworthy, cool.
4. **Antonyms:** discredit self, doubt self, unbelief in self, self doubt.
5. Draw in your Art Workbook the situation you wrote about.

Story 9 — Night in the Park

Main Idea: 'I will think about the consequences of my actions.

Poetry Type: Three Line True Rhyme

Genre: Realistic Fiction

Character Rhyme:

Think past today,
Then you'll say,
If only I had listened.

Possible situations for story starters to write a fiction or nonfiction story:

1. You have been bullied.
2. You ask your mother a question when she is talking on the telephone.
3. These words about 'consequences' could be written into your fiction or nonfiction story: outcome, result, effect, aftereffect.
4. Draw the situation you wrote about.

Story 10 — A Day in the Sheep Business

Main Idea: Earning a Living Is Hard Work

Poetry Type: Narrative: Tells a story.

Genre: Realistic Fiction

Character Rhyme: This is a poem written in fun or maybe not, by the poet Curley Thatcher. But the solid fact is, herding and owning sheep is hard work.

The Sheep Herder's Lament

Oh, I've summered in the tropics
With the yellow fever's chill
I've been down with the scurvy
I've had every ache and ill

I've wintered in the arctic
Frost bitten to the bone
I was in a Chinese dungeon
Where I spent a year alone

I've been shanghaied on a whaler
I've been stranded on the deep
But I never knew what misery was
'Till I started herding sheep

The camp boss now is three weeks late,
The mule has been dead three days;
The dogs are all sore footed
But the sheep have got to graze

Old Job had lots of patience,
But he got off pretty cheap
He never knew what misery was
'Cause he never did herd sheep

I smell their wooly stink all day
I hear them in my sleep
You'll never know what misery is
'Till you start 'a herdin' sheep.

Blessed are the feeble
The blind, and those that creep
They'll never know what misery is
'Cause they never will herd sheep.

Possible situations for story starters to write a fiction or nonfiction story:

1. You are given the task of scraping snow off the long cement driveway.
2. It is summer. There has been much rain and lawns need to be mowed.
3. These words about 'earning a living' could be written into your fiction or nonfiction story: win, hard, toil, trouble, worry, fret, loss, stress, gain, win, get, accomplish, uphill, arduous, problem, puzzling, laborious.
4. **Antonyms:** forfeit a living, failed to make a living, yield, give up.
5. Draw the situation you wrote about.

Story 11 — The Soddy House

Main Idea: Everyone Needs to Help

Poetry Type: Lyrical: Warm feelings.

Genre: Historical Fiction

Character Rhyme: This poem was written by a child, Alice Thompson, who has moved many times. Her family is much like the people who moved from their former homes and traveled many days to live in sod houses.

Moving takes cooperation
From family, friends and neighbors
Everyone can carry things
To the van parked on our street
For our move across the nation

When we get to our new place
After days of driving
The same cooperation
From our new friends
To welcome tired movers
With a smile and warm embrace

Possible situations for story starters to write a fiction or nonfiction story:

1. The peaches in your orchard are ripe.
2. You are the oldest child. You have two little brothers and a sister.
3. These words about 'cooperating and helping' could be written into your fiction or nonfiction story: aid, assist, help, plan, plot, work together, relieve, befriend, succor, support, endorse, promote, encourage, teamwork, agree, unite, concur, league, collaborate.
4. **Antonyms:** detach, oppose, part, resist, separate.
5. Draw the situation you wrote about.

Story 12 — Ramlee and the Dragon

Main Idea: Ability to Handle Difficult Situations

Poetry Type: Four Line Sonnet

Genre: Historical Fiction

Character Rhyme:

If you have a job to do,
Do not fret and worry,
If it is too much for you,
Get some help and hurry

Possible situations for story starters to write a fiction or nonfiction story:

1. You are driving a tractor on a farm harvesting crops.
2. You live in the stone age. A large lion tries to enter your cave.
3. These words about 'difficult situations' could be written into your fiction or nonfiction story: hard, uphill, awkward, labored, problem, puzzling, laborious, strenuous, pinch, bother, hassle, pickle, plight, scrape, dilemma, trouble, obstacle, predicament.
4. Antonyms: soothing situations, achievable situations, effortless situations, relaxed situations.
5. Draw the situation you wrote about.

LEVEL 6 — STORY WRITING HELPS

Story 1 — Little Wheels

Main Idea: Safety in Dangerous Play

Poetry Type: Near Rhyme

Genre: Non Fiction

Character Rhyme:

There's lots of ways in every game
To not use common sense
So watch your smarts
And use your head
Don't be a feather brain

Possible situations for story starters to write a fiction or nonfiction story:

1. You are dared to roller skate down a hill with people at the bottom.
2. Can you walk up the stairs backwards?
3. These words about 'safety' could be written into your fiction or nonfiction story: unhurt, careful, healthy, cautious, guarding, uninjured, security, protection, cover.
4. **Antonyms:** unsafe, harmful.
5. Draw the situation you wrote about.

Story 2 — How to Read Minds

Main Idea: Brainy Indoor Games

Poetry type: Ballad: Any Word That Rhymes

Genre: Nonfiction

Character Rhyme:

Now isn't it just hunky bun,
Just to play and have some fun,
And isn't it just hunky doo,
To fool our friends and them outdo,

Oh, I just love that kind of play,
So let's have funny hunky fun,
Start right now, hooray, hooray,
We won't write a story,
You've written sixty one,

Just relax and smile,
And have a little fun.

1. But if you insist upon writing, Words 'intelligent and smart'

To be used within your story, Now go ahead and start:

2. wit, genius, thinker, understand, brainy, highbrow, sense, wisdom, knowledge, shrewdness, wise, alert, aware, sharp, smart, clever, cunning, sensible, quick-witted.

3. Antonyms: stupid, unintelligent.

4. Draw the situation you wrote about.

Story 3 — Bugle Joe

Main Idea: Enduring Alone

Poetry Type: Four Line Sonnet

Genre: Historical Fiction

Character Rhyme:

I hope that I will never see,
Myself alone—no one but me,
But if I am,
Prepared I'll be.

Possible situations for story starters to write a fiction or nonfiction story:

1. Your space ship is grounded on Mars.

2. You are left in a large city and know no one.

3. These words about 'endure' could be used in your fiction or nonfiction story: firm, sure, solid, steady, lasting, staunch, steadfast, outlast, bear with, tolerate, tough out, withstand.

Words about 'alone:' lonely, solely, isolate, detached, entirely, solitary, unaccompanied.

4. **Antonyms:** joy with many people,

5. Draw the situation you wrote about.

Story 4 — The Earthquake

Main Idea: Helping Others Survive in Times of Crisis

Poetry type: Ballad: Repetition Of Rhymes Repeated

Genre: Realistic Fiction

Character Rhyme:

There's a lazy young lad from Dundee
Saw birds flitting up in a tree
And thought, "This tree living's for me.
I'll flit with the birds...livin's free."

But when he got high
No wings on his back for to fly
"You work, help survive or you flee."
"Tree livin's not all
It's cracked up to be."
Said this lazy young lad from Dundee

Possible situations for story starters to write a fiction or nonfiction story:

1. Your helicopter hits a tree.
2. You are bitten by a rattle snake on a hike in the mountains.
3. These words about 'survival' can be in your story of fiction and nonfiction: endure, persist, continue, come through, pull through, carry on, recover, ride out, calm, poised, easygoing.
5. **Antonyms:** die, opposing, threatening, denying life to others.
6. Draw the situation you wrote about.

Story 5 — Vicious Vonda

Main Idea: Curbing Your Temper

Poetry Type: Near Rhyme

Genre: Realistic Fiction

Character Rhyme:

Feelings are 'cause of something
Someone has said to me
What folks say to me or each other
Determines my feelings about myself
If I'm happy or sad of feel in between

Possible situations for story starters to write a fiction or nonfiction story:

1. You dropped the fly ball and lost the base ball game.
2. The girl/boy who has been ignoring you spilled unwashable paint on your new coat.
3. These words about 'curbing your temper' can be used in your little play or written into your fiction or nonfiction story: check, abstain, inhibit, shackle, hold back, hold down, restrain, suppress, withhold.
4. Antonyms: violent actions, unconstrained behavior.
5. Draw the situation you wrote about.

Story 6 — Our Miss Love

Main Idea: Building Others' Self Esteem

Poetry Type: Ballad: Rhyming Pattern

Genre: Realistic Fiction

Character Rhyme:

You can always tell a winner
His personality gleams

Uses every opportunity
To build others' self esteem

In every situation
Be it large or be it small
He will always try to make
The other guy feel tall

Possible situations for story starters to write a fiction or nonfiction story:

1. You are swimming the community swimming pool near your vacation home your parents bought.
2. You are mistaken for a prince.
3. These words about 'esteem' could be used in your little play or written into your story: honor, admire, credit, regard, respect, approval, admiration, appreciate, consideration.
4. **Antonyms:** despise, hate, exclude, trash, bully.
5. Draw the situation you wrote about.

Story 7 — Justin's Decision

Main Idea: Free Things Come With a Price

Poetry Type: Each Stanza a Sonnet.

Genre: Fantasy Fiction

Character Rhyme:

Free. Free, free
Free is everywhere
Free shipping, schools, and lunches,
Even bus rides here and there

But peel off some layers
As to who pays who on down
Nothing's free

Somebody pays
Surprise, Surprise
Your mom and dad.
Tax payers

Possible situations for story starters to write a fiction or nonfiction story:

1. Who really pays for the new soccer balls a local businessman donates to the school?
2. You are given 'free' rides on field trips.
3. These words about 'receiving something free without working for it' can be used in your fiction or nonfiction story: gift, pass, giveaway, generous, game, play, sport.
4. Draw the situation you wrote about.

Story 8 — The Spunky Skunk

Main Idea: I Will Be a Thoughtful Camper

Poetry Type: Ode to a Skunk. AA, BB, CC, DD Rhyming Pattern

Genre: Non Fiction

Character Rhyme:

It's plenty tough to be a skunk
Never able to hide
At the slightest provocation
We're known throughout the countryside
That we've used our scent protection

We hang around the camp grounds
Bothering not a soul
Hoping some good campers
Will leave a crumb or something sweet
Inside an open bowl

Our gorgeous fur is soft and long
And feels so good to touch
When our scent sacs are removed

And we can be about a house
We're lovable pets so very much

We're not fussy what we eat
We eat bugs of all descriptions
We'll clear the farm of rats and mice
But our never ending handicap
Is clearing folks of misconception

Possible situations for story starters to write a fiction or nonfiction story:

1. One tiny spark flew from your well soaked campfire.
2. You left a tin can with the lid not quite cut off.
3. These words about 'camping out' can be used in your fiction or nonfiction story:
stream, tent, cabin, lodge, bivouac, campfire, food, trashcan.
4. Draw the situation you wrote about.

Story 9 — The Mystery of the Disagreeable Servant

Main Idea: The Love of Gold

Poetry Type: Four Line Sonnet

Genre: Realistic Fiction

Character Rhyme:

Since the very dawn of time
Folks have wanted gold
They'll lie and cheat and steal and die
This precious ore to hold

Possible situations for story starters to write a fiction or nonfiction story:

1. You live in the old west. A man puts a yellow nugget in your hand and tells you he knows where there is plenty more.
2. You are wading in a stream when you find a ring with a name engraved on it.

3. These words about the 'love of gold' could be written into your fiction or nonfiction story: grub, seek, quest, pursue, assay, struggle, selfish.
4. Draw the situation you wrote about.

Story 10 — Maurice Mouse and the Monitor

Main Idea: When you know you're right, stick with it.

Poetry Type: Two Stanza Sonnets, AA BB Rhyming Pattern

Genre: Science Fiction

Character Rhyme:

There have been a lot of men
Whose great invention stops
When someone says, "It will not work.
Don't be such a stupid schlop."

But if you keep on keeping on
Improvements here and there
You might surprise most everyone
And become a millionaire

Possible situations for story starters to write a fiction or nonfiction story:

1. You found a hole in your basement that leads into a lighted tunnel.
2. You are put in charge of clearing the winter pollution.
3. These words about 'knowing you are right' can be used in your fiction or nonfiction story: firm, persistence, firm, true, tight, tough, secure, sturdy, stalwart, stubborn, steadfast, persevere.
4. **Antonyms:** wrong
5. Draw the situation you wrote about.

Story 11 — You Are Not My Friend

Main Idea: The choices we make now will be with us for a lifetime.

Poetry Type: Lyrical: Emotions. Rhyming Pattern AA BB

Genre: Realistic Fiction

Character Rhyme:

Choices are with us
From the time we're very small
To learn to make wise choices
Is the greatest gift of all
For choices are the things
That determines what we'll be
Boys and girls of character
Or those that don't quite see

1. These words about 'choices' can be used in your little play or written into your fiction or nonfiction story: pick, option, select, decision, alternative, choosy, particular.
2. **Antonyms:** locked in, no thinking, no freedom.
3. Draw the situation you wrote about.

Story 12 — Avalanche In the Backcountry

Main Idea: Rules are To be Kept

Poetry Type: Lyrical: Directed to self. AAA Rhyming Pattern

Character Rhyme:

Rules, rules, rules
Rules at home
And rules at school
"I'm glad for rules
For all and me
Without rules
This world would be

A menacing, dangerous
Menagerie."

Genre: Realistic Fiction

1. These words about rules can be acted out in your little play or written into your fiction or nonfiction story: law, guide, judge, order, decide, statute, authority, ordinance, regulation.

2. **Antonyms:** run, free

3. Draw the situation you wrote about.

The only restrictions we lack in life will be those you place on yourself.

Personal Notes

Section 14

Questions Asked About CompuRead

Q. When did you start writing CompuRead?

A. It started actually over 70 years ago, the first time I sat down with a reading group. That was just after World War II, with one year at BYU behind me and no money to continue. A teacher was needed in the town of Coalville, Utah. Teachers didn't need a certificate just after the War. I had no training for the 26 students. All good readers except the last 5 or 6. Why can't they read? It was that first year that any opportunity to unlock that mystery was eagerly grasped. It was that first year that I made up my mind if I were to give my life to education it would be for those kids.

Q. How long does it take to get through the entire program?

A. That depends on the student. An average to above average first grade student without reading disabilities starting at Level 1 at the beginning of the school year in September and studying about two hours a day, should advance to Level Three by the next June.

A slower-moving student may take longer if he is studying only in CompuRead. Because CompuRead only allows the student to advance into the next level if he has successfully completed the previous one may add to the length of time.

Q. Is the CompuRead program considered to be the main program taught in the classroom?

A. It is the foundation program from which for most students the teacher can branch out. Other programs already on hand which contain the similar concepts and give extra practice are indeed an advantage.

The teacher could organize her on hand materials thus giving the child opportunities for needed skills.. Some children with disabilities may study only in CompuRead.

Q. How long have the authors been teaching?

A. The principal authors have taught from prekindergarten through college with a combined 75 years of teaching which includes mainstream classroom, learning disabilities, mentally challenged and gifted dyslexic children and adults.

Q. Why do some children read and some have a very difficult time?

A. I wish I knew. Every teacher in every language wishes they knew. It boils down to this. Researchers have known early on and know now that we all absorb information at every turn. It whirled around us as children and even now is whirling around in the air.

Everything we as children saw, heard, touched, our every move was registered and lodged into its correct place into this marvelous brain. When it was time to release this knowledge, our hands worked to learn to write, our eyes learned to read and our ears heard the right sounds we call phonics. We could easily tell what sound went to the right letter called phonemic awareness and how those letters fit together to make words. For most of us, we didn't have to be taught, it just came naturally. Some of us were reading the funnies at age 4 and 5. Nobody had to teach us, nobody noticed nor did we.

But the senses of a dyslexic child do not coordinate in this correct manner. The hand, ears, eyes and speech do not act as one. Learning does not enter the brain correctly. The senses of reading must be taught and retaught where in the brain each tiny skill must go. It has to be taught until each skill is over learned or until the part of the brain that controls the skill is activated.

As we speak the only cure for dyslexia is to start at birth and early intervention. Every parent must assume their child will not read. No parent can take that chance. Skills of every sense, sight, hearing, touch, smell, taste, physical activities, speech, directionality and a host of other skills must be developed before the child ever enters the kindergarten door.

Q. Why can't my child read?

A. The good news is all children who do not read until later may not be dyslexic. They advance quickly with adult help. Below are some of the reasons for poor reading skills.

1. The learner was given books in the beginning with little organized plan for teaching phonics and was expected to just 'know' the words.
2. The learner was dragged along through this method until sight words or the words memorized became overwhelming.

3. The learner had no concept of the direction of the letters of the words he reads. Reading and spelling demand the learner be well aware of the direction of the letters in both reading and writing.

4. The learner did not know the meaning of the words, even if he could sound them. He must be able to tell you in his own vocabulary what the words mean.

5. Too little learning background for the material he is trying to read. To comprehend, a reader must form mental pictures of his reading, similar to watching a movie. A student who comprehends well knows much more than the page tells him. Background knowledge is essential for high comprehension.

This brief outline does not take into consideration, eye, health and emotional problems. Each should be diagnosed and treated early in the child's educational career.

Q. Do you have other programs that teach reading past the 6th grade?

A. Not at this time.

Q. What are some ways I can help my child at home so he will not have the handicap of dyslexia?

A. The main thrust of CompuRead is to start the child early to get writing, spelling, sounding and reading right the first time he holds a pencil to learn. Make sure the child:

1. Is not allowed to reverse his letters and writes all letters in the correct direction the first time he is introduced to them.
2. Sees the words he reads in the correct direction and can trace over them with his finger.
3. Knows the sounds that correspond with the letters and is aware of how these sounds are made with his mouth, throat, tongue, gums and lips.
4. Can tell you in his own words what has been read and draw a picture about it.
5. Is made aware of something more than the story tells him.

Knowing the above skills and many others in Early Intervention Techniques For the Prevention of Reading Problems will give the child a boost in kindergarten. If the child's early learning is taught, the skills of reading and writing are assured.

Q. You have stated that is to the advantage of the student to start at the beginning of CompuRead, no matter the tested reading level.

A. It would seem strange to read easy stories and review early phonetic and comprehension concepts. The lack of the grasp of these early skills may be adding to the cause of current problems.

It is highly possible that when he was younger and these concepts were being taught he was so confused and frightened he failed to grasp them. As he was tested in later school years, he may have been diagnosed as being on 2nd or 3rd grade and so on, so he was started reading there without these early concepts as a foundation. If he can start over, review the phonics, rules and comprehension structure again, the concepts will now be easily understood and used.

Q. What are some of the main phonetic rules taught in CompuRead?

A. All phonetic rules do not apply in all cases and can be confusing to the student but there are some taught early on that for the most part can be relied upon. Other rules taught later in the program are not included here.

1) The short Vowel Rule. A vowel between two consonants has the short sound as in cat, men, cot, bit, cot, but is called a closed syllable. Multi-syllable words can be sounded with this same rule as in hap pin ess, per son al or pon der.

2) If a consonant does not come after the vowel the vowel may take the long sound as in me, go, be, no and we. This is called an open syllable.

3) Three-letter irregular sight words that do not follow the rule are taught at the same time, such as the, are, was.

4) The Long Vowel Rule: When two vowels are together such as ai, oa, and ea, the first vowel says its own name and the second is silent. This rule is about evenly divided as to reliable use. It is more reliable in beginning English words and books. Again, sight words are taught along with the rule.

5) The Vowel-Consonant 'e' Pattern: Hundreds of words follow this rule with almost every consonant in the alphabet such as babe, race, ride, rode on through the alphabet to maze.

6) Each syllable must contain a vowel and a single vowel can be a syllable.

- 7) The many sounds of the long a, such as "ay" in play, "eigh", in eight. 'ai', in rain, 'ey' in they, a consonant e in babe, to 'vowel consonant e' in maze,
- 8) Long vowels as (ee) in bee, (ea) in bead
- 9) Long vowels as (oe) in toe, (oa) in boat
- 10) Long vowels as (ui) in fruit, (ue) in glue
- 11) R-controlled vowels such as car, park, horn, bird, burn. A rule children learn quickly is: er, ir, ur, or, they all say r.

The spelling:

er is a 'fern r'

ir is a 'bird r'

ur is a 'burn r'

or is a 'word r'

12) The diphthongs of 'ow' in cow and 'ou' in couch, 'oi' in boil and 'oy' in boy. The 'ou' is mainly in the middle and 'ow' the end. The spelling of 'oi' is mainly in the middle, 'oy' at the end.

13) C followed by e, i, or y makes the soft 'c' or 's' sound as in city, cycle.

14) C followed by a, o, or u makes the 'k' sound as in cat, cot, cut.

15) G followed by e, i, or y makes the 'j' sound as in jelly and gym.

16) G following by a, o, u, makes the hard 'g' sound as in gallon, got, gum.

17) Silent letters of 'kn, wr and gn' as in know, write and gnarled.

Q. Why don't you have a retrieval system of CompuRead on the computer?

A. The skills of CompuRead are printed on an official-looking document called a Certificate. People surrounding the child such as parents and siblings are interested in the child's progress but may be surprised at the many skills the learner masters to make progress happen.

The parent, teacher and student not only know the level in which the child is operating but also the skills within that level. If the learner knows the skill and it is checked off by the teacher's hand with the child by her side it is visual proof of success.

Q. How do you keep track of Oral Questioning?

A. The questions being answered after the stories are not answered in written form by the student, but answered orally. The way to keep track of each child's oral answers if you have several students in CompuRead is:

The learner marks on a class chart when he has read a story and is ready to discuss. When several students have read a particular story (sometimes the whole class) they are called together for discussion and oral reading with his or her Reading and Writing Workbook in hand.

It might be an advantage for a slower moving student to join the discussion group several times. Confidence and further insight and knowledge into the story could be gained when a student hears how his faster moving classmates confidently answer questions and can thus learn from them.

Faster students may read several stories ahead, then join the discussion group when enough students warrant it. The faster student could join the slower group, if he hasn't checked that story off and could add insights to the discussion. The faster learner may even help the slower one before they decide to join the group together.

The teacher encourages all members of the group to participate. If it is obvious a student has little or no grasp of the comprehension and skills surrounding the story, he is invited to study the story further.

Q. Why is CompuRead in the School Text font?

A. Research has shown that fonts without serifs are more easily read than those with serifs. School text features the 'a' that leads to the left directionally and into the 'c', and commonly reversed letters of 'd', 'o' and 's'.

School Text is familiar manuscript with the tall letters written just that way, tall. The same text is used for reading and the learner's writing. The direction learned in writing is transferred to that same direction in reading. Thus reading and writing are learned together. Children with disabilities have difficulty transferring from the font learned in reading to another font used in spelling. Different fonts to a learning disabled learner is like learning a new language.

Q. Why Write Letters Before Kindergarten?

A. A child should learn the alphabet before starting kindergarten. Learning to read, write and sound the letters of the alphabet is indeed learned in kindergarten. But if the child hasn't been exposed and taught correctly by then, it is likely he will have difficulty in kindergarten.

The habits of wrong directionality in what writing he may have done are established in his mind and are most difficult for the kindergarten teacher to break. Such essentials as writing in the correct directionality, hearing likenesses and differences in sounds, matching letter sounds with the written letter, called phonemic awareness, are essential to reading success.

Q. Why So Many Skills Before Kindergarten?

A. There are dozens of pages of skills a child should know before he starts kindergarten.

A child who has the advantage of an excellent preschool starts kindergarten ready to confidently face the world, academic life and to become a leader of his peers. There is no reason every child cannot start school life with that same advantage. The skills in the Early Intervention Techniques for the Prevention of Reading Problems guidebook are written from birth to age five for a busy parent, caregiver or teacher to ask questions to entice the child to think with those same techniques promoted in outstanding preschools, thus ensuring that every child has the right to a level playing field.

Q. How will the Early Intervention Techniques for the Prevention of Reading Problems guidebook prepare a parent for kindergarten?

A. When you bring your child to the kindergarten door, you will be confident he or she will have been taught every skill needed and more to make him a leader academically and socially.

Education has its own vocabulary. Your kindergarten teacher speaks in that language. Early Intervention Techniques for the Prevention of Reading Problems guidebook will help you know what she is talking about.

Educational words such as visual, auditory, kinesthetic and so on will be familiar and how these and dozens of other education words relate to your child. You will understand what they mean and be able to talk with ease in educational language.

Q. How will the *What I Wish I'd Known My First Year* help me to like teaching?

A. Any army general will tell you that to know your enemy ensures your victory. Even a quick read through this manual will give you an understanding of those 20, 30 or 40 kids before you. This important knowledge is seldom taught in college. Most college professors know but are reluctant to tell what a young teacher will face. Almost every move your young charges make has been explained.

Teachers who have 'been there and done that' have joyfully contributed. Their experience can cut many years off your 'learning by experience'. Facing your students with confidence will be a pleasure when you are armed.

When your time comes to close the door for the last time, you will with grateful hands pass this much referred to, written in the margins, volume on to a teacher you love, to start her on her way.

Q. What are ways to teach with the Wall Charts?

A. Besides the obvious use of hanging them, here are a few:

- 1) The Table of Contents is laid out before the student with an almost complete list of the phonetic sounds of the English Language. To read down through and know these sounds by sight is an advantage that will help him sound words reaching into the upper middle grades.
- 2) A Thumb Drive allows the learner to hear the words and sounds of all 139 pages in the binder.
- 3) The learner sees page after page, a panorama of organized sounds and words that he can study to his capacity. What fun for a first grader to hear and wrap his tongue around longer 'big' words.
- 4) The words can be used for spelling lessons allowing the learner to know actually how many English words within his vocabulary contain that particular sound.
- 5) Alphabetizing to the second and third letter. The words start the same and the child must go further into the word to correctly alphabetize. Computers do this job but the child should also know the skill.
- 6) Vocabulary study, as all the words will be in his reading and speaking vocabulary. The learner may keep a notebook of the meanings of some of the words that reach

higher into the grades. A game could be made to match words with definitions. This is a painless way to increase the vocabulary, starting in the early grades, of words that have many meanings.

7) Story starter words can light the imagination. This myriad of words and pictures may kindle the student's memories. It may only take one word or picture to enter a learner into creativity. The skills of fiction writing learned in Story Mapping are background knowledge to aid the child to produce stories that are satisfying to himself and a delight to others.

8) Acting Out the Words. A row or a page of words is chosen. One or several students perform the actions that represent the word. Other students say the word. This activity could be done in teams with a point for selecting the correct word, a point erased for a wrong one.

9) Models to use in art projects. Some of the pictures are cartoons or large pictures of small objects children can use as a model for accurate drawing.

10) Rhyming lists could be created for a classroom rhyming dictionary.

Q. Why do you use humor so much in CompuRead?

A. Research has shown that humor adds to learning and puts students in the mindset for learning. It has shown over and over again that a relaxed mind is more receptive to learning. Removing stress and anxiety allows the learner to attack the lesson with a smile and ready to be taught. Humor has the purpose in helping the learner understand the story. Laughing with the teacher also shows that the teacher is human and can have a good laugh along with the children.

Q. Why don't you introduce the alphabet in the 'a, b, c', manner?

A. Some think it confusing for the children to jump all over the alphabet- to learn to read. The alphabet is hung in the front of the classroom face down in the traditional order. As each letter is introduced, that letter is turned over. As the sounds are learned the traditional order of the alphabet is revealed. CompuRead introduces manuscript handwriting for each letter as it leads into another.

Many children learn to read in the traditional alphabetical 'a, b, c, d' sequence. However, a child with dyslexic tendencies does not learn in this manner. He is confused with the 'b' and 'd'.

This paragraph is written in School Text to show some of the correct "toward the left" letters as: 'a, c, d, s, f and s.

The 'a' is introduced first, then the 'c' and 'd' because of the same toward the left directionality. The 'b' is skipped and introduced in the stories toward the end of Level 1. The 'd' is long since thoroughly learned in the child's handwriting and reading when he reaches stories with the 'b'. This separation of the 'd' and 'b' greatly eliminates directional confusion.

Q. How is spelling connected to reading?

A. Spelling and writing are more difficult to learn than reading. As difficult as reading is the child can make an error here and there and go on his way.

Spelling and writing are not so forgiving. Every tiny error glares. Writing requires an intense sense of touch. The phonics and directionality of reading can be transferred to spelling and the child equates the two as one lesson.

If the directionality of writing can be transferred in the child's mind to reading he has the same theory—like learning two lessons for the mental price of one. It, again, depends upon directionality. If the reading and spelling lessons are in the same font, that simplifies the learning. For example, if he sees the word dad in reading, the same directionality and sounds transfer into spelling. The same could be said for spelling transferred to reading.

Q. Why are the songs sung in a slow tempo?

A. Children hear much loud and fast music today. The decision was made to slow the tempo so the songs could be heard in a relaxed manner. If the child wishes to further sing the songs or say the jump-the-rope rhymes, they could be sung or spoken at the tempo or speed he desires.

Q. Is the printed Reading Workbook consumable?

A. They are to be traced over, written in, drawn in, underlined and studied. They are written to correspond with the lessons on screen. With this Reading and Writing Workbook his lessons are organized. Reading, spelling, etc. can be studied away from the computer. Most children want to write and draw in them and also have the books for review and to teach younger siblings and neighbors. The activities may be copied, leaving the Workbook intact.

Q. Is CompuRead written according to current research?

A. Every word and strategy in CompuRead has been researched. As a lecturer at the University of Arizona, one of the authors, Mrs. Blanche Pryor, had access to all new research, every new book, every method, plus the input of all the faculty.

This research advantage enabled us to write for the educable, dyslexic, gifted and gifted dyslexic and indeed every child, so all children and adults could have the opportunity to know the phonetic and comprehension logic of the English Language to their potential.

The authors delved deeply into the late research of the University of Utah. We researched successful reading programs going back over one hundred years to the first phonetic lessons ever attempted. These choice teaching methods along with current teaching techniques and the most current research findings are the thrust of CompuRead.

Q. Why are the first five pages printed in the Writing Workbook?

A. These are very important pages. They start the child knowing early that accurate fluency is necessary if he is to enjoy and understand what he reads. If the learner is charted early and knows with every level the fluency he must attain, it is one more step to reading confidence. The teacher reviews those important pages at the beginning of every story to ensure the learner knows what being able to read actually means.

The numbers down the left sides of the stories total the number of words per minute. As the child grows in speed and confidence, the teacher might give the child other books besides CompuRead to augment his comfort level.

Q. Can most anybody teach CompuRead?

A. I'll be very frank. Teaching could be left to certified teachers because they have the knowledge. But most anyone can teach CompuRead.

This is the CompuRead plan: Every question to ask, every word to say, every skill to learn is clearly stated. It takes the teacher as if he/she were in a classroom in college to learn to teach reading. By the end of Level 6, the teacher will feel she has solid knowledge. The teacher will learn along with the students. Your students will feel the same. They will know the "how and why" of reading. They may also want to teach other children as they have learned.

Q. How long each day should a child study in CompuRead?

A. Children's attention spans differ. The words per page in the stories and activities have intentionally been kept as few as possible so the child with a short attention span feels accomplishment.

Greater success is attained with every day or study session a sustained effort whether this is ten minutes or one hour or more.

Q. Why does the child meet with the teacher to answer questions after every story?

A. One of the main skills of success is being able to express verbally. If the child is able to stand on his feet, confidently answer the questions and retell the story and both the child and teacher feel he has performed well, he can be checked off on his Certificate.

The child is made aware even from Level 1 that being able to express himself verbally is essential to later success. This method of answering the questions has been deliberately written into CompuRead from the Early Intervention Techniques for the Prevention of Reading Problems guidebook. Then the student goes on to the first story on Level 1 in the CompuRead stories to the last story on Level 6. Each story has many chances for vocal response. By the time Level 6 is finished the child has had hundreds of opportunities for verbal situations.

Q. How can I explain how you learn to a child?

A. Many children are upset because they can't remember. My explanation that children come back years later and say they have taught their children is:

'Your brain is a huge city with millions of electric lights. The lights connect with each other. It has many thousands of streets and tiny houses. Each word you learn runs down the right street into its own little house. When you haven't learned a word and it hasn't found its little house it roams around lost and dark in the streets. When a word is learned it finds a house. It can then open its front door and come out when it is needed.

If a word sits in its house for a long time not being read or spelled or talked about, its light goes out. It goes out the back door and is lost in the streets. The house is empty. The word is forgotten.'

You must keep the words in their houses but coming out as often as possible. Practice and practice and practice reading to keep the millions of lights on. Keep your words in their houses coming in the front door to help you learn and out the front door when they are needed.'

Q. Why is cursive writing in CompuRead?

A. Not all schools have dropped cursive writing. If your school does not include cursive in its curriculum and you do not wish him to learn, the child prints his responses in manuscript.

Q. Will it slow my faster child down to help a struggling child?

A. One of the prime lessons CompuRead teaches is self expression and to explain a concept in a simple manner. It is important that the faster learning child be able to explain to the struggling child the correct concept. The faster child's own understanding and patience will be enhanced. If the concept cannot be explained in a simple manner the faster child does not really know it.

Often one child can explain a concept to another child where the teacher has failed. Both children gain confidence.

The faster child has the satisfaction that he has taught the struggling child. The struggling child gains by studying with, learning from, sitting by, talking to and being paid positive attention by the faster student.

Q. Why are the Certificates so important?

A. Every story has particular skills that must be mastered before the student is allowed to progress to the next story. The student and teacher are aware of the skills necessary for progression.

The Certificates also inform those surrounding the child of the many skills that comprise this illusive achievement called a 'grade level'.

Q. Why are there so many ways to answer each question?

A. Questions can be answered in Literal, Inference and Critical levels. Each one harder to think about than the question before. Struggling students sometimes see only the literal or obvious answers. The inference questions allows the student to think more

deeply. The critical level is thinking outside the story with the student's own life experiences.

To be able to answer questions orally with the child's own thinking on his feet is the ultimate in comprehension responses. CompuRead starts with Level 1 to develop oral skills.

Also important to survival in school, the child must know the questioning methods for reading achievement tests. As the levels progress, all methods of comprehension questioning unique to achievement testing situations are given.

A man would do nothing if he waited until he could do it so well that no one would find fault in what he has done.

Cardinal Newman

Personal Notes

[illegible]

Section 15

Essential Information

Most Frequently Used Sight Words, Early Grades

an	in	at	the	a	and	am	hand
about	funny	much	ask	use	these	been	or
not	learn	would	also	because	great	going	high
house	nice	should	why	live	them	went	thank
not	could	back	first	yours	which	write	thing
took	find	after	another	jump	hers	when	some
saw	keep	again	rain	many	had	were	right
chicken	from	over	walk	if	give	by	how
child	their	pet	just	may	word	then	kind

Elementary and Beginning Sight Words

she	we	to	be	he	me	my	become
between	began	being	that	for	far	part	it
into	one	you	her	all	him	has	as
have	will	still	more	how	however	ever	so
his	other	another	time	then	first	most	both
old	told	must	make	did	after	before	back
may	way	day	say	well	down	each	to
too	two	state	very	work	long	under	never

The CompuRead Teacher's Manual

us	same	himself	place	small	around	found	don't
won't	didn't left	number	always	away	fact	less	until
late	later	point	young	room	side	present	second
face	important	often	think	almost	yet	better	nothing
end	why	call	eyes	things	early	while	love
need	felt	best	least	seem	thing	mind	open
problem	earth	large	matter	watch	watching	water	well
will	with	wish	words	work	working	answers	been
talk	walk	spoke	ate	away	heart	few	old
new	now	how	such	like	life	find	kind
over	ever	also	years	people	Mr.	Mrs.	mail
male	world	own	since	again	against	next	use
used	during	without	American	general	upon	united	until
program	city	head	church	country			

Advanced Sight Words

of	off	with	within	as	is	what	that
which	were	where	their	there	here	been	one
on	once	they	some	could	these	those	do
any	our	your	through	thought	although	thorough	enough
know	great	went	want	when	what	where	why
which	while	every	does	by	or	put	any
many	done	certain	whole	women	woman	worse	would
brought	busy	buy	should	weight	height	light	high

right	friend	course	war	business	group	toward	weekend
social	rather	possible	per	among	form	public	power
interest	area	members	service	thus	sense		

NATIONAL TESTING SKILLS

National testing has become one of the issues in education today. The following are some ways you can prepare your child for test-taking.

- 1) Form a parent group to ask your school district officials to provide you with sample items asked on national tests.
- 2) Know the exact day the tests will be given.
- 3) Make sure your child has adequate supplies as pencils, tissues. Paper is usually supplied.
- 4) Send a well rested and relaxed child to school.
- 5) Some strategies to keep in mind when taking a test are:

Multiple Choice

Some of the questioning methods used by test makers are below. Most of the national testing questions are multiple choice. But all methods of testing will be a part of the student's arsenal of strategies for other tests. These ways to ask questions are throughout CompuRead.

- 1) Listen, read and follow all directions carefully.
- 2) Read all possible answers before you decide.
- 3) Be sure you understand how the question is worded.
- 4) Be sure your answer sheet only shows one dark circle.
- 5) Use common sense to reason through the best answer.
- 6) When you have no idea of the answer, guess.
- 7) Answer all the questions

True-False

- 1) All, none, always, never usually mean the statement is false.
- 2) Usually, generally, sometimes, and seldom usually mean the question is true.
- 3) 'All of the above' is usually the correct answer.

Matching

- 1) Do the easiest matches first.
- 2) Read all the answers before you mark anything.
- 3) If you are allowed, cross out the answers as you work.
- 4) Sometimes answers may be used more than once.

Completion (Cloze procedure, or fill in the blank.)

- 1) Read all the passage before you write anything.
- 2) Decide which word makes sense.
- 3) Capitalize your word if it comes at the beginning.

Essay

Note: (Essay test skills are presented early in the CompuRead lessons only to familiarize the learner. Essay tests are not administered until later in the grades.)

- 1) Think about what you are going to write in your own words before any writing is done.
- 2) Write as neatly as possible.
- 3) Write as much as you know about the question.
- 4) Spell as accurately as possible.

Building Character in Children

- 1) Acknowledging the importance of self-discipline.
- 2) Being trustworthy.

- 3) Telling the truth.
- 4) Being honest in all aspects of life.
- 5) Having the courage to resist group pressures to do what we would refuse to do if alone.
- 6) Being ourselves, but being our best selves.
- 7) Using honorable means, those that respect the rights of others.
- 8) Conducting ourselves, where significant moral behavior is concerned, in a manner that does not fear exposure.
- 9) Having the courage to say, 'I'm sorry I was wrong.'
- 10) Practicing good sportsmanship.
- 11) Maintaining courtesy in human relations.
- 12) Treating others as we would wish to be treated.
- 13) Recognizing that no person is an island, that behavior that may seem to be a purely private concern often affects others.
- 14) Bearing in mind that how we conduct ourselves in times of adversity is the best test of our maturity and our mettle.
- 15) Doing work well, whatever that work may be.
- 16) Showing respect for the property of others.
- 17) Giving obedience to the law except where religious convictions or deeply held moral principles forbid it.
- 18) Respecting the democratic values of free speech, a free press, freedom of assembly, freedom of religion, and due process of law.
- 19) Developing habits that promote physical and emotional health and refraining from activities destructive of those ends.
- 20) Recognizing that the most important thing in life is the kind of persons we are becoming, the quality of character and moral behavior we are developing.

What Employers Are Looking For

Employers are looking for the following people:

- 1) Those who can stand on their feet and speak confidently and with power.
- 2) Those who can identify the problem and come up with solutions
- 3) Those who can solve critical problems.
- 4) Those who can write clearly and meaningfully.
- 5) Those who can be an influence for good with fellow employees.
- 6) Personality traits such as leadership qualities, ability to work well with others
- 7) Success in the workplace also requires motivation, whether from an inner drive or from parents, mentors or peers.
- 8) Employers are desperately trying to find people who can think for themselves.

The Criteria for Emotional Maturity

- Having the ability to deal constructively with reality.
- Having the capacity to adapt to change.
- Having a relative freedom from symptoms that are produced by tension and anxieties.
- Having the capacity to find more satisfaction in giving than receiving.
- Having the capacity to relate to other people in a consistent manner with mutual satisfaction and helpfulness.
- Having the capacity to sublimate, to direct one's instinctive hostile energy into creative and constructive outlets.
- Having the capacity to love.

This Manual is meant to be kept close at hand. Picture questions and comprehension questions will be needed to explain every question until you, as the teacher, will memorize the many parts that comprise every level of questioning.

There are intentionally some duplication of skills as some skills overlap into others..

Once again, enjoy teaching. Enjoy being perfectly organized which, after all is said and done is the bottom line of keeping you clear and lucid and on a level playing field with the rest of the world.

It is a good bet that the economy today's students enter will rely even more on knowledge of technology than ours does today. Our schools must prepare students for that future, and we had better get it right.

Personal Notes

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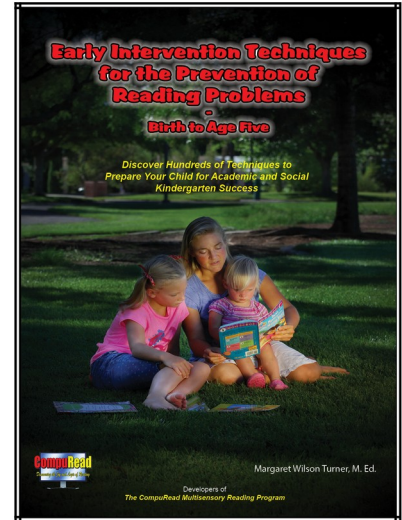
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Section 16

Other Products Produced by CompuRead

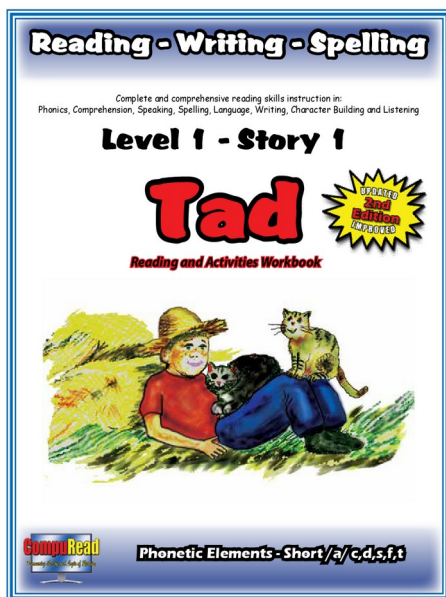
1) Early Intervention Techniques for the Prevention of Reading Problems — Birth to Age Five

An early childhood and preschool guidebook designed for the prevention of reading problems. Through our Early Intervention guidebook, your child will enter kindergarten with the correct directionality and placement of lower and upper case letters in writing, have and excellent understanding and knowledge of letter sounds. Our guidebook enhances intellectual and cognitive ability and contains hundreds of other techniques on how to prepare your child (and yourself!) for kindergarten. It sends your child into the outside world ready to look forward and be confident in his or her new and exciting adventure of kindergarten.



2) Reading and Activities Workbook

A set of 68, 8.5x7 inch workbooks. Designed for 1st through the 6th grade and contains everything that's needed for each learning session. With the workbooks, the student can follow along in the printed workbook and also listen to the exact narration on the computer's monitor and speakers or headphones. Broadcast quality audio provides the student with an outstanding reading and learning experience. By using the computer and printed workbook together, the student can learn from both print and digital media and provides the student with the opportunity to learn hundreds of new words and ideas.

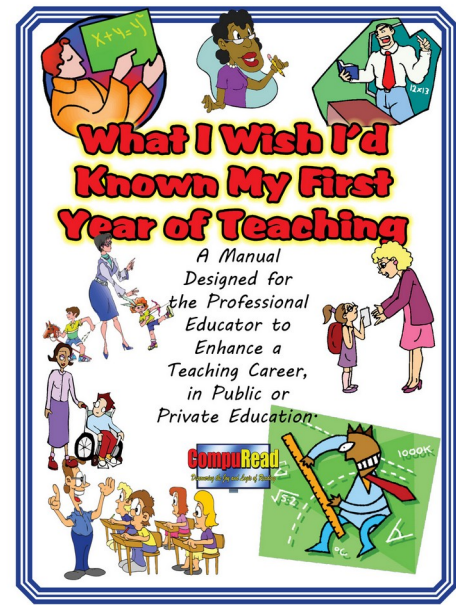


The story and workbooks are expendable and contain all the activities the learner needs to write in and on, cut out, draw and color in. In other words to use for learning. The digital and printed story and workbooks are specifically designed to work perfectly together.

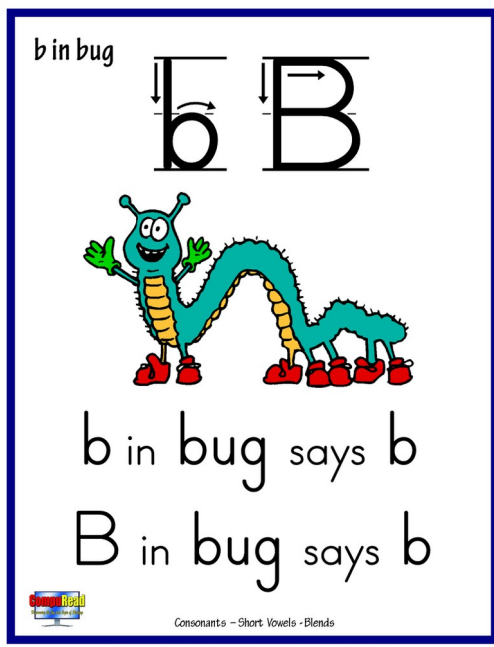
As each skill in the story is completed, the Certificate of Completion, printed in the back of each workbook is checked off by the teacher and student. When the story is finished both the student and teacher sign the Certificate that shows the work has been completed with fluency.

3) What I Wish I Had Known My First Year of Teaching

Learn from dozens of teachers, psychologists, social workers, parents and administrators in hundreds of ways of solid teaching ideas. This indispensable guidebook contains what was not taught in college. This is a book for parents, teachers, principals and superintendents on what it means to be a teacher. It's specifically designed for the professional educator and will enhance your teaching career. This book outlines ways to make teaching a joy for you, your students, parents and your principal. This guidebook will be passed to your best friend, old and well worn, when that final bell rings and you see the last back pack go out the door.



4) Phonics Wall Charts

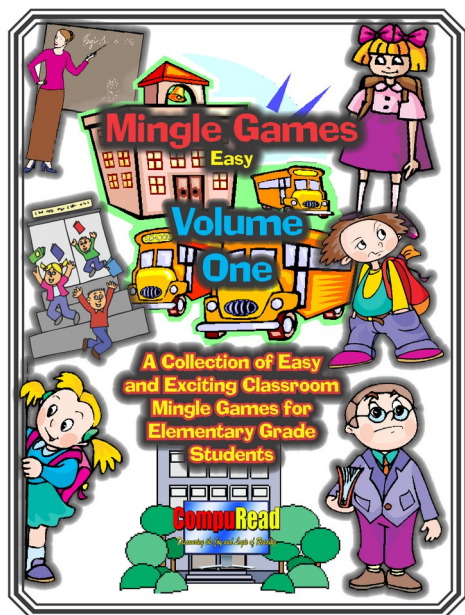


CompuRead offers two ways a students can greatly improve phonics skills through Wall Charts. With our complete set of 173, 8 ½ x 11 inch on 32 lb heavy weight paper, beautifully illustrated and phonetically oriented printed wall charts representing nearly every sound in the English Language. The Wall Charts' vocabulary words are from 1st to the 6th grade.

They are designed to be used every day and displayed around the classroom or home for years of durability for your classroom or home. The Wall Charts are an excellent addition to any home, school or classroom.

Included with the printed Wall Charts are our series of 3 DVDs of fully narrated and illustrated Wall Charts designed to be viewed and listened to on the computer and speakers. Through the Thumb Drive a student can easily hear the audio and see the words on the computer screen thereby easily associating the proper phonetic pronunciation with the word. A must for every classroom; public, private and home school.

5) Mingle Games That Teach



Teachers all over the country are continuously looking for ways to help their students in constructive and meaningful ways. CompuRead has solved this by publishing our three volume "Mingle Games" series that provides hundreds of games and activities a teacher and classroom can easily interact and constructively work together and have lots of fun at the same time.

Mingle Games—Easy to Challenging

Written for today's educator and parent, CompuRead Mingle Games bring fun and excitement into the classroom and home school.

These Mingle Games can be used from grades K-6 and beyond, providing a fun and easy way to learn new concepts.

The three volumes in the Mingle Games series have games for all ages and abilities from easy to challenging.

Here you'll find an excellent collection of games that can be played in the classroom as well as the gym, playground and in the home. They teach students to think on their feet and assists individual students to take the lead in classroom situations.

You'll enjoy these games year round in your classroom and will continue to play these games for many years to come.

Personal Notes

[illegible]

Personal Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The CompuRead Teacher's Manual

What is CompuRead?

CompuRead is a phonetic, comprehension, sight word and enriched vocabulary **method for the teaching of reading for all students; and more specifically for the disabled reader.** It teaches the beauty and logic of the English Language beginning from the first lesson. *CompuRead* is the culmination of research of leaders in the field of teaching, past and present. This method is the first to consider the extreme minuteness of one skill building upon another in the necessarily organized learning of the reading process.

It has been used successfully in the mainstream classroom, resource rooms, teaching adults in private practice and parents teaching their own children at home.

CompuRead is timeless. Children learning this method will now remember it and teach their own children.

Although *CompuRead* specifically helps the disabled reader, **every child and teacher deserves to know the structure of the language.** The cognitive activities that accompany each story are within the vocabulary of the preceding story and are presented in short easily managed sections that help the student to pay attention to details and stay on task until completion.

The in-depth prestory background, stories and activities are narrated. The student has much practice in every story for sustained attention, to listen and learn from each narration, from Level 1 to Level 6. This ongoing attention practice, increasing in skills as the stories progress, strengthens weak attention span.

The vital reading skills of blending, auditory and visual processing and word attack skills are taught from the first story. Speed of fluency is stressed. The many memory activities are involved with the stories and contribute to the comprehension. **Three levels of comprehension are utilized; literal, inferential and critical/creative.** Also **picture comprehension skills of observation, description and interpretation** strengthens cognitive visual skills.

The **phonetic sounds of English are taught sequentially, a few at a time,** and put to immediate use in the accompanying story. Each sound is visually displayed in a mirror as to how the **parts of the head, mouth, teeth, jaw, tongue, lips and throat** produce the sounds we speak.

Some multisyllable phonetic words are taught in early stories to give the student the heightened self-image of reading 'hard' words. These words increase the eye span and give a respite from the small words that comprise the early phonetically oriented stories.

All of the basic reading skills have been incorporated into *CompuRead* from early childhood, preschool and kindergarten to the end of the 6th grade.

It is organized to ensure success. The step-by-step phonetic structure builds confidence as each skill is absorbed before the next is taught.

Plus much, much more. See inside.

