

The Teacher To Teacher Initiative was created by the US Department of Education to provide the latest strategies and research on educational practices that work inside a classroom. My name is Karen Valdez and I am from the Riverside County Office of Education. In first grade, they have certain standards that specifically address phoneme awareness. It is important. It does exist in the standards and teachers need to know about it and they are learning about it. Those are the kind of things that we want to make sure that we capture and fix. This series features teachers from across the country presenting techniques that can be used with students of all ages. It's just one way the Department of Education is helping teachers get the support they need so that no child is left behind.

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Today we're going to be looking at one of the elements of reading instruction – we're looking at phoneme awareness and two documents that I'm using – one is the National Reading Panel Report, and the other document that we're using also is Put Reading First. Both of those are available online. They're also in your tool kit – your blue book that's inside your bag. So we'll be referring to those and again we're going to be covering the very first element. What I want to make clear when we're looking at that in terms of phoneme awareness, phonics, fluency, comprehension, vocabulary – the one thing that we're really looking at is the difference – and I want to distinguish that for you today – between phonics and phoneme awareness. This is my son Max, and I like to use my kids as examples – or my children. And one thing that you can notice is he's really pulling on his ears. In fact he now looks like this permanently. But with Max the idea when you're talking about phoneme awareness – we're listening to the sounds and we're saying the sounds. And this is how you can distinguish it between phoneme awareness and phonics. In phonics you actually attach the letter to it. And when you attach the letter to the sound, then you move into the arena of phonics. So initially it's the sound and saying the sound, hearing it and saying it, and then you move into seeing it and saying it and that's when you move into phonics. And there's a fine line between as you're doing phoneme awareness when you begin to introduce the sound, the letter, and when you do that the phoneme awareness actually accelerates in terms of learning. I just wanted to make that distinction for you. As we're looking at this, one thing I wanted to share with you is the framework that we use in California. It's by Dr. John Shefelbine and he's out of Sacramento State. He talks about this architecture in terms of it's not decoding or comprehension – it's both – that you need both to be competent readers. On the left hand side of the screen you can see that word recognition strategies and fluency are part of the big umbrella underneath decoding, and then underneath it you can see concepts about print, phoneme awareness and phonics and other areas as well. But we're going to be concentrating today on the phoneme awareness part. We'll talk about some definitions and things in just a few minutes. The outcomes – there's a few here – and we're going to be doing a lot of participation. First we're going to define phonological awareness, because that's another term that we're hearing and I want to make sure that we're clear about that, and then the importance of phoneme awareness – why is it important – what do we know about it – and is there a progression of skills. We'll be talking about a progression that students might go through – not maybe every single step the way it's laid out – but they will go through those in varied speeds. And you'll also learn effective models – how to directly teach phoneme awareness and we'll model that and have you practice that today. We'll look at two components of phoneme awareness, which is blending and segmenting, and we'll talk about the importance of those two especially. Then finally we'll look at the importance of concepts about print and letter

identification. There are really kind of three things that students need to have when they leave 1st grade – actually coming into 1st grade it would be great if they had it – and it's phoneme awareness, concepts about print, and letter identification. And if they have all three of those things, they're going to have an excellent foundation for reading. So those three areas are important as well, so we'll be talking about those as we go through the workshop. When we look at phonology, we're really looking at the structure of our language. I have a poster over here and it says phonology, orthography, and morphology. And we're looking at the bottom structure right now – the phonology – the study of sounds. When we're looking at orthography we're really looking at spelling and word parts. When we look at morphology we're really looking at meanings and affixes, prefixes, suffixes, and so on, so this is kind of how our language is structured, but we're really looking at phonology today. Up here on the slides you can see that phonology really refers to the structure of speech and to the perception and representation and so on. And also we're talking about how it sounds – the prosodic way and then how you actually produce those sounds. So phonological awareness is the broad term – it's the big umbrella. And underneath phonological awareness you also have phoneme awareness, and we're going to talk about what a phoneme is in just a minute, but in phonological awareness you have other areas as well. One area you have, for example, is rhymes – and I just want to make a distinction with rhymes with you right now. When we're looking at rhymes – and this cartoon *Your Socks Don't Rhyme* – kids think about rhyming as matching. When I was teaching in the classroom with second language learners – that's a hard one, because rhyming is really difficult. We used to think that rhyming was a very, very simple, basic skill. You know we talk with young children, we expose them to rhyme. Here's an example of a book "What Is It?" and you could start this one with a baby. Is it a dish? No, it's a fish. Is it a key? No, it's a bee. Is it a mat? No, it's a cat. So some of these words, at the end, they rhyme. But, when we're talking about rhyme right now r-h-y-m-e, we're looking at rhyme in a different way. Rhyme could be like at the top where we say rhyme I bought a cot – bought and cot rhyme – they sound the same. But they don't have the same construction. But then there's another rhyme that we're going to consider as well in phoneme awareness and that's rime – and that's where we talk about onset and rime. So in onset and rime you can see we have cat, bat, and sat. They have the same construction and from the vowel to the end of the word is the rime and the onset is before the vowel – the consonant before the vowel. So this way you can distinguish those two words – we have rhyme and rime, but they're two different things. And that is another part of phonological awareness; it is a subset. So we have other things besides phoneme awareness in phonological awareness. So we have these terms that we want our students to know and we want professionals to understand them and be able to use them. Now we're finally looking at a phoneme. I have a poster here of just the definition – it's also on the slides. A phoneme is the smallest unit of sound. It causes words to be different. So, an example, if I say cat and then I say sat – it's the difference of one sound. And when we change that sound or we add another sound to it or we substitute a sound, we're changing the word, so those sounds are all playing with sound. I am showing you today the sounds on posters, just so you can see them, but when you're working with children – we'll model that for you in a few minutes – you're not connecting the actual letters yet – you're just working with them – and we're going to show you kind of a continuum of how you would introduce these sounds to students as well in a progression of skills. Now, if you think of the word stop – say it slowly (S...T...O...P...) – how many sounds are in stop? Four; good. And how many letters are in stop? Good, very good, four. Okay, think of the word check, like I write a check. How many sounds are in check? Ch

eh ck. How many letters are in check? Five. Makes it a little difficult as you're adults trying to make this connection, but young children – they don't know the number of corresponding letters to sounds yet, so you're just playing with the sounds. And it's one of these things that we talk about – that we're going to directly teach phoneme awareness. We're also going to roam around in phonological space – it's kind of like roaming around in Mr. Rogers' Neighborhood. You just want to play, and you're going to play with the sounds so that you delete some sounds, you add some sounds, you have sounds jump over each other, and we're going to play with that later on. But you're just getting students aware of it. My son, Max – I have three children – my oldest is a senior in high school, and my youngest just started kindergarten, so I have the whole range. But the thing about phoneme awareness is that it really covers many different levels. It's really taught in our standards in just K and 1, but for intervention we're finding that 4 through 8, when students don't have phoneme awareness, that's something that we can go back and directly teach. And that is one of the things about phoneme awareness. Do you remember when I told you about letter identification concepts about print and phoneme awareness – those can all be directly taught. The other things about gender and other issues we can't change, but we can look at directly teaching those things. So, let's look at an example of what you want to do with these sounds. You want to watch the sounds, you want to look and see how they're made, you want to feel them and make them as tactile as possible, because they're very abstract, so we're going to be doing some things to try to kind of make these sounds concrete. And we're going to describe how does it feel when I make that sound? Where is my tongue? What did my lips do? Where did the air go? And when we let children understand that and feel it and touch it, then we're making it a little bit more concrete, and that kinesthetic approach really will help – especially young children – feel it – and for 2nd language learners too, because phoneme awareness exists in all alphabetic languages. But the one caveat is some languages don't have that phoneme so we have to help them produce that phoneme, because it wasn't a natural occurrence in their initial acquisition of language. So, for example, I got new choose – sometimes you will hear a 2nd language Spanish speaker say choose instead of shoes, because sh does not exist in the Spanish language. And the closest approximate to sh is ch, so you end up with choose. So those are kinds of things that we can be aware of in terms of what phonemes exist in the primary language and what phonemes exist in the new language and how can I make a transference. Some of those sounds transfer directly, and some I have to teach. And so by using these kinds of techniques you can make the sound more tangible. So let's just look at these sounds – and one thing I forgot to bring was my little phone, which is made out of pipe that you make sprinklers from – the plastic pipe – and it just has two elbows and that long piece, so it looks like a little phone. When you put it up to your ear it really amplifies. My brother says when you don't know science, everything's magic. But it is really magical when you can hear those sounds, and so we use that with students so they can hear it a little bit better than they would've just if they were voicing it on their own. We also can use and look at the letter sounds. And here again I'm going to connect the letter sounds with you. You don't necessarily – you wouldn't do this with students – you'd do it during your phonics time, but in phoneme awareness we would just be playing with the sounds and then later we'd connect the sounds. But let's look at actually what the sounds are. Some of the sounds in our language produce air and there's a stop of air production. And some of those sounds in our language can be sustained – so the ones that are highlighted here can all be held. So, for example, I can go fffffff and I can extend that sound. But if I take the ba sound, and I try to extend it – ba, buh – then I end up – if I really try to push it – I end up with buh – and I almost have two sounds out of one sound. So we want to take our magical scissors –

we never use real scissors when we do this – and you just have kids cut the sound as they come out of your mouth, so that they're shortening those what we call stop sounds, because the production of air is stopped. So, instead of buh we want them to go ba, so everybody take your magical scissors and you're going to go ba, ba – good. And I'm going to show you a signal when I'm working with my students, because I want them to hear what I say and then I want them to follow through with me. So I'm going to put up my hand – and you can do whatever you're comfortable with – but when it's my turn my hand's up and when it's not my turn – when it's children's turns, I'm going to do a little bit of a snap, and a little hand movement, and the students are going to know that it's our turn – and I might be doing it with them and sometimes they'll be doing it independently. So, my turn, ba – do it with me – ba. Ka – do it with me – good. Take your scissors. Ka – do it with me – ka, good. My turn – da – do it with me – good. Where's your tongue? Let's try this one. Ff – do it with me – ff – good. Ga – do it with me – good. Ha – do it with me – good. Ja – do it with me – good. Ka – do it with me – good. Ll – do it with me – good. Mm – good. Nn – pa – kwa – rr – start to say run and stop – rr. It's not er – sometimes at the end of the word we might say er, but we're saying rr. Start to blow your lips around – rr – alright, let's try it. Rrr – do it with me. Good. Ss, ta, vv, good. Wa, ka - ecs, ya, zzz. Now our language can be a little bit complex, and here's a couple of caveats. The X really takes on two sounds. Did you hear we said ka cs. It actually takes on the KS sound, so it's kind of a redundant letter – we have it because historically it's how our language is developed. The Q – it takes on two sounds – it doesn't have it's own sound, and it makes two sounds when you're saying it – kw instead of k. And Q in our language is usually followed by U – this is just some added information I'm giving – I wouldn't do this necessarily with students, but I would show them that some letters have two sounds. Because it's that distinction when we did check ch eh ck – three sounds – five letters. So when you begin to move into phoneme awareness and begin to move in phonics and then you move into spelling some kids have this dissidence in terms of thinking about well I know there's five letters, so I have to add another letter in there – I have to add another sound. So we're going to talk about some of those confusions that students will have later on. So these are sounds that you want to connect with and either by using that little plastic phone or having them cut and model for them so that they're producing the sound correctly – that's important. And then you're also going to talk about – in terms of the architecture of our language – where we have some letters like S and H that go sh – two letters make one sound – sh. Or we also have letters like Y that take on the sound of the letter – wa. So here's an example. My son, Max, just came home – kindergarten – beginning of kindergarten this year – he's just turned 5 in August – did not know all his sounds – really didn't care about sounds – he's a young boy, he wasn't really interested in the whole issue. But, now we're focusing in and having educators as parents makes it difficult. The one sound he still doesn't know is Y, because wa starts like the sound of W, and so he is still kind of mixed up. There's some letters that the name starts with the sound of another letter. So those are things you want to know about, because later on it's going to make a difference. One of the examples when I was talking about older students needing phoneme awareness is because they will slip through the cracks. I worked with a 4th grader who didn't know all his sounds and Gregory's story was his 4th grade teacher brought him down to me when I was teaching 1st grade and said what do we do? He slipped through the cracks because he had such good oral language and ability to attend to the parts of comprehension that he couldn't really do the words and they weren't teaching it systematically at that time so we didn't have standards at that time. And I worked with Gregory and I found that he didn't even know all his letters, and Y was one of the letters he didn't know,

and yet he was a 4th grader and he had gotten through. Those are the kind of things we want to make sure that we capture and are able to fix. We're going to come back to this in a few minutes. But, let's look at what phonemic awareness is. Now you'll hear me call phoneme awareness and phonemic awareness – I use both interchangeably – you can use both. Dr. Louisa Moates is one of the biggest researchers I think that we have in our nation and she said you just don't need the ic – so it's up to you whatever you want to call it. So, you'll hear me call it phoneme awareness, but it's also phonemic awareness. It helps children learn to read. It's an important part. We've only learned in the last 30 years that phoneme awareness is important. I worked at Disneyland and I think if you worked at Disneyland and you sang Salma goo, lamincheelaboo, labidibybodyboo and you played with sounds – that's one experience – or being a Girl Scout – all those songs that you sang helped you play with the language. But we now know that it really makes a difference in terms of learning to read. And in addition, it helps you to spell. It has a reciprocal relationship to spelling. So going back to my family, my daughter who is now a 12th grader, phoneme awareness would have helped her if she had explicit instruction, because she's kind of the generation who didn't. This whole generation is now in California kind of at the high school level, and they're having a real difficult time with spelling. The 10th, 11th, 12th graders right now aren't as good a spellers as are the middle schoolers, because they've had the explicit instruction, so we're noticing that. But it has a reciprocal relationship and so it will play a part later on in the upper grades as well. Some researchers were just citing here – one is Connie Jewel, and she said that children that fall behind in 1st grade reading have a 1 in 8 chance of ever catching up – a 1 in 8 chance. That's why those 3 indicators – phoneme awareness, phonics, and letter ID – are so important. Keith Stanovich and Marilyn Adams say that phoneme awareness is the single best predictor of reading success between kindergarten and 2nd grade. It's what I want to know as an instructor. And that also phoneme awareness is more highly related to learning to read than our test of general intelligence. We get a lot of information from assessing phoneme awareness. So those are all pieces. In addition, I have a couple other researchers – Louisa Motes, Joseph Torgeson, and Anne Cunningham is out of Berkeley, she talks roaming around phonological space. Hallie Yopp is out of Cal State Fullerton in California and Marilyn Adams again – Marilyn Adams is another one. So those are some that you want to look for. So, who's it for? It's for pre-schoolers definitely. Last year, when my son Max was in the pre-school carpool, I would play a game with him and I would go “Max, listen to my word. Are you ready? Mm-it.” And he'd say Mike. I'd say “No, Max, listen again. Mm-it.” And he'd say money. Good, Max. Good job. So we'd play, we'd keep playing. Later on in the carpool – couple weeks – a month later I'd say “Max, listen to my word. Mm-it.” And he'd say m-it, m-it. Then later on we'd play it and he'd finally go mitt, because he had played with it. Now our carpool buddy – I didn't play that game with him. When I started playing it with him he was at that same level. So a lot of it is exposure – just playing with it. Again, it's not in your seat at a young age follow the directions, but it's just exposing them to the language and playing with the language and that's an important piece. But again it's also explicitly taught and we're going to do that through kindergarten through 2nd grade. In California it is part of our k-1 standards. In kindergarten they have certain standards and in 1st grade they have certain standards that specifically address phoneme awareness. It is important, it does exist in the standards, and teachers need to know about it and they are learning about it. Those are components as well. Here is a mastery of skills if you will. This one is from Louisa Motes in her book, “Straight Talk About Reading”. And you can just see that a very young age it is just playing with those rhymes and the patterns and the alliteration with the words all

starting the same for a very young child, so books like this are very appropriate – they’re very helpful, and they will build the foundation for them phonologically. Then they begin to play with the sounds and hear kind of the pattern of our language, like Mary, Sam and they hear oh, there’s one syllable there, but they’re not going to call it a syllable, which they might even call it a clap. But they’re playing and it’s the awareness again. That whole idea of phoneme awareness, phonological awareness. So as you move through the grades, you can see that it becomes more specific and we’re going to go through those specific pieces in just a minute. There are different areas of phoneme awareness and you can see on the slide and I also have it on this poster these are the different parts of development levels if you will of phoneme awareness and we’re going to go through each one of those in just a few minutes. The technical terms that I’m using from the National Reading Panel and from Put Reading First – you might hear them in some programs as different names, but you’ll understand what they are. Once you do you’ll be able to transfer that information over. Let’s look now at how much instructional time you would put in. And one of the concerns that I know teachers have – especially at the kindergarten level when we begin to talk about phoneme awareness and bringing it to the classroom – teachers felt like this. Because they felt that all of a sudden we were going to make the kindergarten students sit at attention for an hour and drill them on sounds. And there is direct instruction, but it’s a small piece. So if you look at your slides on the next slide you’ll notice that it’s no more than 20 hours over the school year in terms of direct instruction – that’s a recommendation from Keith Stanovich. How is it being taught in standards based programs that are being used across the nation? It’s part of a direct lesson, but it’s also part of opening activities. Again, it’s that cultural part – it’s the culture of your classroom. And we want teachers to know how to explicitly teach it and we want them to extend the learning in activities that go beyond that language arts time, and you’ll see some clear ways to do that in just a few minutes. So that’s another piece. Now when we’re going to use it – I’m going to use the language of how to do it, and then let’s do it together – that will be our group work – and then you do it – you’re going to do it independently. Now when I do phoneme awareness, I like to use puppets – and I have to tell you it’s a little bit of pressure doing puppets in front of adults, because it’s not my thing. But, I will tell you that young children find magic in puppetry, and all of a sudden they believe that the puppet is real, and that’s one of the reasons why you like to teach k and l initially because they always say you look young, and you look beautiful, even though you’re having the worst day. They believe in magic. So when you do puppets it makes it exciting too. So this is who I call Phoebe Phoneme, and she’s the queen of all sounds. She stands around and she looks in her beautiful mirror – and by the way mirrors are very good to use with students, again, to help them see what the sounds look like as they’re making them so they can actually look at their own mouths and make that sound and repeat it for you – but she looks at the mirror and says “Mirror, mirror on the wall, who is the famous phoneme phoebe gal and who’s the best at phonemes.” And the mirror says not you, and let me tell you why. The reason why is because her mouth doesn’t move. So when I’m using puppets in my classroom, just be sure that you use a puppet whose mouth extends. So of course you have to kiss a lot of frogs to be the queen of phonemes, so we brought Kermit along. So here’s Kermit. Kermit’s mouth moves, and so that’s what you want so that the students can use it. Now when we’re looking at how to, let’s do, you do, I’ll use Kermit. And I’ll do it with him for the how to – Kermit will be my model, and he will actually model it for the students. For me to do it in front of the students like this, I don’t get as much feedback as if I do it with this. So they’re very engaged and they’re watching, and what Kermit does, they’re going to do for you much better than if you just did it on your own.

So it is a good device to use. So as we're looking at it, one of the things that we want to do – let's go to the next slide – and let's talk about the first kind of phoneme awareness and that would be isolation. And the definition is at the top that children recognize these individual sounds in a word. So we're looking at the first sound as we start out. We're going to look at the beginning of the word, and basically you start with the sound at the beginning of the word, then the sound at the end of the word, and then you go into the interior part and begin to play with the sounds inside. So let's look at – what the teacher would say is, "what's the first sound in van?" And you'll notice up here it says the first sound in van is v. Most children won't come packaged saying the first sound in van is v, they're just going to say v. So you can expect them just to give the sound back, which is what I'm going to ask you to do. But eventually I want to model to them what kind of a response we want, because we know from children we want to model for them full sentences, and not fragments, and that's another opportunity for them to practice syntactically speaking our language, if they 2nd language learners or children of poverty in fact. So I'm going to talk to Kermit and I'm going to say "Okay, Kermit. Are you ready?" "Yeah, I'm ready." "Okay, boys and girls he's ready, alright, here we go. Kermit, what's the first sound in van?" "v" "Is he right?" and the kids will all join yes, he's right. Okay, do it with him, are you ready? Everybody – what's the first sound in van? Vvv. Good job, you did it with him. So do you see how you move from how to, let's do, and then you would do it on your own. But in your own classroom I just wanted to show you that the power of puppets can be very strong as you're doing this. So that's an example of how you would cue them to get them to give you the kind of response that you would want. And let's do a practice and I'll just use my hand signals here. What is the first sound in tire? Good. What's the first sound in pail? And I might want to say everyone, say pail. Good. Say pail. Good. One of the things you're looking for, especially when you're working with young children and 2nd language learners tend to, when they're initially learning the language, hold back. And so you might have somebody kind of one second back, coming in, and they heard pail, and they'll give you pail, but they weren't really with you. So I'm looking for maximum interactions per minute per kid. So one strategy you can do is let's say everyone say pail. Pail. Good, one more time – pail. Pail. Good, this table – pail. Pail. Good, that table – pail. Pail. Good, say pail. Pail. You see how in one 30-second split I had lots of opportunities – whole group, small group, individual response, go back out, and by doing that I'm getting maximum interactions per minute per child and that is a great strategy – that's one I get from Dennis Parker in California. But when we go into classrooms, we're looking for that because we want them to practice it. So, by having them say the whole word before the sound, that's another suggestion as we're moving through. Let's continue. What's the first sound in goat? Good, what's the first sound in clock? K – we're going to cut that one off, good. What's the first sound in star? Alright, I'm going to change it now. What's the last sound in fish – sh. Again, we're not showing them these words, we're saying it. But some children, if you show it to them, they're going to say h if they look at the word, because they're not thinking anymore about the sound, they're looking at the architecture of the word and how it's written. Now, you do it. And if you'll just do it, try the hand signal with your partner. Get them to cue. Try it back and forth, or just a few there. Take a couple of minutes and try that. ... "what's the first sound in cot? K. what's the first sound in fig? f. what's the first sound in zip? Z. what's the middle sound cot? Aa. What's the first sound in fig? ff. what's the last sound in sip? P....
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(MUSIC)

We're going to go ahead and move to the next section. You're just getting a taste really of each one of these levels. I like to use songs with students. This goes to the tune of Jimmy Crack Corn and "who has a word that starts with da, who has a word that starts with da, who has a word that starts with da, it must start with the da sound." Who has a word that starts with da? Diane – very good. Alright let's try it everybody, ready, here we go. Diane is a word that starts with da, Diane is a word that starts with da, Diane is a word that starts with da, Diane starts with the da sound. So you can play again. This is just something that I would use throughout the day as a transition as I'm moving from floor to the door or whatever you're doing, you can use music as well and I think it really takes a little bit of pressure off the students as they're singing it and producing it and doing it. That was phoneme isolation, just hearing those individual sounds. And now we're looking identity. Can they recognize that the same sound exists in more than one word. So you're looking for them now to be the Nancy Drew detectives of phoneme awareness – they're listening and they're aware. So how you would do it is what sound is the same in fix, fall and fun – what sound? Good. Listen, the first sound – f – is the same. Say it with me. The first sound – f – is the same. And eventually, as you get into the routine of it, they'll be able to give it back to you in a full response, if you want them to do that and that's up to you as you're doing that. So that's how I would directly teach it. You're looking for that sound existing in multiple words. So, listen together. Which sound is the same in sat, sister, and sorry. Which sound? Good. Which sound is the same in run, rice, and river? Good. Which sound is the same in bike, bake, birth? Here's another song you could use as you're doing this. (To tune of Old MacDonald) What's the sound that starts these words, turtle, time, teeth? Everyone try that with me. What's the sound that starts these words, turtle, time, teeth? T is the sound that starts these words, turtle, time, teeth. So again you can replace it and you could do it with the same thing. Look at your list that we just did and let's just try the first 3 words – bus, bug and beautiful. What's the sound that starts these words, bus, bug, beautiful? B is the sound that starts these words – bus, bug, beautiful. So it doesn't matter what you're using – and really with phoneme awareness what you want to do – what I find in the classroom – is you want to connect it to what you're purposefully doing in the classroom if you can. So if you have a word list that you can connect it to as you're doing your phonics lesson, that's very, very appropriate. So let's move to the next level, and that would be the 3rd level, and that would be categorization. So if you'll look at the next slide, that here children are going to recognize the word in a set of 3 or 4 words that now is different – that's odd. So, first we're looking for the easy one – what's the connective part – now we're looking for the one that doesn't belong. So it's a little bit more rigorous for the student – it's also going to be something that you want to make sure you don't have rhyming words combined in the word selection, because they'll go for the rhyme instead of looking to the sounds, and that's how they'll initially, easily distinguish which word is different. So, as a teacher, I would say which word doesn't belong – bus, bun, rig – which word? Good, rig does not belong – it doesn't begin with b. So that is a little higher level in terms of getting them to do that – again you need to practice it with them – more than one model. I'm just doing it here with you as adults, but you get the routine. Okay, so let's practice it together. Going back to the language of which word doesn't belong. Which word doesn't belong – shake, ice, shave. Which word? Good. Milk, butter, bug? Good. And they might say bug, because milk and butter are what you have in the morning. So, again, you're trying to put it in context. So they're going a different sort – we're sorting now by sound, and by the sound that is different. Okay, which word doesn't belong – candle, cookie, gutter? Notice how close k and g – one is more guttural

and one is produced a little bit higher so you want to start with real distinct phonics that they can really see are so different and then you can move it into closer sounds, and that's appropriate as well. We're going to move into the next activity, and we have lots of activities. If you'll see the blue pages on the table, we just have some pictures, so instead of using the words, we're going to do it with pictures – this is very appropriate – you would want to use pictures with your students. I would caution you, though, when you're working with second language learners just to make sure that you identify what the picture is. Let's look at the pictures – the blue page. The first one is a fish, five, fox. Would you take your finger and touch fish and let's just read it together – fish, five, box. I'll read the next row - coat, duck, comb. Read it with me - coat, duck, comb. My turn – man, mouse, turtle. Read it with me – man, mouse, turtle. That's what you'd want to do with your students to make sure they're with you. So go ahead and remember the term that we're using – which word doesn't belong. Try that with your partner. ...”man, mouse, turtle – turtle.” Okay, moving right along – that is the next level – that was categorization. So can they now see the sound that doesn't belong, so that's a higher level thinking skill that we just asked you to do. Now the next level and the one that follows it is blending and segmenting – those are the two powerful ones that we really want students to know. The other ones you're going to work with, but these are the two you really want them to have down. So we're going to look at blending right now. And the idea of blending is there's three different ways to blend, so let's think about blending. When students are asked to – looking at it from a reading perspective – when they're asked to actually read a word and they look at the word and they say the sound – k-a-t. And the general response – my own response – used to be say it faster, so they would go k-at, and I would say, say it faster, and they'd go k-at, and I'd say, say it faster and they go k-at, but they never got to cat, because I hadn't spent enough time with my students on blending. Blending is very important. It has a direct connection when they go to decode and then put the words back together. So we're going to use our hands in this situation, and I usually have them use their non-dominant writing hand. So I have them use their left hand, and if you're right-handed, you use your other hand. So you hold up your left hand and your thumb is going to be the first sound in the word then every other sound you put up a finger for. And then when you're finished you bring all the sounds together – and that's that kinesthetic piece of bringing the sounds – blending them together. So we're going to say each sound and we're going to put it together, and that's called finger-spelling – that's one thing that you can use – it's out of Project Read, and it's very effective to get students to be able to do that. But there's different ways to blend. One way to blend is continuous blending, so I might do it like this s– at, sat, so I'm not really having a stop between – saaaat. Another way to blend is to do sound-by-sound blending. So if I did that same word I would go sss-aaat. You see the small distinction of time between those sounds? That's another way to do it. A third way to do it is to start with the vowel first – I would go aaa, sssaa-t, sssaaat. So I really push out that vowel first, and then I start from the beginning of the word to the end of the word – that's the third way – that would be the vowel-first-blending. So there's three types of blending. Which one is appropriate? It's up to you. Programs use different kinds of blending techniques. One of the programs that's a national standards based program is saying use any of the three. I just think that you need to be consistent with your students in what you're using and clear, so that they're clear about how you want them to do it. So you can go in and out of all three of these if you choose to, but I think it's best from the beginning to stick to one and do it well, so that's just a recommendation. So as we're looking at blending, here's the definition. We want children to listen to a sequence of separately spoken phonemes and then combine the phonemes to produce a word, and then they write and

they can read the word. Now notice I had you finger-spell with your left hand because eventually phoneme awareness – that reciprocal relationship to spelling – when they go to write, your right hand is free to write. So anytime I want my students to write something, I always have them finger-spell it first at young age so they can be ready to do that and understand how many sounds there are. So, here's what we're going to do. What word is b-ig – what word? Big. Try it with me – let's finger-spell big. Thumbs up is what I usually tell my students – here we go. B-i-g – big – we're just practicing that right now, alright? So let's look at a word list together and listen. What word is h-ou-se, what word – house. Do it with me – h-ou-se – house. Listen, let's finger spell pit – get ready – p-it – what word? Pit, good. Let's try another one – fox – ready? F-o-k-s, fox – let's do that one again – f-o-k-s, fox. So we're looking at those sounds and bringing them together, so bringing them together this way is another way to do it. I can also use something kinesthetic, like a slinky, or something like that, and I can say the sound. So if I were going to do it again I would go like this – I would go h-ou-se, what word, house. So they just get that whole idea of it coming together. Again, kinesthetically if you can bring it together that helps as well. ...”b-i-k,bike. B-i-ce-ke-l,bicycle. F-o-ks, ok, there's four sounds. F-o-k-s, fox”...Alright, some of these may have been more challenging, because we didn't go over all the sounds. Normally, if I'm going to ask them to blend some sounds together, or to finger-spell, I want them to know those sounds. So, an example is in the word star – you have the control R sound – you're not hearing the A at all. So let's finger-spell star together – ss-t-r, star. Try it again – ss-t-r, star. We already finger-spelled fox – any other ones? Let's try snail. Sss-nn-a-ll. See again we're going back to it. You would teach this to your students in terms of the phonics later on that you want them, if you have a word that has a blend, like in clock, as an example – these are blends. And we can have 3 letters put together – consonant blends – like in struck, and we're still going to hear each one of these distinct sounds. So we're going to go sss-t-r-uck. But in a word like star, where you have a control R – and this is what you would work with them in terms of a phonics part – this is when the connection is going to happen later on – that these two letters take on one sound, and it says r – the name r, st-r. So these are some of the nuances as you move deeper into teaching phonics, that you're going to go back and do some reteaching and talk to them and make connections for them, because that's when you're attaching the number of letters, and they begin to think there has to be that same number of sounds. Goes back to the word with the S H – the diagraph SH, CH, TH – that that is one sound coming together. So this is part of your direct instruction. It will come in a sequence of how you're introducing your sounds in your programs or in your own phonics lesson sequence, and you'll cover all of these. But just so that you know you can break up the blends, but you can't break up the digraphs. Certain sounds can't be broken as well. So let's go ahead and move forward. That's blending. You want to play a lot with blending. In any of your phonics lesson you want to do blending before they actually have to read the word orally. Really get them to be aware of that. Now, in segmentation – and that's the next piece – you want them to be able to break apart the word. Now we kind of did that in the sense of looking as we were finger-spelling, we were breaking apart the word. So you could use finger-spelling and segmentation as well, because you're breaking apart the word. And you want them to say each sound. Additionally you can use something else kinesthetically – you can tap on the table – that quietly for students – for older students, because some kids won't want to put up their fingers like that. So whatever is safe and good for them. I've found that even at the 4th grade they can sit quietly in their own body space to do the finger-spelling and felt comfortable doing it. It's what you're comfortable having your own students to know what they're comfortable doing. So if we were

to look at the word grab and we didn't blend it but we just finger-spelled it, how many sounds are in grab? Everybody thumbs up, ready? G-r-a-b, four. And do you notice your fingers automatically just told you how many. So that's one of the reasons why the finger-spelling helps in terms of being able to bring that back and be aware of it. Another thing that you can do for looking at sounds is to use pictures – so here I have a pie, a hat, a hen, a cat, a tree and a fox. And you can take pictures – you can take them out of magazines and just draw lines to show how many sounds are in there, or you can cut those pictures apart. So here for example I have p-I, and here I have h-a-t, and here I have h-n. Let's do cat together, ready? K-a-t. Let's try tree – t-rr-ee, good. Let's try fox – ff-o-k-s, so again I'm just extending the picture, but helping them to find the sounds. I haven't connected the letters here. This is another tool that you can use to have students just be aware of that. Now, probably the most famous thing to use is to take some pictures – and here's what I was just showing you with the example up there – is just to take magazine pictures and just draw lines so that they can tap it and then sweep it across the picture, so they're playing with that or cut up word pictures. Now, what I like to do in my classroom, is I want the direct instruction to happen, but when they are doing centers at a kindergarten level they're still working out there independently – it's kind of the must do and then the may do. If they finish their seat work, what are they going to go out and about and do? We're really trying to get our teachers connected to using standards based centers. If they're going to use it, how is that center going to help my students reach the standards for their grade level? So if I've taught this appropriately and I want them to practice it – then I can take all these cards and stick them in a center box, or I actually use gift bags, because I find that they just hang on the chalk rail very nicely and they don't take up a lot of space. We talk about how this is a present to the whole class, so we must take good care of it and so on. And I also put a glove inside the bag. And as the students do it they put the little glove on, they get the pocket charts. Do you know how students emulate you – especially young children – they go home and they become you as a teacher. You don't realize it. One year I had my niece as a student and she went home – my brother said it was haunting him because I was back. I was in his home again. But it's this idea of they put the little glove on – they love to use the pocket chart – they get two friends here and they do this, and they're practicing it and it's purposeful. So any time you can extend the learning into a time where they can do it independently, it's a good thing – but you want to make sure that it has some structure to it. So another way to do that is also to usealcon boxes. So, these are just simple boxes. In this case, I have 3 at the top, and then I also have some down below. Let's just look at the 3 at the top, and I have some chips and I'm going to set them right here. And I'm going to use these – and you also at your tables have those little chips in your plastic bag, and the pink page in your handout you have these boxes. Now, we're just going to start with 3 boxes and that's all they would need and I would actually cut this in half and they would only have a card with 3 boxes on it. I'd give them a line because I like them to put their chips on home base. Some of the words I say might use all 3 chips and some of them might not use all the chips. So, for example, if I say the word eye – when I say it say the sound I – they push it up – I. If I'm going to say the word light – I'm going to push up for each sound – ll-i-t – light. So I'm segmenting it out. And then at the end I re-blended it. So you can now bring in the blending because they have that down with the other. So let's try another word – let's try the word pig. Get ready – p-i-g – pig. Now sometimes you might want to have longer words, because initially you're not going to have this many phonemes in a word, and you could try some other words. So let's go back to the word struck and let's try that. S-t-r-u-k, notice again, let's try that one more time and separate it out. Here we go struck, s-t-r-u-k, struck. So again, it's

making it kinesthetic and tactile by using thesealconan boxes – it's named after the man who invented them – invented thealconan box – they're just a simple box. So that's another way to do it. Here's an example what a teacher did – Paula Chain took boxes and she put them on envelopes. It's something you could do again in that extended learning time or in small groups. And then she just has picture cards in here and they just put the picture cards, depending on how many phonemes into the right envelope. Or you could just have them not tied together and then they could lay it on the table that way, or in a pocket chart. I could have had you take your yellow cards that we used earlier and have you sort them. Which ones have 3 sounds, which ones have 2 sounds, which ones have 4 sounds? So there's lots of play that you can do in terms of having them be aware – again, phoneme awareness – be aware of what they're doing. So that's another way to do it as well. Now as we're moving into actually modeling this with your students, if you will look at segmentation – there's some different levels. Initially when you're looking at segmentation you're going to start big and you're going to start with the whole sentence. So – the man came to town – the man came to town – you're looking at the big words – how many words are in this sentence as you're playing with them? Okay you're not looking at individual sounds, but we're moving to smaller parts. So then you're going to look at syllables, and usually like Diane we want to look at the sounds – the syllables in their own names. Because it's all about me in kindergarten when you're starting this – and in preschool – so you want to do things that they're very familiar with and that they like to hear. And then you can work with compound words, so compound words would be another level that you would go down to. An example of looking at compound words – I show this picture – I think I have it here – and in this picture you have to guess what word my son Max was – he was – for Halloween he was a compound word – so you get to guess – what word was he? Okay, I'll tell you. He was a cowboy – get it? Cowboy. So as we're looking at 2 word parts – and we think traditionally about compound words we always know them – and this is how I learned it – 2 words put together make one word. How many of you learned that? But really compound words can be a little bit more involved. For example, the President lives in the White House – when I put White House I'm not saying there's a white house on my street, but I'm talking about the White House – that's a compound word, but it's still two separate words. I could say father-in-law. That's known as a compound word, but at the higher level that's a compound word, but right now we're just talking about 2 words put together. So I could play with that – I could say everyone say sandwich – well, that's not – let me think of a different word – say – give me a compound word. Doghouse – everyone say doghouse. Good, say doghouse without the dog. Good, say sunrise. Say sunrise without the rise. So again, you're working with bigger chunks, and that's what we're talking about here – we're getting down to a fine level. So then the last level is you're going to look at those phonemes. So we're going to start architecturally big and move down to the tiniest – the smallest unit of sound – down to that phoneme. So you have in – well let's look here just for one more moment – thealconan boxes – and I want you to put your chips on the bottom box line that you have – that pink line – let's do this together. And normally I would model it for you on the overhead, but you put your chips down there and let's move our chips up as we say the sounds so the word is – and we're going to start left to right like you would write the word – like we're hearing the sounds – and the word is cake – so get ready to move your chips – ready? K-a-k – what word? Cake, good. But let's try the next word and the next word is lock – get ready – l-o-k, lock – good. Let's try the next one – move them down. Let's go to flag – get ready – f-l-a-g – flag. So again we're playing with those sounds – can they distinguish them? That's what we're looking for. ...the word yams, y-a-m-s, yams. Shame, sh-a-m,

shame... So the two biggies that we're really talking about was blending and segmenting. You want them to be able to do both of those things. One other thing you can use for segmenting that I like to use – but I'm cautious when I use it – again I'm not only a poor puppeteer – but I'm also a poor puppet maker – so this is a Ninja word chopper. And you know – I'll tell you my son Max – he's very involved with all of those different creatures and I thought Pokemon was one thing, but it's several things I guess, but when we look at this you can chop the word. So if I say the word chop you can go chop – hi-ya – ch-o-p – chop. Now, you might think that that's entertaining – one eye – it's kind of weird. Some students might – all of a sudden you might get them, but some might be so involved with the Ninja word chopper that they never hear what the lesson is, so it's up to you to decide is it appropriate, or is it not, but notice I am trying to engage them, so looking at the levels of engagement what is it going to take, and for some it's just going to be you, me, done. But for some it's going to have to be glitzy. So anyway that's another thing. Also, when I'm doing phoneme awareness in a phonics lesson as I'm moving towards phonics, but still attending to phonemes, I might start my lesson with the word sounds now that they have these words down, I still want them to practice the phoneme parts. So I might have cards like this for example. This is from my lesson for phonics. When they come to me as I'm getting ready to do transitions I'm going to do a small group of instruction, and I don't want to have too much down time, but I've got to go out and nag the must-dos – the ones that are out there working independently – they will take their cards and they will have thesealcon boxes or they'll simply finger-spell and they have word lists that they know when they come to the table these are ready set like a table and all of a sudden they're practicing when I get to them then they stop and then I start my lesson. But again, it's just active time engagement – how much can I get in in that short amount of time in a K-1-2 classroom in some ways as you're working on this explicitly with your students. Let's go to the next one – and now at this level what we're going to do is we are going to take a sound off. And it sounds really easy and initially it is. So what is smile without the sss? And this is better if you actually don't look at it – if you think about it – and what happens is – for the presentation I'm giving you the print – but it's just hearing it. The first time when we used to do phoneme awareness – if you go home if you want to have a little fun tonight try it with your husband or your significant other – and they will have a hard time shifting – because for so long – and this is a shift for kids later on we'll talk about phonemes and we go to – what do we go to – we go to syllables when we do phonics instruction then we move to meaningful word parts and then all of a sudden you're breaking them up again. So we begin to think of everything as a pattern and then we want them to be able to move in and out of it as they move through the grades. But just for a little bit of fun try it with a significant other – it would be interesting. So that's how you would actually ask it – we're taking off here with the beginning sound – but as we move to a let's do – what's ball without the b – all. Good – what's fly without the f – ly. What's rent without the r – good. What's ate without the t? Good. I can say splat – say splat. Now I'm going to go inside – say splat without the p – good. Say splat without the l – spat. You see how I'm trying to get you again – phonological awareness – fluidly being able to leave off that sound in any part of the word – but I started out simple at the beginning, moved to the end, now when I go into the interior it's generally pretty easy when you work with those consonant clusters beginning or ending to practice that, but again they don't have to see it to do it. "...say slam with out the ss, lam. Say past without the t, pass..." That's the leading – it's taking, removing the sounds. We can also put another sound on and that's the next level and when we say that we're really looking at addition – phoneme addition. So it's going to make a new word by adding a phoneme to an

already existing word. So what word do you have if you add s to the beginning of park – spark. Okay, so let’s look at the let’s do. What word do you have if you add s to the beginning of mile? Smile. What word do you have if you add k to the beginning of law? Claw. What word do you have if you add g to the beginning of lad? Glad. Good – what word do you have if you add t to the end of pass? Past. Alright, so, because of time we’re going to move on. But now that’s another example. And I know we’ve had several levels that we’ve gone through. But I wanted to expose you to all of them. There’s the final one that I want to show you and that is substitution. There’s a couple of others, but this is the last one for today. Substitution would be when you take a sound off and you put another sound on. So, the word is bug – change the g to n – what word? Bun. Good, now notice this was a challenging slide because I went to the end of the word – so a better example might be the word is bug – change the b to m – what word? Mug. So start at the beginning and then go to the end and then you could go into the interior parts. So the word is bug – say bug – good – change the uh to ah – what word – bog. All of a sudden we’re putting in a different sound, taking one off. Now think about rhyming. Historically when I go back and think about my first year of teaching kindergarten and I would say what word rhymes? Do bug and mug rhyme? And they’d say no. And then so I would just – my first experience was if you say it louder and I thought they would get it, but that didn’t help either. What I was trying to get them to do when I’m rhyming is get them to delete a sound, substitute a sound, put it back on and reblend it, so I wasn’t looking at the phoneme instruction, and that wasn’t something I received in my teaching program way back when, but now we know and now it is part of teaching instruction for teachers to learn about reading and phoneme awareness is not a huge part, but it is an important piece of the learning process for reading and it doesn’t take a significant amount of time and as you can tell it is a little bit of fun at times – if you’re not under the watchful eye. Okay, the word is tight – change the t to m – what word? Good, alright the word is bag – change the b to w – wag. Good – the word is lid – change the d to p – what word? Lip – good. And the word is caught – change the au to a – ought “...the word is pot, change the aw to e, pit. The word is black, change the b to s, slack. The word is swam, change the a to e, swim. The word is...”

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This next slide is really important because it does seem like play. You want it to be joyful, but you want it to be purposeful as well and explicitly teaching it by the I do, let’s do, we do, you do requires explicit teaching. It’s highly structured practice – it’s not just roaming around in phonological space – therein lies the danger. It has to be explicit, but you want to extend it – and the independent practice is important and it’s purposeful if it’s structured correctly. Which methods have the greatest impact? We’re really talking about blending and segmenting that really transfers into the reading arena and those are the two most important skills of phoneme awareness that you would want them to have. You’ll notice that most programs in K and 1 usually cover those explicitly and over time. So if you look at the lesson and the lesson design in the programs that’s how they are created. And also the National Reading Panel says that when do you actually look at phoneme awareness and when do you measure it? It should be measured at the beginning of kindergarten and is one of the two best predictors of how well children will learn to read and actually I was telling you about the 3 – the phoneme awareness letter identification and concepts about print. So as we’re looking at that – again going to the next slide – how do you assess it? Well it’s usually assessed one-on-one – you cannot really do a

phoneme awareness because you know there is a response that needs to be heard in a group situation. In California they recommended initially in our framework to assess it by mid-kindergarten. As a kindergarten teacher I would like to assess it at the beginning of the year just to know. I know my son in kindergarten this year was assessed at the beginning of the year and I think teachers finding it more valuable now. At first it was well at least by middle of kindergarten but for your I call it at-risk students who really don't have the exposure to the sounds and the playing with language – they really need to have some intensive work. So some students will just need the 20 hours and some may need more, so that's something that you want to think about. Historically I was told 20 years ago we didn't – I wasn't schooled in phoneme awareness – I mean I didn't receive it – I received phonics instruction, but I didn't really get phoneme instruction and again we're thinking about high school population that didn't do it but now we know it is important and we know that it can be taught. So focus on blending and segmenting and we're using information now to make data-driven decisions so once we assess it what do we know and what are we going to do. So I'm going to show you just a couple of ways that I did it when I was in the classroom. And I say when I was in the classroom because now I go into classrooms and work with teams of teachers over a period of time. Now the first year I did a segmentation test I wanted to know at the beginning of the year how many sounds a student – there were 22 items on the test and I wanted to know how the students did. Now mind you I did not know anything about making graphs and I wasn't really – I'm not a data person – I'm working with data people now – but if you look at this particular slide – and what I did – and this was just my just real gross way to do it. There were again 22 items, 2 students only had 1 items correct and 1 student had all of the items correct. So you can see I had a real range in my class. When I administered this test it was the Hallie Yopp segmentation test – very basic – very easy to do – but there were certain ones that were more challenging. One of the things I really think teachers should do is give it a display – give it a view – so that we can see it instead of these discreet cell numbers in some kind of data output. I think it's important that they understand and can see some pattern – so there's not a real definite pattern here – I just know that as a class they're very young. But by the end of the year when I reassess them – same test as a post-test – you can see that we made some nice gains. And it was important that all of the students – 11 of them had all correct – but I'm still going to be concerned about this one here and maybe this one here. The other two are moving along. And so that's one of the things – that's just a holistic look – but it's also giving me some feedback in terms of instruction, and to celebrate, but also to be concerned and to know where the flags need to be in terms of intervention. But in addition to that, here's another example of another test that was used in another year. And as we're looking at this – this was a segmentation test that we gave in California – and there were 10 items and we gave it beginning of the year, middle of the year, end of the year. So you can see what we did was I said it, s-ee and he had to blend it and say see – see how it goes? So this is Jacob and he was a young boy – a 1st grader – and he went s-op and I put a check – he had soap, but when we got to l-ak, he said cake, because he was holding on to the end of the word, but he substituted something else in the beginning. So what you know about Jacob – first of all is I had to stop the assessment and we also know that he did not get most of them correct. So am I concerned about Jacob? I have to say yes, I am. But I want a full picture so I assessed segmentation or blending and I also assessed segmentation and when I assessed segmentation what I found was he was pretty good at it. Jacob was an oddity because most kids who are not good at blending won't do well necessarily in segmenting. But when I look at a classroom profile and I begin to look at some patterns in terms of my groupings for more instruction or some targeted instruction here's

where I'm looking at that same group – Jacob beginning of the year, and Jacob stands out because of the score that he received at the beginning of the year. And I'm going to have to work with Jacob, but the rest of the class is moving real nicely, but I might be able to group Tanner and Jacob and pull them and do some more instruction with them. So I'm not only looking at just overall scores but then I'd want to look at the items and the kinds of words within there that he wasn't getting and think about well why didn't he get it? What was the disconnect? I could also look at, in terms of segmentation, thinking about Jacob again, and my whole class, and here's Jacob and he's pretty much a star. But I've got Brie here and I've got Emily and I have Tanner again – Tanner's standing out – now I'm going to pull from instruction. So what I have is I have the ability to know what it is that they need to know, a process for teaching them – I can pull from my own program that I'm using in my classroom or other resources and I'm going to do some re-teaching and make sure that they have this down – know that it's extremely critical and it can be taught – I want them to get it. You know one of the problems we have in our language and in the process, this says but that's better than just getting a star – it's a moon. So we're using the letter O for a grade, for a letter, for the O, for the name, all different kinds of things. So we make a confusion we look at letter identification. You know this is the letter U and they say you mean me and so we have to really make sure that they know the names of the letters, the sounds of the letters, and then in addition that they also know when we're using it as a tool. So as we move to the three big indicators – one is concepts about print. This is my middle-schooler – she's now a 7th grader. At the time – looking at books – she knew how to look at books. She had print awareness because she grew up in a home where every night we read. She knew that the book wasn't even upside-down or backwards. She could turn the pages. And eventually she began to look at the end of the word at the end of the line and she'd return and sweep go. All of these are things that we want students to know. And some come equipped with that because they've had a rich engagement at home and if they haven't we need to provide it for them. That's one of the reasons why in kindergarten classrooms you see big books, because it kind of the lap experience with students so that you can guide them and show them how print works because in concepts about print we're really showing them the function if you will. In addition we're also looking at letter identification. And when you're thinking about letter identification you want them to rapidly know the letter sound – I like them to know the name and the sound. I think it's important that they do both. I wanted to share with you, just as an aha – this was my biggest aha last May coming to Washington, D.C. when we initially brought everyone together for the training we went to the Smithsonian Institute – and this was a huge aha for me because we went to the U.S. display – the museum – and when we were there we saw this – and this is Ben Franklin's printing press. And if you don't know this already the reason why we have upper case and lower case is because on the printing press they had an upper case and a lower case and some letters were held in the upper case and some were held in the lower case – hence upper case and lower case letters. That to me – I mean – 25 years or 22 years of teaching and I didn't know – I just knew I was trying to tell them it's an upper case letter – it's a lower case – and that there's no connection – and I finally made a connection to the case. So letter identification – very important – need to teach it – and you want them to fluidly name those letters. And we're looking at concepts about print and you need to give them exposure to that. And then phoneme awareness can be directly taught. So all of those are pieces of what you want students to have in terms of outcome. So as we look at the data, which we just went over – I want to show you one last picture. And the picture really is of how a teacher – and this a teacher in Palm Springs – used a picture to make data real. And what she did is she made a road in her

classroom – and the road goes across at the top – and it’s on the road to standards. And again taking that data and making it real – and she put little cars – and each one of these cars has a different standard on it. So one car could be recognizing upper case and lower case letters – that would be an appropriate kindergarten standard. And then you see road signs – 20%, 40%, 60% - and so depending on the group outcome for that class – if 60% of the students knew their upper case and lower case letters – that car for that standard went next to the 60%. What a real way to show parents and visitors to classrooms the data and how we’re doing and how we’re moving along and it was on the road to the school of mastery – that’s where they were going, so I thought that was a great display. Alright, so, for data what is my targeted skill – what’s the best way to re-teach it – and how do I use assessments to improve? You want to constantly monitor. Monitor, monitor, monitor – especially with phoneme awareness to see how they’re doing. And the pre- and the post- is also nice to do from a teaching standpoint to see the gains. Alright – concepts about print we just talked about – and letter identification. But again letter ID – rapid and accurate recognition. And then finally what I hope that you leave here today with is that phoneme awareness is necessary, but it’s not sufficient. You just don’t teach phoneme awareness – it’s a part of what you need to do. But it can be directly taught – it does not require extensive teaching time, but it does require explicit teaching. It should be assessed in kindergarten or earlier. We’re really working right now with pre-school programs to get them to begin to play more with sounds. And the focus of the majority of your instruction when you’re doing phoneme awareness on blending and segmenting. So I want to thank you for being here today. I appreciate your time.

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