

OVERVIEW

The material in *Patterns for Success in Reading and Spelling: A Multisensory Approach to Teaching Phonics and Word Analysis* will provide tutors, teacher aides, teachers, and parents with a complete remedial program for working with children with specific reading disabilities, including dyslexia. Designed for individuals of all ages who are having difficulty learning to read, spell, and write, the book highlights integrated decoding and spelling instruction in a multisensory format.

Techniques, as well as sequence of presentation, are based on the Orton-Gillingham approach to teaching reading, spelling, and writing. Each lesson integrates decoding and spelling. Because children with specific language learning disabilities often possess deficits in visual memory for words, memorization of an adequate sight vocabulary becomes impossible. We know also that students who do not easily learn to read often have weaknesses in phonological (or auditory) processing. Thus, consistently linking visual, auditory, and kinesthetic modalities in a structured, sequential, multisensory presentation can help these individuals learn to read and spell.

The teacher should become thoroughly familiar with the lesson plan (see Format and Procedures) before using the strategies with a student. Each lesson follows a similar pattern, enabling the student and tutor to become comfortable with the structure once it is established. These lessons may be given individually or to small groups in which children have similar learning needs.

The manual is divided into three parts. In Part 1, students who know the names of the letters of the alphabet begin to learn the sounds corresponding to consonant and vowel patterns. In Part 2, students become familiar with less common letter-sound correspondences and begin to study the common prefixes and suffixes, along with learning rules for syllable division. Part 3, for older students, concentrates on morpheme patterns, the meaning units making up multisyllabic words. Morphemes are especially valuable for enhancing decoding, spelling, and vocabulary development because they appear in thousands of words. Part 3 introduces Latin roots, prefixes, and suffixes, as well as Greek combining forms. These patterns are useful in decoding and spelling words found in upper elementary, high school, and college content area texts.

The model undergirding instruction is presented in Table 1 as a word-origin by word-structure matrix representing the categories of word patterns and word origin. Word patterns (letter-sound correspondences, syllables, and morphemes) become the strategies available to decode unfamiliar words. When fluent readers approach an unknown word, they first look for familiar morphemes, then make decisions based on syllable division, and

TABLE 1.

Word Origins and Structure: Framework for Integrated Decoding and Spelling Instruction

	LETTER-SOUND CORRESPONDENCES			SYLLABLE PATTERNS			MORPHEME PATTERNS	
Anglo-Saxon	sad let cap/cape pin/pine ...	stand frisk card tall	thin chat boil foul flow	button pilot	sister cabin	harvest hundred	cowboy like unlike unlikely	software get forget forgetting
Latin		direction spatial excellent			inter- intra -ity		construction erupting conductor	
Greek		phonograph scholar symphony			macro meta		microscope chloroplast physiology	

only when readers have applied these strategies do they use letter-sound correspondences. Students with reading problems, however, appear to use only one strategy; they "sound out" the unknown words letter by letter. Although this approach may be reliable for short, regular words, it furnishes little help for decoding longer words.

Learning how words are influenced by word origin (Anglo-Saxon, Latin, and Greek) adds another useful dimension for reading and spelling unfamiliar words. Students become aware that words of different origins may have recognizable patterns. For example, Anglo-Saxon words, typically found in primary-level texts, are generally short, common, "everyday" words. Words of Greek origin contain novel letter-sound correspondences such as the **ch** in *orchestra*, **ph** in *photograph*, and **y** in *synonym*. Or, when attempting the unknown word *corruption*, the reader will be able to recognize the Latin prefix, root, and suffix. As **-tion** has a unique pronunciation, knowing this suffix makes decoding thousands of words possible. Understanding these forms is equally beneficial for spelling. Spellers may be tempted to write "corupshun," but knowing that a root beginning with **r** (as in **rupt**) requires a prefix ending in **r** (thus, **cor**), they are less likely to omit an **r**. Additionally, knowing that the suffix /shən/ is usually spelled **tion** allows the student to spell the word correctly.

FORMAT AND PROCEDURES

The suggested lesson plans and tasks follow a structured, sequential, multisensory format. Each part of the lesson includes visual, auditory, and kinesthetic reinforcement. Visual input refers to seeing a letter, letter combination, word, phrase, or sentence. Auditory input refers to hearing letter and letter combination sounds individually, within syllables, or within words. Kinesthetic-tactile input refers to both hand-arm movements and lip, tongue, and throat movements.

Each lesson asks students to read from the *Student Word Lists*, which are related workbooks containing words found in each lesson in large, readable type. The *Student Activities* books provide students with written practice that corresponds to each new concept. Each of the three parts of this text corresponds to Parts 1, 2, or 3 of both the *Student Word Lists* and the *Student Activities*. The *Student Word Lists*, *Student Activities*, and the *Student Card Pack*, are available from PRO-ED, Inc., 8700 Shoal Creek Blvd., Austin, TX 78757 (800/897-3202).

In Part 1, teachers should select the card from the *Student Card Pack* for each grapheme (visual pattern) presented. During the first lesson, the student should go through the card deck both visually (student sees card and says sound) and auditorally (teacher says sound and student responds with the spelling). Place the cards students know in one pile and begin introducing new sounds according to the sequence given. Lessons should be reviewed as often as necessary. When Part 1 is relatively well mastered, move on to Part 2.

The teacher should be aware of the student's strong and weak learning modalities. Some students may require supplementary work on areas affecting linguistic awareness. These include auditory discrimination and sequential memory, sound blending and segmentation, rhyming, and classification, as well as visual discrimination and memory. Various informal activities to aid these areas will be found throughout this book. These activities may be used as a model for the tutor to develop similar exercises for each student's individual needs. The suggested supplementary exercises may be deleted at the discretion of the tutor.

The teacher should integrate phonetic word analysis skills immediately into decoding (reading) and encoding (spelling). Rules and patterns governing the English language will be introduced. Check sheets are provided for the phonograms (sound-symbol correspondences) and rules presented in the book.

In Parts 1 and 2, students learn the structures inherent in Anglo-Saxon letter-sound correspondences. Students learn terminology and organize their decoding knowledge according to a 2 x 3 matrix focusing on consonant and vowel patterns (see Table 2). The matrix in Table 2 represents the way letter-sound correspondences can be organized for instruction. Students learn that words have both consonants and vowels, the two major headings. Consonants are single letters, blends, or digraphs. Single letter vowels can have either short or long sounds. Vowels often lose their traditional sound when followed by *-r* or *-l*. Also, adjacent vowels in the same syllable are usually vowel digraphs. Almost all graphemes, the letter patterns appearing in words, can be placed in one of these six cells.

The matrix makes it possible to organize within a coherent frame the almost 200 isolated patterns presented by most basal reading programs. The teacher fills it as he or she introduces new letter-sound correspondences. As students learn the patterns for each category, they also explicitly learn the terminology specific to word features. (Note: If different terms are used to describe the same patterns in the basal you are using, use that term. For example, in some basals, *consonant blends* are called *consonant clusters*.)

Lessons are planned for 30- to 45-minute sessions, depending on the age and attention span of the students. Lessons may be divided into shorter segments when necessary.

All lessons incorporate card drills, spelling, and reading. Review, along with the introduction of new phonograms and/or rules, is also included.

TABLE 2.
Anglo-Saxon Letter-Sound Correspondences

CONSONANTS											
SINGLE					BLENDS					DIGRAPHS	
p	g	d	b	c	<i>initial</i>					<i>initial</i>	
y	w	l	r	t	bl	br	cl	cr	dr	ch	sh
f	j	m	n	w	fl	fr	gl	gr	sl	th	wh
h	k	q	x	y	pr	tr	sc	sk	ser	gh	
z					spl	sm	squ	sn	str		
					sp	st	sw	tw	thr		
					<i>final</i>					<i>final</i>	
					-ft	-mp	-nt	-lk		-ng	-ck -sh

VOWELS											
SINGLE		r & l CONTROLLED					DIGRAPHS				
SHORT	LONG										
a: mad	made	ar: park	lard	charm	<i>one sound</i>						
e: pet	Pete	or: for	horn	short	ai/ay: pain, play						
i: Tim	time	er: her	stern	fern	ee: meet						
o: hop	hope	ir: bird	thirst	sir	ie: piece						
hops	hopes	ur: fur	churn	burn	oi/oy: foil, toy						
hopped	hoped	al: hall	fall	call	oa: boat						
hopping	hoping	halter	falter		au/aw: laud, law						
u: cut	cute	walk	talk	balk	ew: few						
					<i>two sounds</i>						
					ea: breath, breathe						
					ei: seize, eight						
					oo: noon, cook						
					ou: round, soul						
					ow: cow, snow						

Note. From *Teach Our Children Well* by R. C. Calfee and C. Patrick, 1995, Stanford, CA: The Portable Stanford Series, Stanford Alumni Association. Reprinted with permission.

Card Drills

Visual

Using the Student Card Pack cards containing the common graphemes, the teacher shows cards one at a time to the student. The student responds with the appropriate sound(s). If the sound is incorrect, the student should immediately trace the letter(s) on the card to see if this kinesthetic-tactile reinforcement will provide a stimulus for the correct

response. If not, the teacher should give the sound, have the student write the letter(s), and simultaneously say the correct sound. In Parts 2 and 3, use the prefixes, suffixes, and roots cards.

Auditory

The teacher next presents the phonemes (sounds) auditorially. The teacher says the sound and the student replies with the letter name(s). The student should repeat the sound for kinesthetic and auditory reinforcement. Do not allow the student to guess. When the correct response is unknown, the student should be told the correct response while being shown the appropriate card. He then writes the letter(s) while saying the sound aloud. (In order to simplify, masculine pronouns will be used throughout the manual, although the authors understand that both boys and girls will be working with the teacher.)

Segmentation and Blending

Recent research shows that many children with learning disabilities have difficulty segmenting and blending sounds and syllables. Because of this difficulty, activities for segmentation and blending have been included in the first two parts of the book.

Segmentation. When children hear a word (e.g., *pig*), they must be able to isolate the sounds in the word (i.e., p/i/g). In words of more than one syllable (multisyllabic words) students must be able to isolate the syllables (e.g., *population* = pop/u/la/tion).

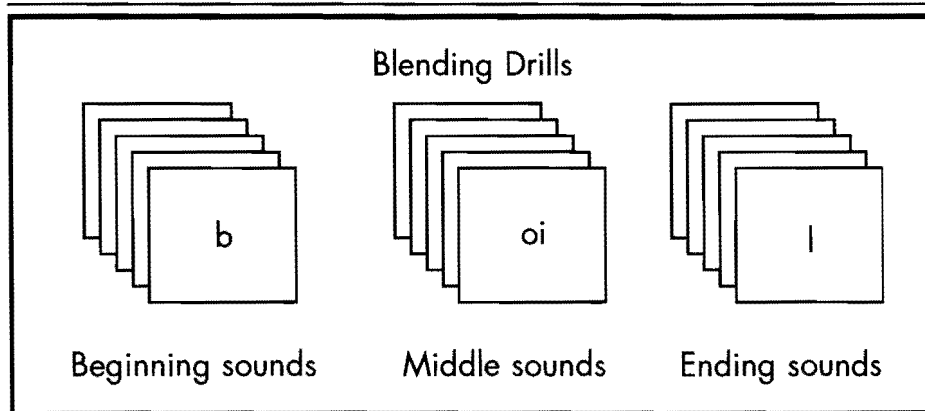
Blending. Once a word is segmented into syllables or individual sounds, the student must also be able to bring those sounds together as a whole word. The *card blending drills* are valuable in training the student to identify changes in the syllable patterns as the letters change. Initial consonants, including blends and digraphs, are laid face up on the table, followed by vowel sounds found in a medial position, and then by final consonants. The teacher flips the cards to make new words, real or nonsense. Cards should be placed in a logical order following the structure of English orthography (spelling). Therefore, **x** would not come in an initial position and **-ck** would not follow a vowel digraph (see Table 3).

Possible logical combinations (nonsense words may also be included):

bat	mud	soil
bam	mid	seal
sam	fid	sool
sap	fix	soon
sax	fin	boon
six	pin	boot

The student should try to connect the vowel sound to the initial consonant sound to prevent choppy blending (i.e., ba t—bat, **boi** l—boil, **sou** th—south). Be sure the student says the word as a whole after saying the separate sounds. Once the student blends easily, we

TABLE 3.
Card Blending Drills



suggest using word lists. Word lists are more effective for reading four-, five-, and six-sound units and for multisyllabic words (e.g., *stick*, *blimp*, *splint*, *basket*, etc.)

Introduction of New Phonograms

The teacher shows the student a card with the new phonogram printed on it. The teacher gives the sound and the student repeats. The teacher may want to provide a key word—a common noun beginning with the new sound. A model of the phonogram should be written in the student's notebook or paper (make large letters for younger children). The student traces the letter(s) several times, simultaneously giving the sound. He then copies the letter(s) and finally writes from memory, always saying the corresponding sound.

Reading

Word lists and phrases

Word lists and phrases are listed both in the *Student Word Lists* booklet and in the teacher's manual. Nonsense words are often included as they are valuable in checking the student's ability to synthesize all sound units. We suggest that word lists be read from left to right (unless the directions specify otherwise). In order to facilitate reading and to discourage guessing, students should be encouraged to isolate the vowel sound first and then to blend from left to right. Optional words on the *Student Word Lists* for each lesson are appropriate for older or more advanced students needing practice on specific phonograms.

Approximately 100 of the frequently used short Anglo-Saxon based words do not use traditional letter-sound correspondence. Such words are italicized in the lessons. If the irregular word is not recognized, drill is encouraged. Nonphonetic words are listed in Appendixes 1-D and 2-C with instructions for teaching.

Oral reading selection

At the end of most lessons, oral story reading is recommended. For students using Part 2 or Part 3, we suggest that expository text, often found in social studies and science texts,

also be introduced. A book or magazine article or short story appropriate to the child's instructional reading level may also be used. The teacher should preread the material selected before the student begins to read the passage. The teacher should point out difficult words, phrases, and proper names before the student reads the material aloud.

We recommend that the student use a marker, such as an index card, index finger, or pencil, to help keep his place. The student should be encouraged to sound out all words that have known phonograms. Otherwise, the teacher should give the word to the student.

The teacher may want to alternate reading with the student(s). Another useful strategy is to have the student read several paragraphs silently before reading aloud. After the student reads one or two paragraphs aloud, appropriate comprehension questions should be asked, both at the literal and inferential level. The teacher should also discuss with students story elements such as character, setting, and plot. Older students should be exposed to expository text type, such as description, sequence, or argument/persuasion.

Spelling

Phonetic words

Students should be encouraged to actively sound out phonetic words while spelling. Words, phrases, or sentences are dictated based on new and previously presented phonograms. The student should repeat each word, phrase, or sentence before writing. The student may benefit from identifying the vowel sound first. We prefer to use only letter sounds, rather than letter names, while spelling phonetic words.

Spelling words for older or more advanced students may be selected from the optional word lists in some of the lessons.

Nonphonetic words

Words that must be memorized by rote should first be traced, then copied, and later written from memory; at each step, the student should say the letter names. The student should be aware of why the word must be memorized; usually only the vowel sound differs from normal letter-sound correspondence (i.e., according to the v-c-e rule, **one** should say /ōne/).

Handwriting

Even though handwriting skills have not been specifically included in the lesson plans, legible writing must be encouraged and developed. Careful attention should be paid to pencil grasp and writing posture as well as to actual letter formation. Writing practice should be scheduled in the lessons for students having difficulty with either cursive or manuscript letter formation. Handwriting drills may include tracing and copying a model, working at the chalkboard, or drawing large letters on newsprint.

Cursive writing generally begins in Grade 3. Linkages of certain letters are often difficult. The student may need drill in connecting cursive **br**, **bl**, **wn**, **ol**, **ve**, and other more awkward connections.

Composition

As students are learning more patterns, they should be encouraged to write sentences, paragraphs, and short stories. We find that as students learn these patterns, they are less anxious to rely only on the spelling words that have been memorized. They also are willing to try to spell the words they really want to use, rather than substitute simpler words.

In summary, we hope that *Patterns for Success in Reading and Spelling* will provide a structured, sequential guideline for anyone working with students with language learning problems. Feel free to supplement these lessons with your own favorite materials and teaching styles.

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