

# Sounds Abound™ Storybook Activities

by Sandy Lachance

Skill	Ages	Grades
■ phonological awareness	■ 4 through 7	■ PreK through 2
Evidence-Based Practice		
<ul style="list-style-type: none"><li>■ ASHA (2001) states that speech-language pathologists play an integral role in identifying children who are at risk of developing reading disorders and providing intervention on oral speech and language skills, including phonological awareness skills. Direct intervention in the preschool years may reduce later reading and spelling difficulties.</li><li>■ Training in phonological awareness is critical to reading success, and manipulating phonemes in words is highly effective across all literacy domains and outcomes (NRP, 2000).</li><li>■ Blending and segmenting skills must be present in order to decode unfamiliar written words accurately and fluently. Thus, in order to improve decoding, a student must have a foundation of these skills (Lyon, 1995; Schuele &amp; Boudreau, 2008).</li><li>■ Explicit instruction in phonemic awareness and phonetic decoding skills produces stronger reading growth in children with phonological weakness than approaches that do not teach these skills explicitly (Torgesen, 2000).</li><li>■ Preschool children, who are at-risk for later developing reading disorders, including children with speech-sound disorders and children in poverty, need explicit instruction on phonological awareness skills, including segmenting, rhyme, and print awareness. Use of age-appropriate literature to facilitate motivation in children is an effective therapy technique (Justice, Chow, Capellini, Flanigan, &amp; Colton, 2003).</li></ul> <p><i>Sounds Abound Storybook Activities</i> incorporates these principles and is also based on expert professional practice.</p> <p><b>References</b></p> <p>American Speech-Language-Hearing Association (ASHA). (2001). <i>Roles and responsibilities of speech-language pathologists with respect to reading and writing in children and adolescents</i> [Position Statement]. Retrieved September 30, 2009, from <a href="http://www.asha.org/policy">www.asha.org/policy</a></p> <p>Justice, L.M., Chow, S.M., Capellini, C., Flanigan, K., &amp; Colton, S. (2003). Emergent literacy intervention for vulnerable preschoolers: Relative effects of two approaches. <i>American Journal of Speech-Language Pathology</i>, 12, 320-332.</p> <p>Lyon, G.R. (1995). Research initiatives in learning disabilities: Contributions from scientists supported by the National Institute of Child Health and Human Development. <i>Journal of Child Neurology</i>, 10(Suppl. 1), 120-126.</p> <p>National Reading Panel (NRP) (2000). <i>Teaching children to read: An evidence based assessment of the scientific research literature on reading and its implication for reading instruction – Reports of the subgroups</i>. Retrieved September 30, 2009, from <a href="http://www.nichd.nih.gov/publications/nrp/upload/smallbook_pdf.pdf">www.nichd.nih.gov/publications/nrp/upload/smallbook_pdf.pdf</a></p> <p>Schuele, C.M. &amp; Boudreau, D. (2008). Phonological awareness intervention: Beyond the basics. <i>Language, Speech, and Hearing Services in Schools</i>, 39, 3-20.</p> <p>Torgesen, J.K. (2000). Individual differences in response to early intervention in reading: The lingering problem of treatment resisters. <i>Learning Disabilities Research &amp; Practice</i>, 15, 55-64.</p>		



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# About the Author



**Sandy Lachance**, M.S., CCC-SLP, has worked as a speech-language pathologist for over 25 years in the Baltimore County Public School System in Maryland. Sandy's experience with students exhibiting articulation, language, and reading difficulties sparked her interest in phonological awareness. Sandy is a strong proponent of integrating phonemic awareness training in daily classroom activities. She regularly incorporates these skills in her therapy sessions with pre-school and elementary-aged students. Sandy has provided staff development and consultation for teachers at her school as well as numerous classroom demonstration lessons.

In her spare time, Sandy enjoys amateur photography, gardening, and relaxing with her family beside their beautiful water garden.

*Sounds Abound: Storybook Activities* is Sandy's first publication with LinguiSystems.

## Dedications

To my husband, Mike, whose support and encouragement during this project have meant so much to me

To my daughters, Rachel and Rebecca, whose fond childhood memories of these stories have been rekindled

To my mom, my friend . . . I love you

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# Introduction

## Phonological Awareness

*Phonological awareness* refers to the perception that spoken words are made up of individual sounds that can be manipulated. This terminology is sometimes used interchangeably with “phonemic awareness.” We know, however, that prior to recognizing the smallest units of speech (phonemes), children first acquire an awareness of word boundaries as they realize that sentences are made up of words. They then develop the perception that words are made up of parts (syllables), and finally the recognition of individual speech sounds. It is this global definition of phonological awareness that is the premise of this text.

The importance of phonological awareness in acquisition of early reading and spelling skills has been clearly documented. In fact, phonological awareness (specifically “phonemic awareness”) and knowledge of the alphabetic principle are considered the best predictors of success in early reading and spelling programs. In order to benefit from a structured phonics program which includes processing visual information, children need to be able to auditorally process oral speech. For example, during phonics instruction related to letters and their sounds, students may look at the word *cat* and be able to make the corresponding sounds /k/-/a/-/t/, but not have the auditory processing skill of sound blending necessary to blend those sounds into a meaningful word. Conversely, in spelling, a student must be able to segment individual sounds in a spoken word to represent those speech sounds with letters or letter combinations.

Developing phonological awareness skills can be accomplished in a very systematic way beginning at the word level, progressing to syllables, and finally to individual phonemes within words. This progression encourages students to perceive increasingly smaller units of speech. Within that sequential framework, activities at each level should initially address an awareness or recognition of the target skill prior to production tasks which require direct manipulation of words, syllables, or phonemes. In *Developmental Reading Disabilities: A Language Based Treatment Approach*<sup>1</sup>, the author, Candace L. Goldsworthy, has delineated a very comprehensive hierarchy of skills and activities to increase phonological awareness skills.

## The Literature Connection

A balanced literacy program must include direct phonics instruction, phonological awareness training, and reading/comprehending of informative and engaging texts. Teachers commonly include children’s literature as part of the comprehension component of their reading instruction. Although many excellent materials are currently

<sup>1</sup>Goldsworthy, Candace L. *Developmental Reading Disabilities: A Language Based Treatment Approach*. San Diego, CA: Singular Publishing Group, 1996.

available to teach specific phonological awareness skills both in isolation and in conjunction with phonics instruction, it is the purpose of this book to link phonological awareness skills to authentic literature. By addressing these skills within the context of the literature text being read, the instruction becomes more relevant and meaningful to students.

### ***Sounds Abound: Storybook Activities***

*Sounds Abound: Storybook Activities* includes phonological awareness activities for 43 children's literature books. These activities take advantage of the rich vocabulary from these well-known stories to reinforce and apply skills in word awareness, syllable awareness, rhyming, and sound awareness. The activities and the sequence in which they are presented follow the recommendations outlined in Goldsworthy's aforementioned text.

Processing phonological information requires a certain degree of short-term memory. Students need to "hold" the words or sounds in working memory long enough to process the information. To aid in this task, visual representations (e.g., pictures, blocks, chips) are suggested to help teach some concepts. The ultimate goal is to fade the use of visual cues so that the students are able to perform the tasks strictly auditorily. As visual cues are faded, it may be beneficial to have students repeat the stimulus words (i.e., verbal rehearsal) to facilitate that processing ability. For example, with oddity tasks (e.g., Discriminating Rhymes) where three words must be held in working memory, have the students quietly repeat the words as they attempt to discriminate which one does not fit the intended pattern.

The activities included in *Sounds Abound: Storybook Activities* can be used in a variety of ways by classroom teachers, special education teachers, reading specialists, and speech-language pathologists. Books selected for this program can be used with preschool or kindergarten students as read-alouds, with first- and second-grade readers, or with older students with reading and learning disabilities. The activities can be incorporated in whole class instruction, in small groups, or with individual students.

There are a variety of questions provided at each level so you can easily address individual needs in a group by posing different stimulus questions to different students. For example, one student in a group could respond to a sound blending task as another student claps the syllables in a word.

These activities can be integrated into a directed reading lesson and are short enough to be used as reinforcement at other times throughout the day. For example, you might present stimulus items to students as they transition from an activity on the floor to working at their desks, while waiting in line, or before packing up at the end of the day (e.g., "Before you line up, tell me a word that rhymes with \_\_\_\_.").

Several of the children's books are content-related, addressing themes such as life cycles (e.g., *Pumpkin, Pumpkin; The Very Hungry Caterpillar*), animals (e.g., *Swimmy, The Grouchy Ladybug*), seasons (e.g., *The Seasons of Arnold's Apple Tree, The Snowy Day*), and culture (e.g., *Bringing the Rain to Kapiti Plain, Tikki Tikki Tembo*). This relationship allows further connections between phonological awareness skills and outcomes related to Science or Social Studies. By incorporating phonological awareness tasks throughout the school day, we increase the exposure and practice students receive in these critical processing skills.

The activities included for each story are easy to follow because they use the same format and sequence of skills. In addition, many answers are provided for your convenience, either in parentheses following the item or by underlining the target item in a list. Because of the variability in the vocabulary as well as the complexity of sentence structure, different texts lend themselves to certain activities better than others. Therefore, you will find that not all skills are addressed for each story. The following activities, however, are found in every story in this book.

### **Word Awareness**

These tasks encourage students to recognize individual words as meaning units. Students initially connect a spoken word to a written word by pointing to words as they are read. They "fill in" missing words orally, count words, and finally manipulate words by correctly sequencing words presented either in print or aloud.

### **Syllable Awareness**

The concept of "syllableness" is best taught by beginning with compound words in which each syllable has a meaning attached before moving on to other two- and three-syllable words. Any compound words from a story are incorporated into these syllable awareness activities plus other multisyllabic words from the story for extra practice.

These activities develop an awareness of syllables in words by first clapping word parts and then blending syllables to make words. Once those skills are mastered, students actually manipulate syllables in words. Again, manipulation of syllables in compound words will be easier than noncompound words. Manipulation tasks include deleting syllables, reversing syllables, and adding syllables.

Since the focus of this program is on the oral component of syllable awareness, syllables are divided according to the dictionary pronunciation guide<sup>2</sup> as opposed

<sup>2</sup>*Macmillan Dictionary for Children*. NY: Simon & Schuster, 2001.

to the orthographic or phonics rules used for printed words. Because acceptable pronunciation varies across speakers, use clinical judgment in accepting other reasonable divisions of syllables in these tasks.

## Rhyming

The ability to rhyme requires a perception of the initial consonant of a word (onset) as a unit separate from the vowel and consonant ending (rime). With this in mind, rhyming tasks actually require phoneme manipulation. For the purposes of this program, rhyming is included as a separate section because many instructional activities address rhyming as a separate skill. If students experience difficulty with the tasks in this section, introduce some of the early tasks under “Sound Awareness” to help students acquire the skills necessary to rhyme.

The sequence of tasks under this section progresses from recognition to production of rhymes, establishing an awareness of what constitutes a rhyme before actually generating it. However, sometimes students may be able to give a rhyming word without the ability to make judgments about rhyme. The initial task requires students to recognize whether two words rhyme. In order to do this, they must understand the onset-rime concept and be able to recognize sameness of the rime. The next step requires students to perform an “oddity” task by identifying the word that doesn’t rhyme. This concept may need to be initially taught by altering the task so that students tell which two words *do* rhyme and then identify the one that does *not*. In later tasks, students choose a word that rhymes with a stimulus word and then supply a rhyming word for a given word. When producing a rhyme, students may offer a nonsense word. At early stages of rhyming instruction, this is acceptable since it shows that the student has acquired the onset-rime concept. However, with additional practice, encourage students to think of a “real” word that rhymes.

Within the rhyming tasks, most targeted words have been selected directly from the text. However, for stories which do not include rhyming pairs, additional words have been provided to rhyme with words drawn from the story.

## Sound Awareness

At this level, students begin to identify individual phonemes that make up words. Awareness of initial sounds in words is emphasized through matching consonant sounds with words and identifying beginning sounds of given words. Sound blending begins with onset-rime and then blending individual phonemes to make words. Identification of final sounds in words follows. Making judgments about both beginning and ending sounds is facilitated with oddity tasks similar to those for rhyming. Students then progress to segmenting words into individual phonemes

and directly manipulating sounds in words through sound substitution and deletion. While most deletion tasks result in “real” words (e.g., “Say **bear**. Say it again, but don’t say /**b**/.”), some stimulus items will result in nonsense words (“Say **read**. Say it again, but don’t say /**d**/.”).

All activities at this level focus on *sounds*, not letter names. Whenever a letter is surrounded by slashes (/ /), say the sound, not the name of the letter (/t/, not /tee/). In addition, make short sounds without a vowel following (e.g., /t/, not /tuh/). In order to make this program user-friendly across disciplines, sounds are represented according to general usage and not strict phonetic transcription (e.g., the sound produced by the letters “ch” is presented as /ch/, not /tʃ/). Also, since words are divided into sounds by how they are spelled, you may need to watch your pronunciation of certain words like *noise*, *trees*, *who*, and *box*. For example, for “n-o-i-se” the silent ‘e’ is not pronounced, for “t-r-ee-s” the “s” is a /z/ sound, for “wh-o” the “wh” is a /h/ sound, and for “b-o-x” the “x” is made with two sounds (/k/ and /s/).

If students experience difficulty at the sound awareness level, select items containing continuants (e.g., m, n, s, f, h, l, v, w, z, r, sh, th) rather than stops (e.g., p, b, t, d, k, g, ch, j) for beginning practice. Being able to prolong the consonant sounds in continuants makes blending and segmentation tasks easier for students.

In general, the number of items under specific headings is not all inclusive. Please consider this work a starting point from which you can extend and generate additional stimulus items as you and your students interact with these wonderful stories. Feel free to apply this framework to other texts as well.

I hope that you and your students enjoy these activities and stories as much as my students and I do!

Sandy

# Alexander and the Terrible, Horrible, No Good, Very Bad Day, *continued*

## ➔ Discriminating Rhymes

"Which word does not rhyme?"

school • seat • fool  
think • sink • pick  
ice • cone • phone

fall • tack • back  
light • friend • white  
my • I • door

play • late • day  
bad • blue • shoe  
hot • door • more

## ➔ Generating Rhymes

"Tell me a word that rhymes with \_\_\_\_\_."

gum  
ring  
ice

door  
night  
Nick

pick  
drain  
day

tell  
fall  
my

## SOUND AWARENESS

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You can use manipulatives to help students visualize these concepts. For example, use colored cubes or blocks to represent individual sounds. You can move them apart, put them together, or substitute them to show changes in sound production.

## ➔ Identifying Words Beginning with a Given Sound

"Which words begin with the /b/ sound? bed • brother • horrible"

"Which words begin with the /t/ sound? cone • terrible • tack"

"Which words begin with the /f/ sound? friend • week • found"

"Which words begin with the /p/ sound? Paul • picture • castle"

"Which words begin with the /s/ sound? good • sixteen • sailboat"

## ➔ Blending Monosyllable Words—Onset-Rime

"Blend these sounds together to make a word from the story."

p•ool  
g•um  
m•ove

b•ox  
r•ing  
t•ime

w•eek  
w•ear  
s•oap

b•ath  
p•ick  
g•ood

## ➔ Blending Monosyllable Words—Onset-Rime (Blends)

"Blend these sounds together to make a word from the story."

fr•iend  
sch•ool

sl•eep  
dr•ain

str•ipes  
pl•ain

# Alexander and the Terrible, Horrible, No Good, Very Bad Day, *continued*

## ➔ Blending Individual Sounds to Make a Word

"Blend these sounds together to make a word from the story."

i•ce	f•oo•l	m•o•ve	s•l•ee•p
i•t	s•ea•t	m•a•ke	d•r•ai•n
sh•oe	b•l•ue	v•er•y	s•ch•oo•l
b•ar	t•e•ll	P•au•l	s•w•ea•t•er

## ➔ Matching Initial Sounds

"Which word begins with the same sound as **sneakers**? cereal • crybaby"

"Which word begins with the same sound as **muddy**? kissing • marbles"

"Which word begins with the same sound as **phone**? forgot • dentist"

"Which word begins with the same sound as **week**? white • red"

"Which word begins with the same sound as **light**? Paul • limas"

## ➔ Identifying the Initial Sound of Three Words

"What sound do **terrible**, **two**, and **tack** begin with?" (/t/)

"What sound do **cone**, **castle**, and **cat** begin with?" (/k/)

"What sound do **pillow**, **punching**, and **pajamas** begin with?" (/p/)

"What sound do **dinner**, **desk**, and **downstairs** begin with?" (/d/)

"What sound do **horrible**, **Hershey**, and **hope** begin with?" (/h/)

## ➔ Identifying the Final Sound of Two Words

"What sound do **ice** and **box** end with?" (/s/)

"What sound do **week** and **pick** end with?" (/k/)

"What sound do **tell** and **pool** end with?" (/l/)

"What sound do **red** and **friend** end with?" (/d/)

"What sound do **white** and **seat** end with?" (/t/)

## ➔ Discriminating Initial Sounds

"Which word has a different beginning sound?"

cone • car • found  
bag • hope • bath  
drain • wear • week

dentist • day • pick  
Phillip • mother • make  
terrible • Nick • tack

## ➔ Identifying Initial Sounds

"What sound does the word \_\_\_\_\_ begin with?"

copying (/k/)	dinner (/d/)	best (/b/)	water (/w/)
Philip (/f/)	muddy (/m/)	third (/th/)	pool (/p/)
good (/g/)	lunch (/l/)	singing (/s/)	jelly (/j/)

# Alexander and the Terrible, Horrible, No Good, Very Bad Day, *continued*

## ➔ Substituting Initial Sounds

- "Say **gum**. Now say it with /s/ instead of /g/." (some)
- "Say **bath**. Now say it with /m/ instead of /b/." (math)
- "Say **ring**. Now say it with /d/ instead of /r/." (ding)
- "Say **tell**. Now say it with /b/ instead of /t/." (bell)
- "Say **hair**. Now say it with /sh/ instead of /h/." (share)

## ➔ Identifying Final Sounds

"What sound does the word \_\_\_\_\_ end with?"

coconut (/t/)  
roll (/l/)  
top (/p/)

lunch (/ch/)  
fix (/s/)  
mom (/m/)

mud (/d/)  
Nick (/k/)  
even (/n/)

## ➔ Substituting Final Sounds

- "Say **hope**. Now say it with /m/ instead of /p/." (home)
- "Say **bad**. Now say it with /t/ instead of /d/." (bat)
- "Say **move**. Now say it with /s/ instead of /v/." (moose)
- "Say **cone**. Now say it with /t/ instead of /n/." (coat)
- "Say **night**. Now say it with /n/ instead of /t/." (nine)

## ➔ Segmenting Sounds

"What sounds do you hear in the word \_\_\_\_\_?"

ice (i•ce)  
hair (h•air)  
no (n•o)  
day (d•ay)  
to (t•o)

dad (d•a•d)  
soap (s•oa•p)  
bag (b•a•g)  
loud (l•ou•d)  
mouth (m•ou•th)

beans (b•ea•n•s)  
best (b•e•s•t)  
box (b•o•x)  
sleep (s•l•ee•p)  
pillow (p•i•ll•ow)

## ➔ Deleting Initial Sounds

- "Say **phone**. Say it again, but don't say /f/." (own)
- "Say **late**. Say it again, but don't say /l/." (ate)
- "Say **tell**. Say it again, but don't say /t/." (l)
- "Say **sink**. Say it again, but don't say /s/." (ink)
- "Say **bad**. Say it again, but don't say /b/." (add)

## *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, continued

### ➔ Deleting Final Sounds

- "Say **soap**. Say it again, but don't say /p/." (so)
- "Say **week**. Say it again, but don't say /k/." (we)
- "Say **plain**. Say it again, but don't say /n/." (play)
- "Say **keep**. Say it again, but don't say /p/." (key)
- "Say **white**. Say it again, but don't say /t/." (why)

### ➔ Deleting Sounds in Blends

- "Say **plain**. Say it again, but don't say /l/." (pain)
- "Say **tripped**. Say it again, but don't say /t/." (ripped)
- "Say **drain**. Say it again, but don't say /d/." (rain)
- "Say **school**. Say it again, but don't say /s/." (cool)
- "Say **sprinkles**. Say it again, but don't say /sp/." (wrinkles)