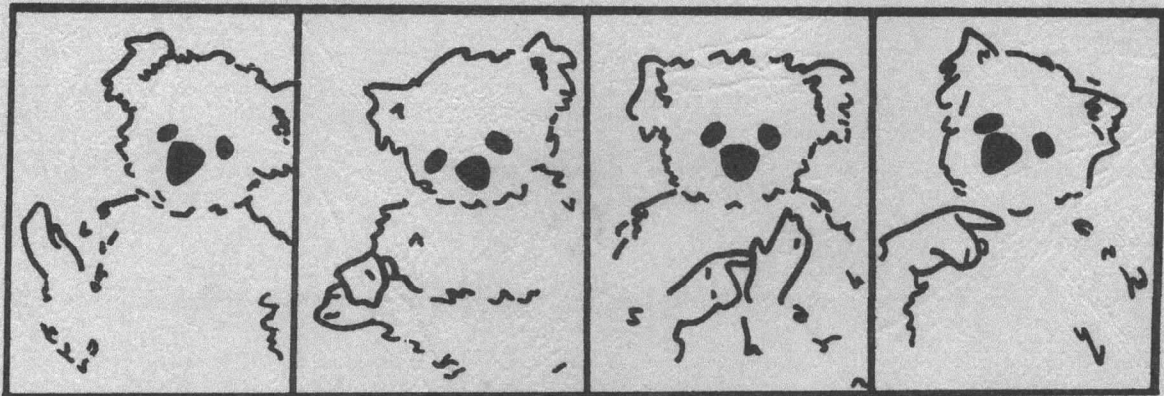


The
Au-Vi-T-ECK

Auditory-Visual-Tactile-Kinesthetic

Physical Phonics Program



by

Martha Freeman Eck

Teaching Sounds Before Letter Symbols

Pre-School—Primary—Remedial—Special Education

The Au-Vi-T-ECK Physical Phonics Program

an
auditory-visual-tactile-kinesthetic
approach
to
teaching letter sounds

MARTHA FREEMAN ECK
1974

drawings
by
Carole Lewis

Cover: Kinny, the kinesthetic koala will be the mascot for the children's workbook. He will demonstrate hand signs for each sound.

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PREFACE

It works! **Au-vi-teCK** really works! And why shouldn't it? Any program which is grounded on the same principles as **Au-vi-teCK** should work. This exciting physical phonics program is based on the principles of behavior which should lead to success in the classroom.

I spent considerable time trying to find a research study which I felt was worth the time and effort involved in a dissertation investigation. When Mrs. Eck presented her program in my Specific Learning Disabilities Summer Workshop at Stetson I knew I had found an exciting program to study — one which merited research.

During the four months of the investigation it was a joy to visit the classrooms and to witness first hand the results of this unique method. The educable and the trainable mentally retarded pupils involved in the study were actually enjoying their phonics lessons. They were eagerly participating, and they were learning!

Each semester I depend on Mrs. Eck to teach my student teachers this physical phonics program. I believe in **Au-vi-teCK** and I want my education majors to have the best phonics training possible.

It is with first hand knowledge of its worth that I recommend **Au-vi-teCK** for the following reasons:

The old adage, "learn it through play and it's there to stay" is substantiated.

Au-vi-teCK utilizes the auditory, aural, visual, kinesthetic, and tactile channels. These appear to be more useful than lectures and demonstrations.

Since the letters are introduced after all of the sounds have been mastered, children do not have to learn a sight vocabulary of 50 to 100 words before beginning phonics and they can begin work on the sounds earlier than usual.

The learning experiences are relevant and provide immediate identification and satisfaction because the teacher begins with the sounds of the children's first names.

Au-vi-teCK is not based on rules. Retarded children need phonics which does not emphasize rules because they have difficulty generalizing from rules.

Au-vi-teCK is a beginning program and stresses only six instructional skills. Work in other phonics learning can be added as needed after this program has been mastered.

The **Au-vi-teCK** method can be used throughout the day as the pupils engage in other activities.

Au-vi-teCK provides success experiences which are a must for the retarded.

Au-vi-teCK involves the active participation of the learner.

According to Zeaman and House (1963) the retarded have difficulty in attending to relevant stimuli. **The Au-vi-teCK** physical association of making a body sign or gesture for the sound which represents the actual way the mouth makes the sound focuses the learner's attention on the novel learning task and gives an added pleasant aid to learning.

Au-vi-teCK is interesting to teach and to learn.

Au-vi-teCK is consistent with the methodological guidelines stressed by Robert Smith (1974).

Au-vi-teCK meets the principles of presentation which Oliver Kolstoe (1970) regards as critical in the education of the EMR.

AU-vi-teCK is based on the principles of reinforcement.

I believe Au-vi-teCK will be just as successful with other types of pupils as it was with the retardates in my study.

Try **Au-vi-teCK**. You and your students and their parents will be happy you did!

Ruth Cobb Arnold

Stetson University

October 1974

ACKNOWLEDGEMENTS

Grateful acknowledgement is expressed to many who have made this work possible. To Ruth Bell, my team teacher from 1960 to 1970 belongs the credit for inspiring the need for a new type of phonics program. Dr. Ruth Cobb Arnold, Professor of Education at Stetson University, has been generous with her time and enthusiasm and invaluable in her professional contribution. Her acceptance of my program as a worthy subject for her doctoral dissertation research will be always appreciated.

I wish to thank the teachers of the EMR and TMR children in Daytona Beach, DeLand and New Smyrna Beach for their participation in the research by Dr. Arnold.

My thanks extend to Mrs. Carole Lewis, mother of my little kindergartener, Jonothan, for her creative illustrations for the workbook pages and for the excellent graphics in the manual.

In teaching the fourth and fifth steps of the program, the instructor makes use of material which has been adapted from **The New Streamlined English Series, Skill Book I (1969)** by Laubach, Kirk and Lauback, published by the New Readers Press, publishing division of Laubach Literacy, Inc. of Syracuse, New York. Acknowledgement for their permission to use the idea and suggested keywords for the letters a, d, e, f, g, h, i, j, k, l, m, o, p, q, s, u, w, x, and z is hereby expressed.

Without the patience, fortitude and encouragement of my husband, Bernard and my children Gary, Cathy and Chris, I would have despaired of publishing. They inspired me to persevere when the task of translating such a visual and verbal idea to words seemed impossible.

Finally, I wish to thank all the little people from ages four to eight who have sat before me and learned with me. Their eager faces and lovely souls have always given me inspiration.

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INTRODUCTION

The **Au-vi-tECK Physical Phonics Program** is based on an idea not found in most current phonics methods. This idea is that all consonant and vowel sounds can be taught the student before he sees the letter symbols or knows the letter names. **Au-vi-tECK** involves the auditory, visual, tactile and kinesthetic senses as the name implies. Through a unique manual "sign language" the non-verbal communication of sounds is made possible.

Most importantly, the sounds are presented differently. The alphabetical order is not used but the sounds are taught in the order of difficulty in articulation. Phonics is not **imposed upon** the child; it is **internalized** by the child and produced voluntarily. The method is based upon success at every stage. A sense of real accomplishment, pride and pleasure is established from the first lesson. It is a joy to teach and a very exciting experience to learn!

This manual is directed to teachers in every field of education. The Nursery School teacher can use **Au-vi-tECK** as a year long sound-awareness experience. The first two steps of the program require no reading, writing or naming of letters. It is completely physical, verbal and auditory. The first name of the child and his own body are the only "tools" needed.

The kindergarten teacher will use the complete program for the year. The first semester introduces the sounds, signs and associative keywords. The second semester relates this experience to the correct formation of the letter symbol and the naming of the letters. The child is taught in a relaxed and happy atmosphere. Phonics is quite enjoyable. By the end of the year the child will be well prepared for reading from the training received in this synthetic approach. Word attack and sound blending will be easier because these skills have been practiced at the pre-school level.

The primary teacher will make good use of the characteristics of **Au-vi-tECK**. Overtaching and reinforcement by means of daily verbal drill are stressed. A close social relationship is maintained throughout the program. All phonics teaching is done within the language circle. The lessons do not extend more than twenty minutes and informal language exchange is the most necessary ingredient.

Au-vi-tECK was first proven in the field of special education. It was the answer for the child with learning disabilities who could not read and who had experienced failure with phonics. The innovation of a physical sign to represent the anatomical positioning of the facial musculature while creating a single sound was made a vital characteristic of the program while the author was teaching non-readers from the ages of eight to sixteen in a private summer tutorial situation.

Therefore, the remedial teacher, the speech therapist and the teacher of children with learning disabilities will find **Au-vi-tECK** a valuable program.

Finally, the teacher of the mentally retarded child may use this program with confidence. Dr. Ruth Cobb Arnold of Stetson University, DeLand, Florida, has completed research comparing **Au-vi-tECK** with traditional teaching methods. Her doctoral dissertation, **Teaching a Physical Phonics Program To Mentally Retarded Children** (1974) sets forth a definitive rationale for the program. The details of this research and the statistical evidence will be found in SECTION III of this manual. Dr. Arnold states in the dissertation mentioned above:

"The findings of this study indicate that the EMR and TMR pupils taught by the **Au-vi-tECK Physical Phonics Program** made significant gains in several of the phonics skills while the pupils taught by the more traditional phonics methods did not make any significant gains."

This manual is divided into three sections. SECTION I presents the philosophy of the author and the characteristics of the program. Details of each of the five steps in teaching all the consonants, vowels and digraphs are given. A comparison is made between present methods of Phonics and **Au-vi-tECK**. The second chapter of this section describes the seven concepts to be taught the child. Chapter three suggests teacher attitudes and desirable classroom atmosphere. This is done in order to maintain the success-oriented characteristic of this program.

SECTION II presents the scheduling and sequencing of the lessons. A lesson plan for each consonant, vowel and digraph is given. This one page includes the five steps of presentation from the first sound probing to the writing of the letter symbol. A detailed model lesson plan for the teaching of the first lesson and for the sound "m" will enable the reader to proceed if direct instruction by the author is impossible.

SECTION III discusses the research done by Dr. Arnold and is directed to those in the field of Special Education.

The Au-vi-tECK Physical Phonics Program will not interfere in any way with present Phonics programs such as ALPHATIME, ECONOMY KEYS, or REBUS. It is a program which precedes the written symbol. It gives the child mastery of the consonant, vowel and digraph sounds before formal reading.

SECTION ONE

IMPOSITION OR INTERNALIZATION?
Understanding **Au-vi-teCK**

BUILDING CONCEPTS WITH AU-VI-TECK

ATTITUDE AND ATMOSPHERE

CHAPTER ONE

IMPOSITION OR INTERNALIZATION?

Before the teacher meets the student, she must have a thorough understanding of the philosophy of her method, a knowledge of the developmental structure of the method and the ability to use the best teaching procedures. She must, however, be very aware that a young child will learn best if he is a happy child and if he has the opportunity to involve himself completely and to learn in **his** way.

A review of the present method of introducing letter sounds and symbols will seem to show that the "cart is before the horse" as the adage goes. Have we not imposed the sounds of the letters upon the child rather than have him internalize the sounds and to consequently produce them in his own way and in his own language? What is **his** way? Have we ever allowed the child to use his own words to tell how he has produced a sound? Have we let him realize that the sounds are already within him and cannot be taught to him? Teachers can ask a child to imitate **her** sound, but only the child can produce **his** sound. Has the child had a visible way to show if he has the correct positioning of the facial musculature when articulating?

Because the answers to these questions have usually been in the negative, the training in speech sounds, Phonics, has been delayed until the child is mature enough to perceive, know and call the letter symbol. In other words, no sound awareness or sound skills have been attempted until just prior to formal reading in the first grade. **Au-vi-teCK** makes it possible to introduce all the sounds at the pre-school level without the interference of reading letters, words or other more literate skills.

A child enters kindergarten or first grade usually very proficient in saying the alphabet. Saying ABCs has been mother's requirement for schooling. **Sesame Street** and **The Electric Company** have been daily fare. ABC books and songs have been in the home since the child could toddle. This bombardment of name association with the letter symbol has caused confusion when the child is to be taught the letter sounds. No real opportunity has been given to the child to investigate the world of sounds and to realize his great potential for producing these sounds. The mere naming of letters has become so entrenched that often a child at third grade level is still mistaking the name for the sound. How many children can give the correct sound for the letter q or x? The primary reading teacher has to go through a tedious process of "unteaching" the letter names in order to instruct the child in the sounding. Have we not taught Spelling before Reading, the decoding of sounds?

Janet W. Lerner in **Children with Learning Disabilities**, (1971) reviews the major methods and materials currently used in reading instruction. She describes the child's reading task in the linguistic approach as:

"... learning to break the coded relationship between the written letter and the phoneme sound so that he can respond to the printed marks with the appropriate sounds of speech."

Other approaches such as **i.t.a.**, **UNIFON**, **DMS Marking System**, **Words in Color**, **Rebus** and **Early Letter Approach**, are described in Lerner's work. They all begin with the printed letter. The Fernald method (1943) and the Gillingham and Stillman method (1966) are cited as multi-sensory VAKT systems which must also use the symbol in the introduction of a sound. Only in the **Distar Reading System** by Engelmann and Bruner (1969) is the naming-sounding reversed. Lerner describes the **Distar** program as follows:

"Instead of teaching the letter names, however, it teaches children to identify each letter by the sound it represents."

Even in such an innovative method, the letter symbol must be present and be correctly recognized and named.

The **Au-vi-teCK Physical Phonics Program** does not use the letter symbol as a stimulus for the production of the letter sound. The recitation of the alphabet, the naming of the letters and even the non-verbal pointing to the letters are all unnecessary before the instruction of the vowel, consonant and the digraph sounds. The key is in the use of a unique manual sign for each sound. This is not to be confused with the hand signs used by the deaf child. In **Au-vi-teCK** these signs are representations of the physical way the sound is made. Through the use of these signs, many unusual teaching procedures are made easier. Rhyming, for example, is visible; correct pronunciation of beginning consonants is visibly shown; enunciation can be checked; silent communication with a child is possible. When a child hesitates in reading or in saying a word, no verbal coaching is necessary. The sign will inspire the child to produce the correct sound. Many games for auditory reception skills are possible with the signs alone.

In **Au-vi-teCK**, the pre-schooler starts to learn the sounds with a "clean slate." The program is exciting and pleasant and requires the complete sensory involvement of the child. A whole new world of discovery and achievement opens to him as he realizes he is "teaching the teacher." He feels quite important. The child is not aware that he is having a Phonics lesson or that the sound exploration is a part of learning to read. It is as natural for him to expect this sound discovery time as it is to expect a new story or a musical activity each day.

In order to explain in more detail the five steps in the **Au-vi-teCK** method, a comparison will be made with the traditional method. For the sake of continuity and clarity, the model sound will be that of the letter d throughout the comparison.

Most teachers of phonics today receive the children in the first grade. They know the ABCs and can write some of the symbols, but are not skilled in the individual sounds of the letters they write. The first introduction of a sound follows this pattern:

1 — The teacher displays a chart or picture of a dog with the printed symbols Dd and says:

"This is the letter D. D says 'd' as in dog."

2 — The child imitates the sound "d" as best as he can by imitating the sound made by the teacher. Through trial and error, an imitation is finally acceptable.

3 — The teacher repeats the sound "d" and urges more practice. There is no visible way she can check the articulation.

4 — In order to present more models for the sound "d," the teacher repeats words with the beginning consonant d and urges the children to volunteer others. As the words

are spoken the teacher usually lists them vertically on the chartpaper or chalkboard. Now, up to this point the lesson has been verbal and auditory, requiring acute attention and accurate aural reception. But with the listing of the words, the lesson assumes a difficult characteristic. It requires a most sophisticated skill from the child. The correct perception of the letters is necessary. A student with a learning disability may see the letter d as the letter p or b. It may be dis-jointed or tilted. All the letters presented may be difficult to see. The skill of eye tracking from left to right is needed. A particular skill of figure ground perception is also necessary in the distinguishing of the letter d from all the others in the list. The phonics lesson changes from an auditory experience to a reading task. The child remains relatively passive and uninvolved. Perhaps this added skill of perception makes the child restless and disinterested. He "turns off" the listening and the lesson is lost. By combining aural with visual tasks, the teacher is asking too much too soon.

Marianne Frostig presents the five priorities of visual perceptual tasks in her book, **The Developmental Program in Visual Perception (1972 edition)** as follows:

- "1 — Visual-Motor Coordination
- 2 — Figure Ground Perception
- 3 — Perceptual Constancy
- 4 — Perception of Position in Space
- 5 — Perception of Spatial Relationships"

Recognizing letter symbols requires the fifth skill, spatial relationships. This skill comes only after much training in the preceding four in the list. This is why the teaching of letters has always been concurrent with the teaching of the letter sounds. A mistake is made because a child is very capable of knowing all the sounds **before** he has to learn the task of recognizing the letter. **Au-vi-teCK** makes this possible.

5 — The fifth step in the traditional Phonics lesson is to practice the letter by copying it from a workpage. The capital D is stressed in most beginning workbooks. Doesn't the child read in the lower case symbols most of the time? However, the Phonics lesson has **now become most burdensome**. Guiding the hand with the eye and tracking correctly from the left to the right of the paper while holding the pencil firmly are most difficult for the young learner. But, more importantly, what is the child thinking as he is writing or copying the letter D or d? Isn't he thinking:

"I am writing the letter d (dee)."

rather than:

"I am drawing a picture of the sound "d."

The former emphasizes Spelling or letter naming. The latter emphasizes a most interesting concept about sound and the letter symbols. Most current phonics methods do not convey this wonderful fact — that a letter is a picture of a sound.

6 — As a home assignment, the teacher of the traditional method asks that the child bring pictures of objects which begin with the letter d. This is the first opportunity the child has to use the auditory memory for the sound "d." However, he has been so distracted by

the writing, copying and naming of the d that the sound may be hard to recall. He has no visible reminder of how the sound is made. His articulation may be inaccurate and the sound distorted. What is the child to do but seek help from the parents? In Au-vi-teCK the hand sign will be the visible reminder of the correct way to make the sound "d" and the child can recall it himself with ease and pleasure.

7 — As a final step in the teaching of the Phonics lesson, most teachers use excellent electronic aids. Language Masters, filmstrips, records and kinesthetic tracings are used. In every instance, the letter d is present and the visual task must be combined with the auditory. Yes, the child learns the sounds of the letters. Phonics becomes a part of the reading lesson and the child progresses well with his sounding. However, the skill of attacking new words with diligence is hard to attain in the lower grades. Only after reading is introduced can the skills be refined. In most cases the Phonics lesson is dull and uninteresting. It requires little from the child. He is not involved enough. The Phonics is **imposed upon him**. His acceptance can vary from good to bad. He is the recipient; the teacher is the giver of the sounds.

In **The Au-vi-teCK Physical Phonics Program** phonics is taught by internalization. The teacher is the recipient and the child is involved through all his channels in discovering and producing the sounds. Each of the five steps adds a new element of involvement. The Phonics lesson is within the Language Period, consisting always of a casual, happy verbal exchange between the child, teacher and other members of the class. The children sit in a circle or a class-meeting arrangement. In his book, **Schools Without Failure**, (1969) William Glasser commends this arrangement:

"Thinking and involvement with teachers in a cooperative educational effort leads a student to feel good . . ."

And again:

"The more we teach children to speak clearly and thoughtfully, the better we prepare them for life. When a child can speak satisfactorily for himself, he gains a confidence that is hard to shake."

Because **Au-vi-teCK** is a joyous and exciting experience for the child, each step in the teaching method is called a celebration. Glasser states further in the book referred to above:

"A serious failing in most school materials is that the emotion has been completely drained out of it. Emotion helps the child see the relevance of what he is studying."

Now let us proceed with the letter d and describe all the steps in teaching the sound, the hand sign, the keyword and finally the letter symbol. Optimism and a feeling of success should permeate the room. The personal actions and facial expression of the teacher are most important in bringing happiness and excitement to the children. Teaching the sounds should no longer be a chore for the teacher. Learning sounds should no longer be boring for the child!

1 — CELEBRATING THE SOUND: Because of the personal nature of the method, the teacher pre-selects in her mind the child in the class whose first name begins with the "d" sound. Let us assume the child is David and use him in this model lesson. David's most precious possessions are his own first name which is uniquely his and his body which is unlike that of anyone else. He is proud of his name and himself. So we use his first name and his body as the instruments of teaching instead of the impersonal picture chart of the dog and the letter symbol. Not only is David the "teacher" today, but he is given special privileges or jobs in order to make the day he discovered **his** sound and teaches it to the class a day to be well remembered!

The lesson starts with a conversation about how we get our first names. David is chosen to tell if his name comes from any member of his family. The teacher says:

"What a fine name you have! I like it very much! Will you teach me how to say your name?"

"Say your name five times nice and loud. My, how did you **do** that? That very first way you started your name . . . say it very slowly so I can try it too."

David comes to the front of the class and is given a bit of help in explaining how he says "d" as he speaks his name.

The very important process of **probing** now begins. For each sound throughout the **Au-vi-tECK** method, a description of the exact motion or position of the teeth, the tongue, the lips and the jaw is demanded. Body awareness is the goal. The sensation of making a specific sound and the mechanics of producing it are experienced by the child. He never forgets his sound because he is so intensely involved in producing it. In the case of David, he explains that his "teeth are closed and that his tongue is hitting them sort of hard." This is his explanation. Now the teacher asks David to answer the four probing questions:

"What are your teeth doing as you say 'd'?"

"What are your lips doing?"

"What is your tongue doing?"

"What is your jaw doing?"

The result of this probing makes the child aware of the mechanics of speaking. Now the invention of the hand "sign" for the sound "d" begins as the teacher says, "Can you show me with your hands how your tongue hit your teeth so hard? Then I can see how you make your wonderful sign!"

This may be hard for David to explain, so the teacher may say:

"If we pretend the left hand is the teeth and the right hand is the tongue, can you show me how it is hitting hard?"

David himself is encouraged to make the hand sign for his "d." Now there is a **visible** way to interpret and understand the physical involvement in making the sound "d." In the lesson plans found in SECTION II of this manual the description for the hand sign for "d" is as follows:

Using left hand to represent the upper teeth area, hold hand horizontally with fingers together as if a "fence." The fist of the right hand knocks firmly against the left palm and moves away in an upward motion.

The class and the teacher mutually agree to use this particular hand sign whenever the sound "d" is made. David is proud that he has taught the class and has been a part of the discovery. A celebration of clapping and congratulations is in order!

If there are other children in the class whose first names begin with the sound "d" they all participate on the same day and each receives his own sound suitcase of the sound "d."

2 — CELEBRATING THE SIGN: This second step in the development of **Au-vi-teCK** takes place soon after the sign has been discovered. This portion of the lesson reinforces the success felt when the sound and sign are determined. A sound suitcase is awarded the children whose names have the "d" consonant. Any decorative container which can be closed is used. An ideal source is the silver paper lining from the miniature cereal boxes. By adding a bright construction paper handle, the teacher creates a most attractive article.

David is asked to come forth and speak his sound "d" into the container. As he sounds the "d" and performs the correct hand sign, the teacher snaps the lid shut and "captures" the sound! The sound suitcase is hung in a prominent place and it will serve as a reminder to all of the sound "d." Everyone claps as it is hung in place. Each child eagerly anticipates his day to receive this award. Certainly David has a happy answer to his Mother's daily question:

"What did you do in school today?"

David answers: "I taught my teacher how to say my name, and my sound is in a silver box. I know how to make my sound and I can show you how!"

3 — CELEBRATING THE KEYWORD: Now a new component is added to the daily sound-sign drills in the language circle. This is the keyword which will lead directly to the production of the letter form in the next two steps of the program.

The child now says "d" — **dish** instead of the usual "d" — **David** in the drill. How is this word chosen? Can any other word such as dog or door be as appropriate? It must be remembered that internalization is important. All learning should proceed outward from the child. Therefore, the selection of the word **dish** is carefully guided.

Start with words relating directly to the parts of the body; then to the immediate schoolroom environment; finally to word of general knowledge and everyday vocabulary. For example, for the sound "d" the word DIMPLE seems to be the only part of the body; the words DOOR, DESK are within the sight of the class; DINNER, DOG, DADDY, DOLL, etc. are general words. The final selection of the desired word, DISH, is subtly maneuvered by the teacher. After the word is volunteered, it is accepted with clapping and joy.

4 — CELEBRATING THE PICTURE: The next step is to gradually transfer the sound already learned into the letter symbol. To emphasize a haptic involvement, a physical activity is combined with a small-motor activity. The goal is to have the child experience and remember with pleasure the associations with the keyword, sound and sign for "d."

In the lesson celebrating the picture of a dish which represents the beginning consonant sound "d" an activity of setting the table is presented. Small round paper plates are distributed. Each child feels the "roundness" of the plate by tracing around the edge with the fingertip. Now the dish is put on the table. For the "knife" a short dowel, ruler, pencil or blunt stick is used. Its "verticalness" is felt and discussed. Language exchange is most important at every step. Now by placing the dowel adjacent to the right side of the small dish, the objects form the letter d. As mentioned in previous explanations of the program, the lower case symbols are taught because of their frequency of appearance in the printed page. A large piece of art paper is placed under the dish and knife and the child draws around the plate first, then the knife. This emphasizes the correct left-right progression needed later in writing the letter d. A decorative border may be colored in on the round dish and the child celebrates by taking home his dish picture. No reference is made to the fact that he has created the letter d. He **has** made a picture of the dish which reminds him of the sound "D."

5 — CELEBRATING THE LETTER: For our model, the "d" sound and the letter symbol d, the celebration of the letter follows the coloring of the DISH picture. As the children are drawing, the teacher also draws an attractive round dish and knife on the chalkboard. Now as the children watch, she outlines the edge of the dish and the vertical line of the knife in a contrasting color of chalk. By erasing the original picture, the symbol d stands alone.

The important part of the celebration is the actual naming of the picture of the sound "d" on the chalkboard. Just as everyone has a picture on the wall at home or in a book to read, each picture shows something and also may be given a name. The circle and straight line on the chalkboard is a picture of the sound "d" and the name of the picture is "dee!" This is the first reference to letter name as in the alphabet.

The lesson ends with clapping and happiness. The sound is given a name and each child is able to draw the picture of the sound and call it a d. Perhaps tomorrow David will proudly lead the class Phonics drill as he says:

"D says 'd' — DISH (while performing the sign).

David looks back on many happy celebration days as he explores his personal sound from the beginning to end. Phonics is fun!

To summarize this chapter presenting the comparison between the traditional method and that of **Au-vi-tECK**, three conclusions seem obvious.

First, the traditional method is a process of imposition and the student remains a relatively passive recipient. **Au-vi-tECK** is a process of internalization and the student becomes physically, perceptually and emotionally involved. The flow of learning is from the student to the teacher. Each step is characterized by a "talking through" and gives the student a success experience, thus increasing his self concept and motivating him toward further learning.

Secondly, in delaying or subduing the letter symbols until a firm perceptual basis is laid, the **Au-vi-tECK** method can be applied in Early Education. The exploration of the world of sound can begin on the first day of school. The isolation and identification of long and short vowel sounds, all the consonant and several digraph sounds are achieved within six weeks. A young child can have many days practice in blending sounds into words and

making use of his sounds of speech before he faces the task of recognizing or writing the symbols. The child learns to blend sounds and decode before reading "books." Conversational reading and language experience reading is used before the basal reading texts.

The third conclusion is that **Au-vi-tECK** emphasizes the physical involvement of the child. The traditional method has involved only the auditory and visual channels. In **Au-vi-tECK** all five senses are put to work, even the olfactory and gustatory. In the process of learning the letter symbol in Celebration IV the following actions occur:

a-c-e-o-u-.....	eating and smelling
g-m-.....	creative dramatics
p-q-t-.....	holding
s-z-.....	sliding
b-i-.....	throwing
d-.....	placing
f-.....	pulling
h-.....	blowing
j-.....	jumping
k-.....	kicking
l-.....	marching
n-.....	touching
r-.....	hopping
u-.....	stretching
w-.....	rhythmic dancing
x-.....	wrapping
y-.....	winding

Therefore, **Au-vi-tECK** provides experiences first in listening skills and speaking skills, then progresses to haptic channels. Basic concepts of sound are also established and above all — the entire learning is done in a success-oriented situation. Phonics is a happy part of the child's learning.

CHAPTER TWO

BUILDING CONCEPTS WITH AU-VI-TECK

If we are alert and watchful as teachers and are "tuned in" to the language patterns of children, we discover that children have an unusual ability to develop deep concepts. We must listen to the way they express these concepts in their own language. **Au-vi-teck**, in the entire program, helps the child form nine concepts concerning phonics and himself.

Expressed below in adult vocabulary, this list will be explained and interpreted in the paragraphs to follow in terms of the child's mode of expression.

- 1 — Humans have speech, animals do not.
- 2 — Sounds are produced within the body through the voice box, aspiration, and the facial musculature.
- 3 — There is a difference between sounds and noises.
- 4 — Many words begin with the same sound.
- 5 — Words are sounds blended together.
- 6 — It is possible to demonstrate a sound silently.
- 7 — A letter is the picture of a sound.
- 8 — Spelling is naming the letter symbol.
- 9 — Reading is decoding the symbol into sound.

The first lesson plan in the **Au-vi-teck** program has the objective of guiding the child to the concept that as a human being he is distinctive and unique in his ability to speak. A discussion of their pets begins the lesson for the children and this discussion progresses to the manner in which the pet shows when it is happy, hungry, angry, etc. Imitative sounds are produced and classified. Then the children are asked why they cannot sound exactly like the lion, bird, dog, cat or horse or other animals. Questions such as:

"Why can't your cat sound like you?"

"What sound can you make that your cat cannot?"

may leave the children a bit puzzled. As soon as any one child opens his mouth to say the teacher's name (Miss --- or Mrs. ---) he is immediately stopped. The marvel of making that mmmmmm sound is pointed out. This is the moment of truth! How did he say "mmm?"

"Can a cat say 'mmmmmm'?"

"Can a cat say your name?"

"Why not?"

The pursuit of the answers to these questions leads to the fact that humans make sounds with the teeth, jaw, lips, tongue and the air from our bodies. By repeating a few letter

sounds by rote as directed by the teacher, the children will understand that the human can make many, many different sounds by moving the facial features mentioned in different and in particular positions. How can the teacher know if this concept has been learned? She must listen to the children.

After such a discussion one of my pupils, a little black boy, jumped up and proudly shouted:

"Sure . . . I did that all by myself! I'm **some**thin else, man!"

Had he learned the concept? Had he gained in self-concept? Did he consider himself unique? His grin betrayed his pride in the fact that he WAS somebody special in this world.

The concept that sounds are produced in different ways through positioning of the musculature was grasped by a child and expressed by the child in the manner described below.

After a discussion of the wonderful way we have a tongue that moves about and helps us speak, the class was instructed to see what would happen if they pretended the tongue was a woodpecker pecking on a tree. Amusing attempts and grimaces were made in their attempts to follow this strange request. Finally one child produced the "t" sound by the tapping against his teeth and the others joined in. By repeating a few words beginning with the consonant "t," more became aware that the tongue in a certain distinctive position would perform the "t" sound. One child spoke up loudly and said:

"It (the sound) always works when I do it right!"

Had he not learned that sounds are produced by the correct positioning? Would he be ready to discover more sounds since he was so successful in this one?

The third concept concerning the difference between noises and sounds is not based on any educational research on the part of the author. It was an invention primarily to enforce class discipline. Rather than request quiet so often when the noise level of the class had risen during any part of the day, the author called a class meeting to discuss the problem. The consensus was that talking in **words** to our friends was better than yelling, screaming, making ugly noises in the classroom. It was decided that we would call talking moderately to our friends **sounds** and other disturbing elements **noises**. The realization that sounds are our own invention and that noises come from imitation of objects or living things outside ourselves such as trains, boats, bees, cats — pretended actions — gave the class a distinction between the sounds and noises. Often, following that class meeting, all that was needed to restore a decent quiet was the request:

"Let's make sounds instead of noises, please."

It seemed a profound concept to be learned, however unproven. Yet, by listening to the child, this concept may have been understood. One child turned to the other after being bothered beyond his patience and said firmly:

"Why don't you make some sounds and stop all that noise!"

How can we understand that a child has learned the fourth concept of **Au-vi-tECK**? The realization that consonant sounds may be similar at the beginning of many words leads to many skills of vocabulary building. Perhaps a narration concerning the backward, shy Charles may demonstrate the power of internalization. After the first few weeks of presenting sounds and earning the sound suitcases, there was often time to play a few auditory games. It was not long before the children could detect the individual sounds in words spoken very slowly. In repeating Jeffrey's name one day, he recognized the "f" in the middle and shouted:

"Freddy's name starts like that!"

Here was the beginning of sound transfer and an alertness to listening began to grow. It became fun to find someone's sound within another name. Attentive listening was developing. When the list of names was exhausted, the slow-sounding of parts of the body was begun. The word **cheek** was sounded as we touched our cheeks. Charles was sitting in the group and had already learned the "ch." He was especially proud of his sound suitcase with the "ch" sound in it. Charles was a child who spoke very seldom. His family background was miserable and there was no encouragement at home to converse. He had sat quietly through the long days except for his day when he taught the "ch" to the class. Now he heard the word **cheek**. His face beamed and he shouted:

"Hey, that's **my** sound! It's in my box!"

From then on, he became much more attentive and alert, always listening for **his** sound again. Soon he participated more willingly and became one of the best in the daily sound drill.

The fifth concept is that words are sounds blended together. Using **Au-vi-tECK** in the language period many words may be guessed orally by using the signs only. Simple c-v-c words may be used. For example, the signs for the "h," "a," and "t" sounds are slowly performed. These signs are imitated by the class. Now the appropriate sounds are added and the sounding of the word "hat" is accomplished. The printed word is unnecessary. Young children can become adept at this sound blending skill long before the first grade. They are excited about this new game. When the children are observed trying to play the game among themselves, the concept has been understood.

It is possible, then, to demonstrate a sound silently? This sixth concept is usually grasped within the first few days of the program. However, there are many other uses for this silent representation of a sound outside the Phonics lesson. It becomes an effective disciplinary tool. A determined performance of a naughty child's sound-sign (the initial consonant of this first name) may be all that is necessary to divert undesirable behavior without a verbal interruption. The signs are excellent promptings for the recitation of the days of the week, months of the year, etc. Preschool children can remember the seven days quite easily when first shown the "m" sign for Monday, the "t" sign for Tuesday and so forth. In the final steps of **Au-vi-tECK** a silent alphabet may be a good exercise in auditory memory. At a given sign, a child may express the next sound or hold up the correct symbol card. The reverse of this procedure reinforces the naming and the sounding of all the symbols. The children themselves may play a game using the "secret" code of signs. Their imaginations and ingenuity can have no bounds.

The seventh concept is the most important. A letter is the picture of a sound. This concept ties together the whole idea of the printed symbol as the instrument of reading. If a child can produce a sound physically, demonstrate it physically, blend it into other sounds to create verbal words, then he must be able to demonstrate a sound graphically. The printed symbol is the culmination of the sound training. Most modern curricula in the field of Early Childhood teach the numerals before the letters. Therefore it will be more natural to convey this seventh concept by means of a known fact to an unknown. A brief description of such a lesson will make this point clearer to the reader.

An art activity is the setting for this lesson. Each child is given a large paper, tempera paint of one color and a large brush. The objective is to paint the sound "d" in a visible form. No mention will be made that the painting is a d (dee) or that it is a letter.

The teacher begins by holding up four fingers and asking:

"What does this mean? Draw what you think."

Some children may draw four objects, circles or marks; others may draw the symbol 4. A short discussion of what the symbol 4 means follows. It is a picture of how we think of the cardinal number four. We say the name "four" as the name of a picture.

"Can you draw a picture of this?"

(The teacher claps, whistles or snaps fingers).

The children will realize they are unable to graphically represent noises.

"Now, can you draw a picture of a sound?"

At first the children may say it cannot be done. But they are familiar with many sounds. Each has a sound in his suitcase, a particular sound to identify his first name, and each knows many other sounds. The written name tags on the books, chairs or tables are brought to the attention of the class. Most of the children have been able to recognize their names. Now David is asked to point out his name among the visible words. By making him aware that the first symbol of his name is his own "d" sound, he may associate the idea that his sound can be made a visible and meaningful picture. The letter (not named as such) D is the picture, then, of his sound "d." There is a celebration as the children paint with their brushes the picture of David's sound! Many will want to learn how their sounds look also. The concept that letters are pictures of sounds was demonstrated when a child named Gloria ran to me and said,

"Oh, look, that picture is in my name too!"

She went to the list of class helpers and pointed to the word HELPERS, and in particular to the letter l. Letter discrimination had begun. It became quite a game for the class to find pictures similar to those in their own names.

The last two concepts which define Spelling and Reading may not be thoroughly understood until the first grade when such subjects are a part of the school day. However, an oral understanding is possible in pre-school. For example, in a unit on Insects, the class

wished to put the names of the insects on their drawings they had made. By challenging them to draw all the pictures of the sounds they heard in the names, a valuable exercise in sounding, spelling, then reading was accomplished. For example: as each sound of the word DRAGONFLY was given, the class made the corresponding hand sign, then identified the picture, and named the letter. This was done at the end of the year when they had completed the letter symbols. They very proudly read the names after they had been written.

Reading, then, will become an adventure for the child who already has sound concepts. Decoding and comprehension will not be new tasks. Word attack with the help of the sign will be easier. Phonics will be understood as the game of reading.

CHAPTER THREE

ATTITUDE AND ATMOSPHERE

"In order to influence students it is necessary to become a significant **other** in their lives."

Dr. William Watson Purkey, in his great contribution to the aspect of humanism in education, **Self-Concept and School Achievement** (1970), has expressed in the quotation above the basic attitude of the teacher of **Au-vi-teCK**. The entire program hinges on the close, personal and meaningful relationship between the child and the teacher. It is essential in all phases of the program. Beginning with the language circle and ending with the accomplishment of a literate skill, there is constantly the necessity of being "a significant **other**."

This chapter is for the purpose of giving practical suggestions to the teacher in her immediate handling of the program and in her relationships with the children.

First, let us consider the physical aspect of the first phase, the teaching of the signs and sounds in the casual atmosphere of the circle. Manuals for teacher are valuable only when used in the privacy of the educator's workroom. They have no place in full view of the student. Involvement is thwarted when there is a book across the teacher's lap. The first three steps of **Au-vi-teCK** must seem spontaneous, almost "ad-lib" to the child. However, there must be precise and thorough preparation by the teacher. Her self-confidence is essential and will be contagious to the student. With the exception of the sound suitcase, there are no physical materials to handle. The teacher does not need to be a "jumping-jack" in fetching charts, papers or visual aids. Whether the physical environment is a class meeting circle, a group of chairs or a sitting position on a rug, effective teaching will be impossible without the undivided attention of the teacher and the children. A serenity and intimacy must be the characteristics of the learning situation.

This does not mean an atmosphere that is too serious. Phonics is not only fun, it is hilarious! The idiosyncrasies of the language defy explanation! Rules seem to be made to be broken. In teaching **Au-vi-teCK** the technical terms for articulation are avoided. That is left to the speech specialist. There are many instances when it is wise to "bend" a rule a bit, but only in the attempt to make the learning meaningful to the very young child. No rules are quoted, but they can be deduced. For example, if a child has a name that ends in a y, such as Nancy, or Bobby, there may be a problem in justifying the sound of the y as a long sound when the child has been taught the y as the beginning sound in a word such as yellow. To burden the youngster with the intricate reason for this exception would be unwise. He may accept it and apply it to other words if we humorously explain the "y" as a monkey sound. Monkeys like to hang by their tails, so this sound hangs on the ends of words and, like a monkey, copies and imitates other sounds. In this case, the long "e" sound. The child whose name is George will later accept the "j" sound even though the symbol is not the J. The phonetic rule of interchanging consonant sounds can be left to the first and second grades.

Humor, informality and joyous abandon should be felt whenever the sounds are being learned. They may be given amusing nicknames. To emphasize the physical sound of the "j" sound, for example, the positioning of the hand may give this sound the nickname of the

"toothbrush sound." The "c" is the "sick sound" because of its origin in the throat area. In the individual lesson plans, the suggested nicknames are given if the teacher wishes to use them.

There must not be slovenly performance of the hand signs. They are the precise movements which stand as the clue for the correct articulation. No child should be allowed to perform any sign carelessly. When the fingers are together for the "m" sound, for example, they must **press**, not only touch. The tactile sense must enhance the concept of the sound formation. Blowing the air on the palm of the hand for the "h" must be vigorous. The tapping gesture for the "t" must be **felt** as a sharp sensation on the palm of the left hand. This kinesthetic emphasis is a valuable means of enhancing the auditory memory and associations for each sound. The child is not likely to forget a sound if the physical correlation is intense. When the class is proficient enough to drill all the sounds and signs, it must be done in an almost military manner. No one should be excused and each sign must be simultaneous with the sound. Only by participating can the child learn!

The teacher must not be discouraged if the verbal response from the children is scant in the first few lessons. It takes a while for the children to realize that they **can** describe what the tongue, lips, teeth and jaw are doing. As the lessons continue, the teacher will find more readiness to verbalize. Children are so accustomed to following a teacher's instruction or to imitate her every action, that they are at first shy but soon they will be offering willing suggestions. It may often require a steadfast effort by the teacher to be silent when the probing begins, but the language will flow when the children realize the thrill of "teaching the teacher." To the child in the early lessons, this freedom to respond is very new. Patience and confidence are necessary on the part of the teacher.

Whatever the population of the class or the previous influence of the home, the successful teaching of **Au-vi-tECK** depends on the ability of the teacher to be honest, prepared, and happy in her role. The successful learning by the child depends on the teacher's attitude. We should all heed the wisdom of Moustakas in **The Authentic Teacher**:

"By cherishing and holding the child in absolute esteem, the teacher is establishing an environmental climate that facilitates an assertion of "yes" to the child's own ways of being in the world."

SECTION TWO

SCHEDULE AND SEQUENCE

LESSON PLANS

CHARTS

CHAPTER ONE

SCHEDULE AND SEQUENCE

It is essential that a well planned curriculum of perceptual training accompany the teaching of **Au-vi-teck**. If, during steps one and two there is a concurrent program of activities involving gross motor movement, body awareness and auditory perception, then progress will be rapid in the phonics program. During the teaching of step three, when the child relates to his environment, activities which develop directionality seem appropriate. The use of Frostig's **Pictures and Patterns** (Follett, 1972) will begin a program of visual motor training. Auditory reception, using environmental sound recordings and materials will be useful at this time. As the child passes into the fourth and fifth steps — the recognizing and writing of the letter symbol — perceptual training in spatial relationships and discrimination of form should be well under way. By the end of the year when the program has been completed, the child will have a firm foundation for reading. A. E. Tansley, in **Reading and Remedial Reading** (1967) states:

"A successful start to reading cannot be made until a certain level of psychoneurological maturity has been reached. The child must have certain visual and auditory perceptual skills, motor and psycholinguistic abilities before he becomes capable of perceiving, organizing and interpreting the symbols and sounds involved in the reading process. A total, integrated approach is therefore necessary. The teacher uses all her teaching as a contribution to developmental reading."

The Year Schedule

In the kindergarten setting, the Phonics lesson should not exceed twenty minutes. Some of the beginning sessions may be only five or ten minutes in length. Emphasis and review are accomplished through the short daily drill that follows each sitting. One sound is added each lesson and these accumulate until all sounds and signs can be drilled quickly and thoroughly. If four sounds are discovered each week, and there is a game period or good review on the fifth day, the first two steps can be finished in nine weeks. Learning the key words to associate with each known sound-sign requires a brief three weeks. By the Christmas holidays, then, most children will be able to recite the sound-sign-keyword drill.

The celebration of the keyword as described in step four is followed immediately by the celebration of the corresponding letter symbol as explained in step five. Thus the Phonics lesson may be divided into two sections, each consuming twenty minutes. Scheduling the first part in the early morning and the second part at a time when a quiet activity is needed, will not be too much of a burden for the child. Again, this entire program for steps four and five will take nine weeks as each symbol will be taught separately.

By the end of February, at the latest, all the letters will be learned and practiced. Some of the lessons may have included sound blending. Now the brighter children may be given the opportunity to construct and read simple words. The teacher may find that reading is possible by the whole class if a good foundation in sounds has been laid.

The last months of the school year are used to continue daily phonics drill and to give the child many opportunities to form words and compose sentences. "Conversational reading" is gradually introduced in the form of a daily letter to the class from the teacher which is put on the chalkboard. Sight words are included and one new word is introduced each day which can be "sounded out" phonetically with the signs and sounds.

Beginning with a simple numerical count of the boys and girls present (11 girls, 12 boys) the reading can gradually become "There are 11 girls and 12 boys at school today." Weather reports and the calendar dates can be included. There should always be a personal sentence from the teacher in the letter. At first a simple "I love you," then longer sentences such as: "I hope you have a happy day," etc.

Color words, days of the week, months of the year, number words and many Dolch sight words can become part of this daily letter. Whenever a new word appears the child is able to sound/sign each symbol and blend the sounds confidently. Decoding is practiced.

Encoding is also possible. Whenever a word is needed, such as the name of an animal under study, the use of the sounds and signs will enable the child to name the correct letter to be written. Some of the brighter children may be able to write short phonetic sentences from dictation. The workbook, **My Picture Book of Sounds**, which is part of the program, lists the words that are accumulated as the letters are learned.

By the end of the year, most children are reading.

Sequence of Teaching the Sounds

In what order should the sounds and signs be learned in steps one and two? Those having the simplest **verbal** explanation come first. The sound "m" is the easiest and should be the subject of the second lesson. The very first lesson is an introduction of the human and animal sounds and the general discussion of sounds and noises.

The suggested sequence of teaching the sounds and signs should be: m; h; s; t; c/k; d; l; b; g; n; p; j; f; y; z; v; r; w; q and x. The long and short sounds of each vowel a; e; i; o and u are then taught. Finally the digraphs sh; ch; th; ing and wh. There may be some children whose names begin with the murmur diphthongs ar; er; ir or or. It would be too difficult to explain the Phonics Rule for this category. Therefore, it is wise to compensate by letting such children use the "r" sound in the proper place in the sequential order. Instead of performing the "r" sound with the jaw closed as it should be, instruct Arthur or Irvin or Ernest to open the jaw, then close it before making the "r" sound. These children use the hand sign for the "r" just as the child named Roy or Ruth.

If the teacher has begun the sequence as suggested above and finds there is no child in the class whose name begins with the next consonant to be taught, she should skip over the consonants until she comes to a child with the desired sound. Save the omitted sounds until each child in the class has his own sound, his sound suitcase and his sign. Often many children have similar sounds. There may be a Jane, John, Janice or Jerry in the class. These children discover and teach the sounds "j" on the same day and each has a separate sound suitcase.

What does the teacher do if the class has used some of the sounds and there are some left over to teach? Now is the time to use a puppet, or a flannel board figure, in place of the child. For example, if there is no child whose first name begins with "H" — the puppet

can have a friend called Helen and then the class together can answer the four probing questions and determine the sound and sign for "h." In the original teaching method for **Au-vi-TECK** the author has used a delightful koala bear puppet called Kinny. He is the mascot for the entire program.

The Daily Name Drill: Celebration I and II

There must be some order or sequence in the daily sound-sign drills begun after step one. As one child discovers his name sound it is added to the one before. The requirements for auditory memory will soon become too much for both the child and the teacher. Therefore, as soon as possible the sounds are drilled in alphabetical order but no mention of it being **the alphabet** is made. This would confuse the child who has already learned his ABCs at home and who would not connect the letter sound to the proper letter name at this stage.

The morning drill is not burdensome. As the number of sounds increases, the sounds are placed in the alphabetical order and each child hears his own name with anticipation. It is an excellent means of learning the names of each of his classmates.

The following list will help the teacher supply the sounds missing from the class roster.

Suggested proper names for each letter are:

Long a	Abe	Short o	Oscar
Short a	Alice	p	Paul
b	Bobby	q	Quincy
c	Carol	r	Ruth
d	David	s	Susan
Long e	Edith	t	Tom
Short e	Eddie	Long u	Eunice
f	Frances	Short u	Uncle Sam (exception)
g	Gale	v	Virginia
h	Helen	w	William
Long i	Iris	x . . . (no name) just say sound/sign	
Short i	Isabel	y	Yolanda
j	Jack	z	Zeke
k	Kevin	sh	Shirley
l	Louise	ch	Charles
m	Mark	th	Thelma
n	Nancy	ing	Ingrid
Long o	Ophelia	wh	Whitney

ow
oy

The Daily Keyword Drill: Celebration III

As soon as the last sound is learned, the drill will begin to accumulate the keywords. In the long and short vowel sounds, a short phrase is used in order to stress the same vowel. The proper names are now omitted and the drill will not be too lengthy. In each case, the hand sign is performed as the sound is made:

"a" .. "a"	ate an apple	"q"	quarter
"b"	bat and ball	"r"	rabbit
"c"	cookie	"s"	snake
"d"	dish	"t"	telephone pole
"e" .. "e"	Easter egg	"u" .. "u"	you put up
"f"	fish	"v"	vanilla
"g"	girl	"w"	wing
"h"	hand	"x"	box
"i" .. "i"	I put into	"y"	yellow yarn
"j"	jump	"z"	zipper
"k"	kick	"ch"	church
"l"	leg	"sh"	shoe
"m"	man	"th"	thumb
"n"	nut	"ing"	swing
"o" .. "o"	oval olive	"wh"	whistle
"p"	pan		

As the children say "wh - whistle" a celebration is made by whistling and clapping and saying "I'm **somebody!**" Everyone will enjoy the drill each day if it ends on a happy note.

Teaching The Letter Names: Celebration IV and V

In what order are the letter symbols and names taught in the fourth and fifth steps of **Au-vi-teCK**? As you remember, the sequence of teaching the sounds was based on the difficulty in verbally explaining the performance of the sounds. This is not a criterium for the teaching of the letter symbols and names. The choice is up to the teacher. If ALPHATIME is used, the sequence follows the presentation of that method. The KEYS program presents the letters in alphabetical order in the unit on the Zoo Animals. Both the long and short vowel sounds are introduced. With this system, the letters are presented alphabetically.

Because **Au-vi-teCK** and its philosophy leads so well into the linguistic readers, the author suggests that a synthetic approach be used. The sequence of teaching the letters provides a vowel after learning several consonants. As each new word is formed, its meaning must be explained. The child is trained to comprehend what is written.

Sequence of Teaching the Letter Name

1. a at.
2. t at.
3. p pat - tap.
4. h hat.
5. c cap, cat.
6. n nap, an, can, pan, tan.
7. e hen, pen, ten, net, pet, he.
8. l lap, pal.
9. b bat, bell, cab, tab.
10. f fan, fat, fell.
11. th the, that, then, bath, path.
12. s sat, set, fast, last, as, has.
13. i l, ill, bill, hill, pill, fin, sin, tin, thin, it, bit, hit, lit, pit,
sit, this, his.
14. g gas, gap, bag, sag, beg, leg, peg, gift, big, fig, pig.
15. m man, map, mat, math, am, ham, men, met, mess, me, hem,
them, mill, miss, mitt, him.
16. d Dad, Dan, did, dig, dip, bad, had, mad, pad, sad, bed, fed,
and, hand, band, sand.
17. j jam, Jim, jet.
18. v van, vat.
19. r ran, rat, red, rib, rim, rip.
20. o mob, rob, sob, odd, God, not, rod, dog, fog, hog, log, on, cop,
hop, mop, top, stop, oh, go, so, old, bold, cold, fold, sold, told.
21. k back, pack, sack, tack, neck, lick, sick, tick, tock, took, rock, sock, kill.
22. w wag, well, wet, will, win, wit.
23. wh what, when, whip.
24. z zip, fizz.
25. ch chop, chat, check, chick, chill, chin, chip, catch, hatch, match,
patch, rich, itch, ditch, pitch, switch, witch.
26. u up, cup, but, hut, nut, much, such, cub, rub, tub, buck, duck,
luck, suck, tuck, bud, mud, bug, dug, jug, mug, rug, tug, hum,
bun, fun, gun, run, sun, cup, pup, cut.
27. q quack, quick, quit.
28. x box, fix, mix, exit, fox.
29. ing king, ring, sing, thing, wing.
30. y yak, yam, yes, yet.
31. sh shed, ship, shot, cash, dash, gash, mash, sash, trash, fish, wish,
hush, rush, shall, shell.

Many other words are possible if the teacher explains the use of y and of e as the final letter.

By using the letter as it is learned, the child has a good feeling of accomplishment. Words are constructed immediately. The second lesson, the symbol for **t** makes possible the word **at**, then **pat** and **tap**; **hat**, **cat**, **cap** etc. Using the child's name which is readable to all the class will facilitate the making of sentences along with clever rebus pictures. For example, after the sixth lesson, this is a readable sentence for the children:

David can pat a cat.

The sentence can also be written by the child through dictation!

The Alphabetical Sequence

It may be amusing to the traditional teacher to enter a room in which the letters are displayed around the room in a linguistic rather than alphabetical order. However, after all the forms have been learned in the suggested sequence, the class begins the final process of alphabetizing the letters. Then the display is rearranged in the more usual alphabetical sequence. Now the ABCs will have great meaning. The children will not only be able to recite the alphabet by **naming**, but they may also be able to recite it by **sounding** and even silently by the **hand signs**. The letter symbol will immediately evoke many associations to the child. In the learning centers, an ABC corner can be set up. Here the chalkboard will be available for writing letters, manipulative wooden or plastic letters will be used, mimeographed practice sheets for the letter forms can be given to help those who need them. The STEP letter boards in both lower and upper case letters are excellent for placing letters in alphabetical order. As a class, group singing of ABC songs, poems, books and filmstrips will reinforce the new learning. There are many games possible which help the child learn the alphabetical sequence.

Thus, the year ends with the **Au-vi-teCK** program. Phonics has been full of happy experiences and the child is ready to read.

CHAPTER TWO

PLANNING THE LESSON

Because **Au-vi-teCK** is spontaneous in essence, the formal pre-planning of the lesson is almost impossible. The response of the child at any given moment will precipitate the next procedure. A tape recorder placed in the classroom will be of assistance in evaluating the lesson and the effectiveness of the method. However, there must be a goal and behavioral objective for the child. In each instance for Steps I and II, the child must learn how to produce a certain sound and to also be able to demonstrate the origin of the sound by a determined hand sign.

The plans as given for each sound and letter symbol are suggestions only. Any creative teacher may modify or amend them as each class is unique in its response and learning level.

All sounds are taught with the class as a group in the early grades. Of course the teacher in Special Education may use an individual or small group approach. However, the aspect of language exchange is crucial. In each lesson the teacher must be sure to guide the child in discovering the answers to her four probing questions. The description of the action of the facial musculature is difficult to express in words. Technical language is out of place here. The teacher is urged to refer to more precise and scientific descriptions that may be found in texts for the speech teacher. The written descriptions for the performance of each hand sign in this manual may be inadequate as these signs are best learned by the teacher through her participation in a workshop and by direct demonstration. The signs, as drawn, are furnished as a reminder of the correct position for the hands.

The plans are arranged in the order of the alphabet for the convenience in locating a given consonant or vowel to teach. But the sounds are **taught** in the suggested order given in the previous chapter. The order of teaching the letter names and formations is also different, so the lessons plans are more available when in alphabetical order.

The first lesson is given in the form of a dialogue between a student and the teacher. The theme is the first concept: humans create sounds, animals cannot. The purpose of this model is to convey to the reader the spirit of casualness and spontaneity which must be part of each lesson. The idea of a "celebration" of any accomplishment by a student is the objective of the model for lesson two, the sound "m."

Au-vi-teCK should be happy teaching and happy learning!

LESSON ONE

Humans vs. Animals

Objective: The child shall be able to identify the four areas of his body used to create sounds as: teeth, tongue, lips, and jaw.

Opening: T: How many of you have a pet? Fine!

P: I have a dog. His name is Ruff.

T: Do you love your dog? How do you know your dog loves you?

P: He licks me and he wags his tail.

T: Well, why doesn't he just say so?

P: Because he can't talk.

T: Why not?

P: 'Cause.

T: Can you talk to your dog?

P: Sure. I talk to him all the time.

T: Don't you think he should talk back to you?

P: He can't. He's a dog!

T: That's right. He is not a little boy like you are. Animals are not people. Does your dog make any noises when he wants something and tries to tell you?

P: Yes, he barks a lot. Sometimes he whines and cries.

T: Can you bark like your dog does?

P: No! I'm not a dog.

T: Well can you try to find out what makes you talk?

P: I say things.

T: What do you mean by **say** things?

P: I talk.

T: You make noises from your mouth, don't you?

P: Yes.

T: How? What do you use to make sounds?

P: My mouth. I open it when I talk.

T: Watch me open and close my mouth. . . I'm not making any noise at all. What is wrong? Why can't I do it?

P: You are not **talking**!

T: What do I need to make noise come out of my mouth?

P: . . (hesitation) . . (some children may say air).

T: If I push air out of my mouth in a special way, I can make a noise. Listen. (Ooooooh).

P: That's right.

T: Say your name of your dog for me.

P: Ruff.

T: Didn't you use something else besides your mouth to say Ruff? What about your tongue. Wasn't it moving?

P: Yes.

T: Suppose you had a cat named Lady. Can you say that?

P: Lady.

T: What in your mouth helped you say Lady? Llllllll.

P: My tongue was moving.

T: Good. Now we found out we use our mouth to open and close sometimes. Now we can make a noise when we use our tongues.

Can you think of something else? What if your cat's name was Tabby?
Say Tabby.

P: Tabby.

T: What did you touch together to say Tabby?

P: My tongue hit my teeth.

T: Now we can use our teeth to help us make sounds. What do you use to name a baby rabbit? Say Bunny.

P: Bunny.

T: What touched together to help you say Bunny?

P: My lips.

T: Now, if we can use our jaw to open and shut our mouth; our teeth sometimes; our tongue sometimes; and our lips sometimes, do you think we can make many different sounds?

P: I guess so.

T: Everyone, say your name very loudly. See? We can make many, many different sounds!

P: Yes, we can.

T: Wouldn't it be fun to try to see just how many sounds we **can** make? We will start tomorrow and each one of you will be the teacher and find out how to make a really nice sound. I **wonder** how many different ones we need to make us say anything we want! Let's think about it until we meet tomorrow!

LESSON TWO

This is the beginning PROBING for the first sound "m." Let the child do the thinking through. Encourage him to express in any way possible what he is trying to say. Give help only when there is no response from any child in the class. The child must feel that he **can** talk about himself without ridicule or criticism. Praise any effort, however small.

Objective: The child creates the sound "m" by discussing the way the sound is produced. He can repeat the "m" sound accurately and show by a hand sign how it is done.

T: Remember yesterday we decided to see if we could make sounds? I am going to choose just one of you today and see what we can learn. Mary, will you help me today?

Let me hear you say your name nice and clearly.

M: Mary.

T: Oh, isn't that just wonderful. That is a very pretty name. I like it very much. Will you teach me how to say it like you do?

M: You know my name.

T: I know it, but I want you to teach me to say it nicely like you do. What is the very first sound you make when you say your pretty name? Say your name veryyy slowly.

M: Mmmaaarrryyy.

T: That first sound is the one I want to learn. Say it again.

M: M . . .

T: That one! What did you do to say that wonderful sound?

M: M . . .

T: Did you remember we said that we can make sounds with our jaw, our tongue, our lips and our teeth. Which one did you use to say that sound. Say your name — just the start of it. Think . . . what is touching?

M: Mmmm. My lips.

T: Good! What are they doing? Show me, so I can do it too!

M: Mmmmmmm. They are together.

T: Are they together tight or not so tight?

M: Sort of tight.

T: Like this? Mmmmmmm. Did I do it right?

M: Yes.

T: Oh, thank you! Boys and girls, I learned how to say her very special sound that starts her name. Will you try it too? Put your lips together and press down tight and use some air. See?

Do we use other things to help us make that sound? What are your teeth doing? Are they touching, or moving?

P: No. My teeth are not moving.

T: Are they tight together or just doing nothing?

P: Doing nothing.

T: What is your tongue doing while you say "mmm?"

P: Nothing.

T: What is your jaw doing? Is it shut or open?

P: It's sort of shut.

T: Well now! We have found out just how we can make that pretty "m" sound whenever we want to. We shut our jaw. Our teeth do nothing. Our tongue doesn't move much. Our lips do all the work! They close together and press while we let some air come from our body. Let's all try it together. Fine!

Now I have a puzzle for all of you. Who can use just your hand and fingers to show what your lips were doing when we say "mmm?"

(Children may experiment with all sort of gestures. One may make the correct sign. If not, suggest:

If I pretend my pointy finger is my top lip and my thumb is my bottom lip, show me what happens when we say "m."

(Correct sign is as follows: Hold right forefinger in a horizontal position. As the sound "m" is made, join thumb and forefinger together and press).

Let's use this sign to help us remember what Mary told us. Everyone try it again. "mmm" (sign). Good!

Mary, I have a special place for you to keep your "m" sound so we won't forget it. Here is a silver "sound suitcase." Come here and say your sound loudly into it and I will take care of your sound so we won't lose it. (Mary says "m" while making the correct sign). (Teacher snaps container shut with great ceremony).

Wonderful! We will hang your suitcase up high so all of us can look at it and remember your special sound you taught us. Let's all clap for Mary. She was a fine teacher today!

Who wants to get a sound suitcase tomorrow? Oh, let's wait. When we meet in our circle again, we can choose the lucky one. Everybody clap because we all worked so hard today!

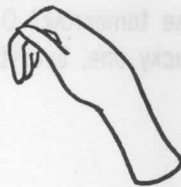
a

LONG A — THE BRIDGE SOUND

STEP I:

teeth: slightly apart
 tongue: as the sound is made there is a "rising" sensation and the tongue nears the roof of the mouth at the end of the articulation. This is the source of the nickname, the bridge sound.
 jaw: chin comes up slightly.
 lips: quiet.

SIGN: right hand forward, palm down, fingers together. As the sound is made the knuckles rise slowly to form a "bridge."



STEP II: KEYWORD: **ate** an apple

STEP III: The activity is described for the short a sound.
 & STEP IV: Workbook pages 1 and 36.

a

SHORT A — THE FALL DOWN SOUND

STEP I:

teeth: slightly apart
 tongue: in the reverse position for the long a
 the tongue falls down into the bottom
 of the mouth.
 jaw: slightly open
 lips: quiet
 SIGN: cup right hand, fingers together. This
 motion immediately follows the long a
 sign, requiring the hand to turn over.



STEP II: KEYWORD: ate an **apple**

STEP III: At snack time, the apples are passed around. An artificial pair of green leaves of construction paper may be attached to the apples. By laying the apple on its side, the leaves to the right, the visual representation of the lower case a appears. Discuss the shape of the apple to emphasize the first part of the construction of the symbol. The children then eat the apples.

STEP IV: By drawing the apple on the chalkboard and stressing the round shape and the vertical pair of leaves to the right, the teacher reinforces the sequence of the form. Trace the symbol in contrasting chalk, and erase the background. Workbook pages 1 and 36.

b

B — THE BUBBLY SOUND

STEP I:

teeth: almost together or touching
 tongue: quiet
 jaw: closed
 lips: The lips start in a slight pout, then
 explode apart without moving the jaw
 or teeth.

SIGN: The forefinger wiggles the lower lip.



STEP II: KEYWORD: bat and ball

STEP III: Discuss baseball. Have a bat and a large play ball on a table. Ask a child to get ready to play ball. Note that he will pick up the bat first. As he holds the bat vertically, have the class point as you touch the bat from top to bottom. Another child stands facing the class and holding a large ball at waist height and at the right of the bat (facing the class). Be sure the ball touches the hands of the batter. The roundness of the ball is traced in the air by the class. Stress the tracing of the bat first, then the ball. This will lessen chance of confusion with the symbol d.

STEP IV: Teacher traces around the bat as it is held at the chalkboard. Then the circular shape of the ball is outlined. Complete the drawing to represent a baseball bat and ball. Form the symbol b with contrasting chalk, then erase the background.
 Workbook pages 9 and 37.



C — THE SICK SOUND

STEP I:

teeth:	slightly apart
tongue:	a movement of "jumping forward" within the mouth, felt strongly at the base.
jaw:	quiet
lips:	quiet

The activity of coughing or clearing the throat will help localize the sound. The sensation is strongest just above the adam's apple. Coughing to produce the sound gives the nickname.

SIGN: Place forefinger horizontally, and tightly under the chin just above the adam's apple.



STEP II: KEYWORD: cookie

STEP III: Distribute large round cookies. Have each child take one large bite. Place the cookie so that the bitten side is to the right. Trace around the shape with the finger. Decorating the edge will further emphasize the shape of the c. Clay is a good medium for this letter. After rolling and cutting with a cookie cutter, the bite can be cut with scissors by the teacher. The addition of tiny shells will give an excellent kinesthetic quality.

STEP IV: Teacher repeats the cookie drawing on the chalkboard and traces the symbol upon it. After erasing the background, the letter is revealed.
Workbook pages 5 and 38.

d

D — THE KNOCK DOWN SOUND

STEP I:

teeth: together lightly
tongue: forward part of tongue is hitting upper gum with hard pressure and releasing immediately.
jaw: closed, with slight lower jut.
lips: quiet.

SIGN: Using left hand to represent upper gum and teeth, hold hand horizontally, fingers together as if a "fence." Fist of the right hand knocks against left palm and moves away in an upward motion.



STEP II: KEYWORD: dish

STEP III: Small round paper plates are distributed. Each child will set the table. The plate only is given and its "roundness" is emphasized by feeling around the edge and/or decorating the edge. Now a short dowel, rhythm stick or a pencil is placed adjacent to the right edge. Feeling its verticality from top to bottom will make the coming symbol **d** distinct from a **b**. Using art paper, the dish and its "knife" are traced in proper sequence. Little dish may be taken home.

STEP IV: The teacher traces around the objects as they are held to the chalkboard. The pictures are decorated then the symbol **d** is outlined in contrasting color. The background is erased, revealing the letter.

Workbook pages 16 and 39.



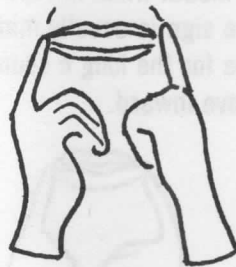
LONG E — THE GRIN SOUND

STEP I:

teeth:	together
tongue:	a "stretching" sensation at the front
jaw:	clamped together lightly
lips:	stretched at widest horizontal position

Having a smile contest will correctly position the facial musculature. Pretending mouse sounds "eeek" and repeating such words as heel, knee, eel, me, bee, will help to reinforce the long vowel sound.

SIGN: Place tips of each forefinger at the outer limits of a wide grin.



STEP II: **KEYWORD:** **Easter egg**

STEP III: See the page for the short e sound.
& Step IV: Workbook pages 7 and 40.



SHORT E — THE STILL SOUND

STEP I:

teeth:	slightly apart
tongue:	slight forward motion from the base
jaw:	almost closed, relaxed
lips:	quiet

Because this sound can be made with a minimum of motion, it is called the still sound. By first making the long e "grin," then quickly relaxing from that position, the mouth will contract from the wide horizontal position to a more natural one.

SIGN:

Place tips of both forefingers at outer limits of mouth when in repose.
The sign is usually made immediately after the one for the long e sound and the forefingers move inward.



STEP II: KEYWORD: Easter **egg**

STEP III: Have paper eggs available for decorating as for Easter eggs. Outline with the finger first, to feel the ellipse. Then "decorate" across the middle area to the right, then up and around the shape. Do not complete the ellipse. Real eggs may be used and decorated with crayons or paint. If it is not the Easter season, discussing a cracked egg from the farm may be a substitute activity.

STEP IV: Teacher reproduces the Easter egg on the chalkboard. With contrasting color the symbol e is outlined and then the background erased.
Workbook pages 7 and 40.

f

F — THE FROSTY SOUND

STEP I:

teeth: slightly apart — upper teeth touching lower lip.
 tongue: tensed in a curl behind the teeth
 jaw: closed
 lips: top lip slightly pursed, lower lip drawn back.

This is the frosty sound as the child is directed to blow air onto just the very top of the forefinger which is pressing down the lower lip. Cold air falls down from a refrigerator when the door is opened, so the "frost" should fall from the mouth upon the finger.

SIGN: place forefinger against lower lip



STEP II: KEYWORD: fish

STEP III: It is necessary to have the child aware of the downward motion of a fish jumping into the water as this will form the symbol f. Arrange a rope on the floor in the shape of the letter f. Children "walk" or "swim" the rope starting at the curve. They pretend to splash into the water at the end. Show pictures of fish. Discuss the pectoral fins as they form the cross bar for the symbol.

STEP IV: Children trace with pointed finger as teacher draws the jumping fish on the chalkboard. The letter is outlined in contrasting color and the background erased.

Workbook pages 10 and 41.

g

G — THE GROWLY SOUND

STEP I:

teeth: slightly apart
tongue: seems to make a leaping motion in the mouth
jaw: slightly open
lips: quiet

The sound is made in the lower throat at the cavity between the collar bones. Have the child place a finger firmly and deeply into this cavity and feel the muscle "jump" as the sound is made. Growling like lions gives the sound the nickname.

SIGN: finger is placed in the lower neck cavity.



STEP II: KEYWORD: girl

STEP III: Using a child with long hair or a doll, have the child brush the hair or stroke it. In a profile position, the hair should fall down the left shoulder and fall to the left. Perhaps a wig is available. Each child first feels around the head for the circular portion of the symbol, then strokes down the long hair. This is a good day to dramatize the story of Goldilocks

STEP IV: Teacher draws the picture of Goldilocks, then traces the symbol with contrasting color. The background is erased and the letter revealed.

Workbook pages 14 and 42.

h

H — THE PAINTING SOUND

STEP I:

teeth: open
tongue: in bottom of mouth
jaw: open wide
lips: open in oval shape

It is important when probing for this sound that the teacher imitates all the positions of the features but on the first performance, she does not aspirate. Make the child aware that it is only the expulsion of air through the open mouth that makes this sound. Practice panting to show this. Then ask the child if he can "paint" air all over the palm of his right hand. This is the origin of the nickname.

SIGN:

Raise hand before the mouth, fingers together and palm inward.



STEP II:

KEYWORD:

hand

STEP III:

As the children enter for the morning, the teacher will draw the symbol **h** on the right hand of each. Do not explain, keep it a surprise. Use a dark tempora or washable coloring. Paint down the right forefinger to the wrist, up again and across knuckles then down the right side to the wrist. At lesson time, children point right forefinger in the air and curl other fingers down, revealing the **h** shape with the hand. Say "hello," hi" or "how are you," each time, turning the hand toward a friend. Children will enjoy greeting each other in this way all day.

STEP IV:

Draw a similarly positioned hand on the chalkboard. Outline the letter symbol in contrasting color, then erase the background thus revealing the letter.

Workbook pages 4 and 43.

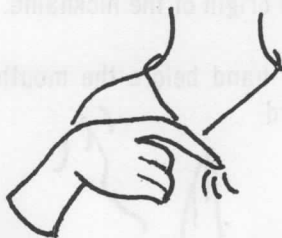
LONG I — MY SOUND

STEP I:

teeth:	apart
tongue:	in bottom of mouth, slight rise in middle area as sound is made.
jaw:	opens then closes as the sound is made.
lips:	quiet

Ask a child to tell something that happened to himself. Encourage the use of the personal pronoun I. Each time he says it, have him point to himself.

SIGN: Use forefinger to touch one's own chest.



STEP II: **KEYWORD:** I put into

STEP III: There is no instruction for this sound.

STEP IV: Workbook pages 13 and 44.

i

SHORT I — THE TRASH SOUND

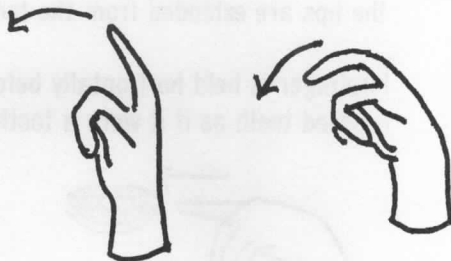
STEP I:

teeth: slightly open
tongue: quiet
jaw: slightly open
lips: quiet

There is little motion in making the articulation. A subtle "grunting sound" from the voice box produces the short i. Repeating such words as in, it, into, is and Indian may be necessary to help the child make the sound.

SIGN:

Use forefinger to show direction trash will fall into a basket. Make a short motion upward, then over and downward with bent forefinger.



STEP II: KEYWORD: I put into

STEP III:

Using a tall cylinder or waste basket, have the children take turns picking up balls of paper and putting them into the container. As they do so, they say: "I put into" . . . A wide vertical stripe on the container will help visualize the lower case i, the trash being the dot. Emphasize that the basket had to be first, before the trash could be put into it.

STEP IV:

Teacher draws a figure putting trash into a cylinder. Trace the symbol i and then erase the background. Workbook pages 13 and 44.

j

J — THE TOOTHBRUSH SOUND

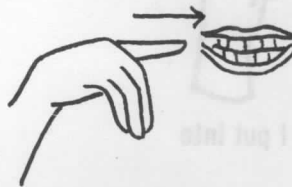
STEP :

teeth: together, front teeth showing
 tongue: just behind the clamped teeth, tip down,
 and making a slight forward motion.
 jaw: closed
 lips: pursed deeply

This sound occurs in many names, but it is difficult to describe. If there is any problem, ask the class to pretend the forefinger is a toothbrush and show how they would brush their teeth. The mouth musculature will automatically assume the correct position for saying the "j." Therefore, it is called the toothbrush sound. Be sure the lips are extended from the teeth.

SIGN:

forefinger is held horizontally before the exposed teeth as if it were a toothbrush.



STEP II: KEYWORD: jump

STEP III: This is the day for basketball. The symbol is derived from a basketball player making a jump shot. A physical activity period will be appropriate for this step. Each child has an opportunity to place a ball in a basket, using a jump shot position — feet together, kicking backward at moment of release. The class watches while the "player" faces to the left, thus portraying the direction of the letter j. The ball held high overhead becomes the dot on the symbol.

STEP IV:

The teacher draws the figure of the basketball player and ball. Tracing with the pointed finger as she forms the j symbol within the picture will reinforce the sequence for making the letter.

Workbook pages 17 and 45.

k

K — THE SICK SOUND

STEP I:

teeth: slightly apart
tongue: a movement of "jumping forward" within the mouth, felt strongly at the base.

jaw: quiet

lips: quiet

This is the same sound as for the C. The activity of coughing or clearing the throat will localize the origin of the sound.

SIGN:

Place finger horizontally under the chin, just above adam's apple.



STEP II:

KEYWORD:

kick

STEP III:

This is the day to play football. The posture of a player preparing to drop kick will be similar to the letter **k**. Have a child face to the **right** as viewed by the class. Hold a ball up with both hands, at about a 45 degree angle. Kick with right foot as ball is dropped. Children can take turns being the kicker. Others may point with extended arms and outline first the vertical body, then the uplifted arms, and last the kicking leg. This will give the correct sequence for forming the letter.

STEP IV:

The teacher draws a figure on the chalkboard, similar to the football player. Outline the letter **k**, then erase the figure.

Workbook pages 21 and 46.

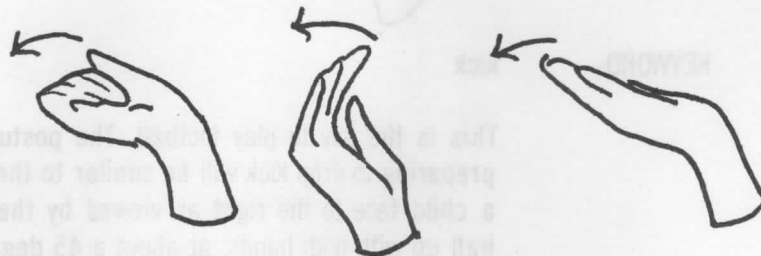
L — THE ROLL-AWAY SOUND

STEP I:

teeth:	slightly apart
tongue:	starting at a point in the forward roof of the mouth, the tip of the tongue presses while making the sound, then drops down in a rolling motion, ending with the tongue extended over the bottom teeth. It is important not to teach the name of the letter "ell" for that is the rolling up to the roof. The sound must start with the tongue already touching the roof of the mouth.
jaw:	slight jutting of the lower jaw
lips:	quiet

It may be helpful to sing "la, la, la" for a familiar song to be aware of the motion of the tongue.

SIGN: Using fingers of one hand to represent the tongue, start with fingers curled up into palm then gradually unroll fingers until palm is flat.



STEP II: KEYWORD: leg

STEP III: The symbol is represented by the straight leg. This may be a good day for the wooden soldier marching. The stripe down the uniform leg may be a strip of cloth or paper. By letting children attach this strip to each other's legs, from top to bottom, further practice in making the symbol is accomplished. A marching record will provide a musical activity.

STEP IV: The teacher draws the soldier on the chalkboard, then using a contrasting color, draws the stripe on the pants. Erase the background and reveal the letter l.

Workbook pages 8 and 47

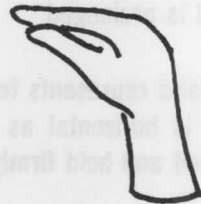
m

M — THE HUMMING SOUND

STEP I:

teeth: almost together, relaxed
 tongue: quiet
 jaw: closed
 lips: together and pressing firmly
 See model lesson two for the instructions in probing for this sound.

SIGN: Extend forefinger horizontally. Thumb joins forefinger and presses firmly. Synchronize with movement of jaw opening and closing to make "m."



STEP II: **KEYWORD:** man

STEP III: Today the children will enjoy playing "father" in the playhouse area or the language circle. Have a boy wear a hat, coat and tie to be the "father." Discuss how a man is known for his necktie. Use a bright red tie for the demonstration. Show how the right sleeve of the coat is put on first (this is to the **left** of the group watching). Now the left sleeve is put on. To emphasize the middle stroke of the letter **m**, the teacher may rub or touch from the "father's" right hand, up to the shoulder, across to the tie, down and up the tie, across to the left shoulder and down to the left hand. Class may point as this is done. Partners may be chosen and this kinesthetic tracing on the body with practice the letter **m**.

STEP IV: Picture of man with red tie is drawn. The symbol **m** is drawn with color and the background then erased. Workbook pages 15 and 48.

n

N — THE PUSHY SOUND

STEP I:

teeth:	together
tongue:	the front area of the tongue is pressing firmly against the closed teeth.
jaw:	closed
lips:	slightly pursed

Distinction is important here between the "n," "t" and "d" motions. The tongue touches with a steady pressure against the teeth when making "n," but knocks and releases for the "d," and taps lightly for the "t." When making the "n" there will be a tingling sensation when the sound is prolonged.

SIGN:

Left hand represents teeth. Fingers are together, hand is horizontal as if a "fence." Fist of right hand is pressed and held **firmly** against palm of left hand.



STEP II: KEYWORD: nut

STEP III: An acorn is an excellent nut to use for this lesson. A science approach may be used, and a discussion of fall, squirrels and oak trees may be held. By feeling the shape of the acorn, especially the little cap, the curve of the **n** can be emphasized. Large paper acorns can be used. Trace up and down left side, over the top and down the right side with fingers or crayon to form the symbol.

STEP IV: Teacher draws a large acorn and traces with contrasting color the letter **n**.
Workbook pages 6 and 49.



LONG O — THE SURPRISE SOUND

STEP I:

teeth:	quiet
tongue:	withdrawn into the bottom of the mouth
jaw:	opens and closes in rapid succession
lips:	placed in an oval shape, pursing as the sound is made.

Like all vowels, the "o" long sound is difficult to describe. Perhaps a Jack-in-the-box or other unexpected surprise article may elicit the surprise "oh!" sound as desired. Repeating words such as ocean, oval, own, over, overcoat, etc. may help. A sensation of muscle movement in the lower throat is felt as the sound is made.

SIGN: Touch tip of forefinger to tip of thumb of the same hand to form an oval.



STEP II: KEYWORD: **oval** olive

**STEP III
and IV:** See page for short o sound.



SHORT O — THE DOCTOR SOUND

STEP I:

teeth:	slightly apart
tongue:	relaxed in bottom of mouth
jaw:	open slightly
lips:	in small oval shape

As with the long o sound, this sound is hard to describe. It may be called the doctor sound because it is like the "ahhhh" when the doctor inspects the throat. A health lesson may be in order and a child may be the doctor with his stethoscope and throat paddle. This short o should be taught immediately after the long o as the keyword and activity are alike.

SIGN: After placing the fingers in an oval for the long o sound, tuck the thumb into the fist for the short o sound.



STEP II: KEYWORD: oval **olive**

STEP III:

This is a day the children will long remember, as they will taste olives. Some will like them, others will not. Language will be encouraged as they describe the taste. Before eating the stuffed olive, emphasis will be made on the olive green color and the red pimienta at the top. It is also an oval shape. Drawing a stuffed olive after the eating experience will make a good practice in the shape. The red pimienta at the top is the starting point.

STEP IV:

The teacher draws a large oval olive with the pimienta at the top. She traces the shape of the letter and then erases the background.

Workbook pages 20 and 50.

p

P — THE SPITTING SOUND

STEP I:

teeth: close together but not touching
tongue: tip near the teeth in bottom of the mouth
jaw: closed and relaxed
lips: form smallest aperture possible, slightly pursed.
Force "jet" of air through opening in an explosive manner.
This is "spitting" **air** only.

The child may feel this jet of air as it explodes from the lips. Use tips of forefinger to receive the air. This helps make the distinction between "b" and "p."

SIGN:

The forefinger is held in a vertical position facing the lips and about an inch from them. The air is forced just upon the tip of the finger.



STEP II:

KEYWORD:

pan

STEP III:

Emphasis must be made during the lesson the fact that the vertical portion of the letter symbol is made first. Therefore, using an aluminum pan with a straight handle will serve the purpose. Have the children pass the pan around, feeling the straight handle first, then the round edge of the pan. Hold the pan vertically with the bowl area to the right. This activity may be used along with a lesson in cooking or nutrition.

STEP IV:

The teacher draws a pan, stressing the handle first, then the round part. Children may follow by pointing. The symbol p is drawn in contrasting color and the background then erased, revealing the p.

Workbook pages 3 and 51.

q

Q — THE DUCK SOUND

STEP I:

"q" is the combination of "k" and "w" which have been taught. Review probing, signs and instructions for these two sounds. The children may imitate the quack of the duck to elicit the sound before probing begins.

SIGN:

Signs for "k" and "w" performed in quick succession.



STEP II:

KEYWORD:

quarter

STEP III:

This can be combined with a mathematics lesson about money. Each child can hold a quarter in the right hand, the finger and thumb encircling the coin and the arm held vertically, elbow bent. Painting around the fingers and a bit down the arm will emphasize the picture of the q. The round portion should be stressed first. This will help prevent confusion with the p.

STEP IV:

The teacher draws a picture of the hand holding a coin. Trace the symbol in contrasting color, then erase the background.

Workbook pages 27 and 52.

r

R — THE ROARING SOUND

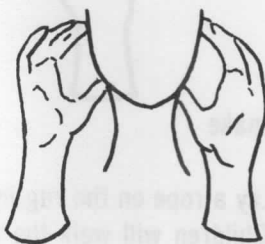
STEP I:

teeth: clamped at the molars
tongue: a retracting sensation and curling back to the rear of the mouth.
jaw: shut — a feeling of tension at the joints.
lips: slightly apart, and gently pursed.

The children enjoy describing this sound as they become very aware of the jaw muscles and throat. If they are instructed to place a thumb on each side of the jaw, at the juncture or knob just in front of the ear, and to press the thumb under this bone, they will feel the tingle as the sound "r" is produced. Roaring like lions or motorcycles will give them a happy experience.

SIGN:

Thumbs placed under jaw joint on each side of face, fingers up.



STEP II: KEYWORD: rabbit

STEP III:

This is a good day to read the story of "Peter Rabbit." Talk about how the rabbit's ears flop. A stuffed toy rabbit can be used. Making paper ears for each child can afford each an opportunity to turn down the right ear of the child standing in front so that the shape of the lower case r can be seen. Hopping about in a single line will be fun too.

STEP IV:

A large rabbit drawn by the teacher on the chalkboard will suffice to show the r symbol. The right ear bends and the left is straight. Trace the symbol with contrasting color, then erase the background.

Workbook pages 19 and 53.

S

S — THE SNAKE SOUND

STEP I:

teeth: almost touching
 tongue: tip is just behind the teeth, but **not** touching.
 jaw: closed
 lips: open to reveal front teeth, but relaxed.

In order to avoid a lisp, it is very important to instruct the child **not** to touch the teeth with the tongue. Pretend the "snake" is coiled in his cage (teeth) and can't get out. This may be hard for some, but will avoid the lisp.

SIGN: forefinger touches crack between teeth to feel the air coming through. (Hissing sound.)



STEP II: KEYWORD: snake

STEP III: Lay a rope on the rug in the shape of the s.
 Children will walk the rope, hissing like a snake. Walking sideways gives a better directionality. Emphasize that the "snake's" head is to the right as the body curls to the left at the first curve. A science lesson on snakes is appropriate today.

STEP IV: The teacher draws a colorful snake on the chalkboard.
 Children trace with extended arms to confirm the direction of the curves. The letter symbol is traced into the picture, then the background removed.

Workbook pages 12 and 54.



T — THE WOODPECKER SOUND

STEP I:

teeth: almost touching
tongue: tip of tongue taps gum over upper teeth in quick, firm motion.
jaw: closed
lips: quiet

SIGN: left hand horizontal, fingers together.
Right forefinger taps left palm.

After the child has explained the positioning and related it to his name, a discussion about the woodpecker can be helpful in deciding on the sign and the nickname.



STEP II: KEYWORD: telephone pole

STEP III: Take the class outdoors to observe telephone poles. Discuss how straight they are and how the cross bar is near the top. Have the children pretend to be poles standing stiffly in a row. An analogy can be made that the woodpecker likes to tap on telephone poles. In the classroom, small sticks may be arranged on the tables to form a row of poles.

STEP IV: Drawing lines of telephone poles on the chalkboard with wires strung between them, will be an excellent perceptual exercise in depth perception. With contrasting chalk, the teacher forms the t on each pole and then erases the background.

Workbook pages 2 and 55.

U

LONG U — THE FRIENDLY SOUND

STEP I:

teeth:	almost touching
tongue:	tightly laid in the bottom of the mouth
jaw:	closed
lips:	pursed tensely with motion of lips forming small oval to a very small aperture.

This is the friendly sound because as the child says this sound he is saying the word "you." He points to some friend and says "you." Repeating words such as uniform and United States will help say the sound.

SIGN: Point to another person with forefinger extended.



STEP II: KEYWORD: **You** put up

STEP III: See page for short u sound.
and IV:

u

SHORT U — THE STRETCH SOUND

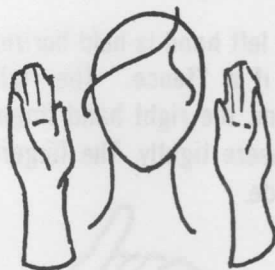
STEP I:

teeth:	slightly apart
tongue:	in bottom of mouth
jaw:	slightly open
lips:	relaxed

Just as with the short i, the sound of short u is difficult to describe as the face is almost motionless. Pretending to be Indians and saying "ugh" without the hard g sound will help. By stretching the arms upward as far as possible, the "ugh" may be sounded. Repeating such words as up, us, under, umbrella will help to elicit the sound. This sound is taught immediately after the long u sound as the keyword will be the combined sounds.

SIGN:

put both arms up, elbows at shoulder level.



STEP II:

KEYWORD:

You put **up**

Step III:

This may be a physical activity of stretching to music or using calisthenics. The action is "frozen" as the hands move upward. The shape of a u is made by the body and uplifted arms. One child facing the class will serve as a model. The children can point to the horse shoe shaped form which represents the letter u.

STEP IV:

Teacher draws a figure with arms positioned as the letter u. Trace the symbol in contrasting color and erase the background.

Workbook pages 26 and 56.

V

V — THE SQUEEZING SOUND

STEP I:

teeth: upper teeth entirely cover lower lip at the beginning of the sound and then release to end the sound.
 tongue: quiet
 jaw: slight downward motion, lower jaw juts a bit.
 lips: lower lip is tucked under upper teeth, then, as teeth release, the lower lip explodes forward to create the sound "v."

It is important for children who have a large lower lip to endeavor to conceal the lip with the teeth, as they may say "b" by mistake. This is called the squeezing sound because there must be a definite biting sensation by the teeth, or squeezing down on the skin at the beginning of the articulation. A "v" will be sounded instead of a "b" or "f."

SIGN:

The left hand is held horizontally, fingers together as if a "fence." The right hand palm touches the left palm, the right hand fingers bend over the left hand and squeeze tightly. The fingers are released as the sound is made.



STEP II:

KEYWORD:

Vanilla

STEP III:

Everyone has a good time today! We are serving vanilla ice cream cones. Be sure to get the pointed cones. If not, enclose the squared off cones in a paper conical shape. The idea is to associate the vanilla ice cream flavor with the conical shape. If real ice cream is impractical, use paper made representations. Emphasize the v shape of the cone by tracing the outline of it.

STEP IV:

The teacher draws a cone on the board and outlines the v shape within it. Erase the background to reveal the letter.

Workbook pages 18 and 57.

W

W — THE FIREWORKS SOUND

STEP I:

teeth:	almost touching
tongue:	inside the mouth but with a pointing feeling
jaw:	as the sound is made the jaw drops slightly
lips:	starting with an intense pursed position, the lips gradually separate and fall back to a relaxed position.

This is a difficult sound to teach but may be made enjoyable by the game of fireworks. Ask: "Have you ever seen fireworks go up and explode? Show me." (Children will extend arms in air and shout 'boom'). Then say: "Now show how it happens with one hand, but no noise." (Children extend one arm without sound.) Teacher says: "Show me how one fireworks would come straight at me. No noise, and just use your fingers." This will help to get the fingers in position for the sound of "w." Have the children gather fingers of one hand into the palm of that hand, and slowly, gradually "explode" the fingers until outstretched. As you say these words, let the children make the motion. They will automatically begin to move the lips in synchronization. This will give the proper "w" sound. Say: "Wanda, William, Walter, etc."

SIGN: Fingers of right hand gather into palm and then slowly extend.



STEP II: **KEYWORD:** wing

STEP III: This can be a musical or scientific approach as the word wing will be associated with the motion of a bird flying. Children imitate birds. Call "freeze" as the arms begin the flying motion. Have a child stand facing the class with arms to each side, elbows bent and hands about shoulder level. The letter w will be seen. Class can

point as teacher outlines the w on the model.

STEP IV:

A bird is drawn on the chalkboard. The symbol w is outlined in contrasting color and then the background is erased, revealing the w letter.

Workbook pages 22 and 58.



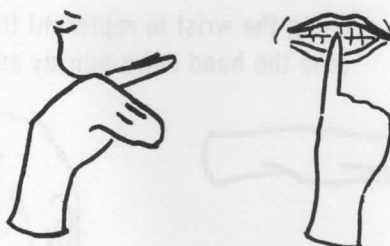
X

X — THE KISSING SOUND

STEP I:

The sound "x" is a combined "k" and "s." together
 teeth: together
 tongue: leaping motion as the "k" sound is made, then in position behind the teeth for the "s" sound.
 jaw: closed
 lips: quiet
 Review the directions for the "c/k" sound and the "s." Performed in quick succession, the correct "x" sound is made. It is called the kissing sound because the word **kiss** said very rapidly gives the sound "x." Do **not** teach the beginning sound of x as in xylophone.

SIGN: Rapid performance of the signs for "k" and "s."



STEP II: KEYWORD: box

STEP III: Today is a good day to learn to wrap a package as a present. Using masking tape will make it easier to form an x on the side of the box as the paper is taped shut. Talk about how excited one is to receive a box for a birthday present! Solid shapes of cubes and rectangles would be advisable for the perceptual training lesson.

STEP IV: The teacher draws a box on the chalkboard and makes the x on the side with contrasting color. Erase the background and reveal the letter.

Workbook pages 28 and 59.

Y

Y — THE JAWBONE SOUND

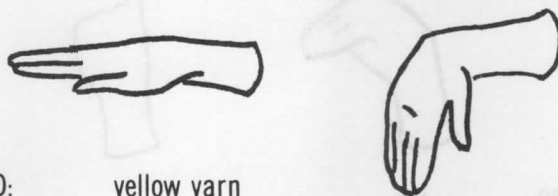
STEP I:

teeth:	as sound is made the teeth part slightly
tongue:	a sensation of "jumping forward" in the mouth
jaw:	drops as sound is made
lips:	quiet

A betting game will help to elicit the "y" sound. Bet the children that they can't say certain words without bobbing their heads up and down. Have them place a fist firmly under the chin. The elbow should rest on a table. Say the words: "yes, yard, yellow, yarn, you." Each time the head will bob up as the jaw naturally drops in order to make the sound of the y. This is the jawbone sound as its movement creates the sound. Do **not** teach the y sound as it occurs at the end of words.

SIGN:

Using the wrist to represent the jawbone, simply drop the hand down quickly as the sound is made.



STEP II:

KEYWORD:

yellow yarn

STEP III:

This may be an arts and crafts class, as the use of yellow yarn will help reinforce the sound "y" and reveal the letter form. Knitting needles or pencils as substitutes can be used. Each child may have real yellow yarn to form into a ball. This is good manipulative work in spatial relationships. After the ball is made, the "needles" are stuck into the yarn in such a way that a y is formed. The left needle is imbedded, the right needle extended below the yarn at the correct slant. Learning to knit may be fun today.

STEP IV:

The teacher draws the ball of yarn with needles on the board. Then the symbol is outlined and the background erased.

Workbook pages 30 and 60.

Z

Z — THE BUZZER SOUND

STEP I:

teeth: together
 tongue: the tip of the tongue is barely touching the back of the front teeth and the middle of the tongue rises as the sound is made.
 jaw: closed
 lips: slightly pursed

The heavy aspiration and the action of the tongue produce a tingling sensation which is felt at the back of the teeth. Stress this in order to make the distinction between "s" and "z."

SIGN: Thumb is vertical from clenched fist and is facing away from the body as if ringing a buzzer.



STEP II: KEYWORD: zipper

STEP III: A collection of zippers is useful today, or the class may practice on clothing with zippers attached. Saying "ziiipp" as the fastener works will reinforce the sound.

For gross motor activity and teaching the directionality of the letter z, lay a rope on the floor in the shape of the letter. Each child may slide sideways along the rope to "feel" the direction of the strokes. Explain the word **zig-zag** as they change directions.

STEP IV: The teacher draws a large zipper on the board, then traces the letter within it. After erasing the background, the symbol is revealed.

Workbook pages 24 and 61.

sh

SH — THE SECRET SOUND

STEP I:

teeth: together
tongue: the tip is just behind the teeth and the muscle of the tongue is tight. The wide portion is touching the sides of the mouth.
jaw: clamped together
lips: tensely pursed. Air is pushed through the teeth to make a silencing sound "shhhhh."

The nickname comes from the idea that a secret must not be told so we must be silent: "shh."

SIGN: The forefinger placed vertically against the lips in the usual gesture for silence.



STEP II: KEYWORD: shoe

STEP III: There is not an activity for teaching the digraphs, as the letter symbols for the **s** and **h** have been previously learned. However, the naming of the **S-H** must be practiced as these two letters produce the new sound "sh."

STEP IV: Workbook pages 31 and 63.

ch

CH — THE TRAIN SOUND

STEP I:

teeth:

tongue:

a definite jumping motion near the front of the mouth with the middle of the tongue touching the roof of the mouth — a sharp, forceful aspiration coincides with the touching of the roof of the mouth.

jaw:

clenched

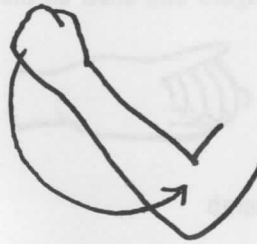
lips:

pursed but not as intensely as in the "sh" sound

The rotation of the arms while making a chugging noise of a train will elicit the sound "ch." Repeat such words as Charles, chair, church and choo-choo.

SIGN:

Rotate arms as if train wheels.



STEP II:

KEYWORD:

church

STEP III:

There is not an activity for teaching the digraphs, as the letter forms c and h have been taught. However, naming the two letters together and discussing the fact that they make a new sound. "ch" will help isolate the proper picture of the sounds.

STEP IV:

Workbook pages 25 and 62.

th

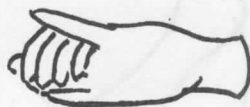
TH — THE POKING SOUND

STEP I:

teeth: slightly parted
tongue: the tip of the tongue is inserted through the aperture between the teeth.
jaw: slightly juttred
lips: parted. Children love the opportunity to stick their tongues out at the teacher for this sound.

This is the poking sound because the tongue pokes out of the mouth and, in the sign, pokes through the fingers.

SIGN: Using the left hand to represent the teeth, the hand is pointing forward, fingers together as if a "fence." The right first and second fingers poke through the left fingers and show on the other side of the "fence."



STEP II: KEYWORD: thumb

STEP III: There is no activity for teaching the digraphs as the letter forms **t** and **h** have been taught. However, the naming of the two letters together must be practiced and discussed. The two letters create a new sound, "th."

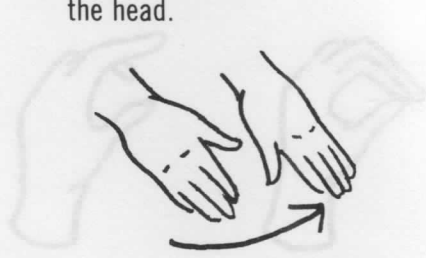
STEP IV: Workbook pages 11 and 64.

ing

ING — THE HEAD SOUND

STEP I:

- teeth: slightly apart
tongue: this is a difficult sound to explain. It is called the head sound because the sound seems to roll around through the nasal passages and up into the head. Technical descriptions will aid the teacher here. Probe for a description of a tight sensation of the tongue. The back of the tongue touches the back area of the roof of the mouth. Air is pushed up into the nasal area by the tongue.
- jaw: closed
lips: quiet
- SIGN: hands, palms down, swing back and forth and then around in a circle, imitating the path of the sound within the head.



STEP II: KEYWORD: swing

STEP III: There is no activity for teaching the digraphs as the letters **i**, **n**, and **g** have been taught. However the naming of all three letters **i-n-g** should be practiced. These three letters make the new sound "ing."

STEP IV: Workbook pages 29 and 65.

wh

WH — THE BLOW SOUND

STEP I:

teeth:	almost touching
tongue:	in bottom of mouth, slightly curled
jaw:	closed
lips:	opened in a small oval shape, the "h" sound is made and quickly the "w" sound. Notice that the sounding is the reversal of the spelling of the sound. This distinction will help the child in reading such words as "where" and "when" rather than "were" and "wen." It is called the blow sound because aspiration is necessary in making it. In the daily drill, this sound can be last. The children will enjoy clapping and whistling as the drill ends.

SIGN:

Combine the signs for "h" and "w" quickly.



STEP II:

KEYWORD:

whistle

STEP III:

Although there is no activity for teaching the formation of the letters WH, as the **w** and **h** have been taught, the blowing of a whistle could be an activity to stress the beginning aspiration for this sound. The naming of the two letters **w-h** should be practiced as they combine to make a new sound "wh."

STEP IV:

Workbook pages 23 and 66.

AU-VI-TECK FOR THE MENTALLY RETARDED

Because the primary emphasis is on verbal and physical tasks rather than the performance of literate tasks, **Au-vi-teCK** seems to be suitable for the educable and trainable mentally retarded child. A definition of these classifications must precede the development of this rationale.

In **Educating Exceptional Children** by Samuel A. Kirk (1972) the educable mentally retarded child is defined in part as:

"One who has potentialities for development in (1) minimum educability in the academic subjects of the school."

The curriculum should be arranged so that the educable can progress at his own rate of learning and a sixth grade reading level is the maximum which can be expected. The majority of students fall short of this achievement.

Kirk (1972) identifies the trainable as:

"... one who, because of subnormal intelligence, is not capable of learning in classes for the educable mentally retarded but who does have potentialities for learning (1) self-care, (2) adjustment to the home or neighborhood, and (3) economic usefulness in the home, a sheltered workshop, or an institution."

It has not been usual for the trainable to progress to the point of understanding the phonetic characteristics of language. However in the research to be reviewed in subsequent paragraphs, this supposition may be proven invalid.

The material set forth in the research section of the doctoral dissertation of Dr. Ruth Cobb Arnold, **Teaching A Physical Phonics Program to Mentally Retarded Children** (1974) affords the reader a professional evaluation of the **Au-vi-teCK** method as well as a brilliant and definitive study of phonics in the special education classroom.

Through the kind permission of Dr. Arnold, I will present portions of her work. My purpose is not to reiterate in detail the in-depth technical aspects of the research, but to point out the conclusions concerning application of **Au-vi-teCK**.

"The purpose of this investigation was to assess the changes in the language development during a period of 18 weeks of 2 groups of pupils, one primary educable mentally retarded and one intermediate trainable mentally retarded, taught by the **Au-vi-teCK Physical Phonics Program**. The 20 EMR and 5 TMR children were matched with 2 groups who were taught phonics by more traditional methods on the variables of chronological age, intelligence quotient, and mental age. The EMR groups were matched on the variables of sex and race but the TMR groups were not.

"Of the 28 null hypotheses the study was designed to test, 7 were tested with regards to the educable groups and 7 with regards to the trainable groups concerning the 6 skills taught in **Au-vi-teCK**.

"Based on pretest and post-test scores, it was hypothesized that there would be no **significant** difference for the retardates (EMR in Hy.1-7 and TMR in Hy.19-25) taught by the **Au-v-tECK** program and the retardates taught by more traditional phonics methods in their development of the following six skills:

- a — Orally identifying the correct sound of each letter of the spoken alphabet.
- b — Orally identifying the correct letter name of each sound of the spoken alphabet.
- c — Orally identifying the correct letter name of the lower case manuscript form of each letter of the written alphabet.
- d — Orally identifying the correct sound of the lower case manuscript form of each letter of the written alphabet.
- e — Writing the correct lower case manuscript letter form of each sound of the spoken alphabet.
- f — Writing the correct lower case manuscript letter form for each letter name of the spoken alphabet.

"After 18 weeks of phonics instruction the pupils were post-tested on the phonics skills pretested and taught in the instructional program. Results of test gains or losses were calculated and the t statistic was used to analyze the data."

The mean percentage of improvement on the 6 letter skills subtests show the following:

EMR Students

Control Group (without Au-vi-tECK)		Experimental Group (with Au-vi-tECK)
Subtest a	10.94	24.0
b	13.25	26.25
c	16.0	15.25
d	10.45	20.4
e	9.25	23.4
f	12.15	22.95
Combined Tests	11.935	22.1

TMR Students

Subtest a	15.4	57.4
b	15.4	42.4
c	13.4	11.2
d	22.6	36.8
e	14.4	17.4
f	6.2	21.8
Combined Tests	14.6	31.2

"The hypotheses concerning the combined percentage of improvement on the 6 phonics skills for both the EMR and TMR groups were rejected at the .02 level of confidence.

"The findings of this study indicate that the EMR and TMR pupils taught by the **Au-vi-teCK Physical Phonics Program** made significant gains in several of the phonics skills while the pupils taught by the more traditional phonics methods did not make any significant gains.

"It is therefore concluded that **Au-vi-teCK** is an effective phonics program which can be used with success with mentally retarded children."

The author is grateful to Dr. Arnold in her genuine endorsement of the program as it applies to the child in Special Education. The research was conducted in the most professional manner and with pleasant personal relationships with those involved. Further research on a wider scale would prove the application of **Au-vi-teCK** in Special Education with other teachers and children. Dr. Arnold makes this recommendation:

"This investigator recommends that this research be replicated using larger and different groups of exceptional children. It is also suggested that a study be designed for mentally retarded pupils which will cover a longer period of instruction in order to evaluate **Au-vi-teCK's** application to reading achievement."

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