Spelling Progress Bulletin Summer 1965

Dedicated to finding the causes of difficulties in learning reading and spelling.

"A closed mind gathers no knowledge; an open mind is the key to wisdom".

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1. News and Announcements

From the Office of the Speaker of the Assembly of the State of California, comes the announcement that Assemblyman Speaker, Jesse M. Unruh has introduced a bill enabling the California school system to offer a full range of programs in English as a foreign language for children and adults whose difficulties with the language pose critical educational and employment problem.

The measure, AB 3224, provides for the establishment of regional centers thruout the state using fedral monies avail able under Public Law 89-10, the National Defense Educational Act and the Economic Opportunity Act.

"The magnitude of the problem is staggering and can hardly be solved by piece-meal efforts. Among school children enrolled in California schools alone there are more than 158,000 pupils whose limitations or outright lack of ability in English retard their proper educational development," said Unruh. "Add to that figure the uncounted thousands of preschool age children and adults with the same difficulty and it becomes immediately apparent that we have need for swift remedial measures," he added.

"Moreover, we are not dealing with a static set of figures. Yearly some 50,000 Mexican immigrants enter California."

i/t/a Workshops

Two workshops will be held in California this summer.

On Aug. 23-25, it will be held at the Jack Tar Hotel in San Francisco, and Aug. 26-28 at the Ambassador Hotel in Los Angeles. For complete information, write to Mr. Ivan Rose, Co-Director i/t/a Workshop, Calif. John Downing, Co-Director, will tell about recent developments in England, where i.t.a. has been used in such diverse educational problems as mentally retarded, retarded educables, deaf and hard of hearing, illiterate adults, foreigners with little English knowledge.

The new Downing Readers will be shown among others of the nearly 300 books now available in i.t.a.

These workshops were not intended merely to satisfy the curiosity of persons interested in i.t.a. but to train teachers in the subtle differences in making the best use of this new medium for more effective teaching of reading.

In our Spring issue notice was given of the Second International i/t/a Workshop and Conference being held at Lehigh Univ, Bethlehem, Pa. under the direction of Dr. Mazurkiewiez. And also of the workshops being held at Hofstra Univ. at Hemstead, L.I., N.Y. under the direction of Dr. Tanyzer.

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2. A Teacher's Guide to Using "Words in Color", by Caleb Gattegno, Ph.D.

Words in Color is a new approach to the teaching of reading and writing. It is the result of five years work during which the materials were tried out with learners repeatedly and in a variety of ways.

The *Words in Color* program is based upon these assumptions:

1. The learner can speak his native tongue and can understand others speaking his native tongue even if he does not know how to read or write.
2. Speech is an integrated activity proceeding from the awareness of what one wants to say; writing as a mechanical skill is to be acquired without the benefit of integration provided by a pre-existing idea.

Speech is a basic human characteristic, while writing and reading are not. But we can make use of the "biological" quality of speech in the teaching of reading and writing.

Starting with what we have – speech – we can translate it, thru a code, into sets of signs that can be checked to see if they indeed communicate what we wished to say. The first action then is writing and the second, reading For a split second, writing precedes reading, but soon they are so interrelated that they become twin facets of translating thought and speech into – and out of – the code.

To teach writing and reading as a translation of speech involves methods and principles different from those governing transmission of a new skill thru memorization and practice. Instead, this new approach enables the learner to make sense of the activity. Only that which enables the learner to make sense of the activity is relevant, for only then will learning follow the pattern of development of all biological activities. After mastery and immediate use, the activity becomes automatic and the learner is independent of all props because the activity has become "second nature."

Understanding by the learner, therefore, is crucial to this author's approach to the teaching of reading and writing. It is essential that the learner develop independence as early as possible, It is the pupils who must learn to write and read. They will not learn by being helped to read, but only by finding out for themselves why they are unable to read in each instance.

But to refrain from telling the learner is not enough. Only if teachers give their pupils enough material to develop their capacity to learn, thru a new approach that opens up new fronts at all times, can they provide a foundation that encourages their pupils to adopt a creative attitude toward writing and reading which will give both meaning and impetus to the learning of these skills.

Present methods of teaching reading.
Methods of teaching reading have been classified as phonic, successful with some; look-say (or whole word recognition), successful with others; and variations on the phonic and word recognition methods (sometimes referred to as analytic and synthetic methods). Most teachers and reading specialists are satisfied that if these methods are mixed in the right proportion, all children except the slowest will reach a satisfactory level of reading achievement. Even if this doubtful premise is accepted, at what cost in time, energy, and frustration to the pupil and teacher is this accomplished? No one knows

Reading research to date has "measured," not absolute learning; but the relative advantages of one method of teaching reading over another method. However, research in reading has not attempted to discover under what conditions a learner can acquire the skills of reading and writing as readily as he acquires the skill of speaking.

A new approach for teaching reading in English.
The author believes that the main obstacle in learning to read English is the imperfect relationship between sound and spelling. He has found in his work in other languages that reading problems caused by phonetic irregularities in the written language disappear when the traditional ""alphabet" is rearranged and presented to the learner in a new form, introducing the phonetically unambiguous signs first. It seemed to the author that the current assumptions about how children learn to read English need to be set aside, if only temporarily, and a new approach tried. The author has attempted, therefore, to make English a phonetic language without touching the deeply rooted reading and writing habits and traditions of the language. Once a language is phonetic; the learner can be responsible for the correctness of his speech.

Making English a phonetic language.
Some teachers and reading specialists may feel discouraged before starting. Shall we actually have some 280 signs to correspond to all the possible ways of spelling the 47 English sounds? Shall we lose the lovely simplicity of our compact alphabet? Indeed we must. For the compact English alphabet is a snare and a delusion when used to teach learners to read and to write.

If there are about 280 discriminable and distinctive graphemes or signs in English, English-speaking people must learn them or at least become aware of them. Instead of adding some 250 new characters to the English language, the author uses colors to group the signs according to sounds.

Color and phonetics.
Each of the 47 sounds of English is a distinct color. Alphabet letters or groups of letters (the 280 signs of English) are colored according to how they sound in a given word (or type of word). For example, on the colored wall charts the italicized portions of:

l*a*te w*ay* w*eigh* w*a*it str*aigh*t th*ey* v*ei*l

are the *same* color regardless of the difference in letters and are in the same column on a chart called the Phonic Code Chart. The italicized portions of:

i*f* o*ff* li*fe* ha*lf* cou*gh* *ph*one scar*f*

are the *same* color and in the same column of the Phonic Code Chart. The italicized portions of:

th*ough*t th*ough* b*ough* thr*ough*

are all in *different* colors even though they are spelled the same. Each would appear in a different column on the Phonic Code Chart.

Thus, the English language is made phonetic without in any way disturbing the shape of the image which the words create in the mind of the learner.

While it may seem a difficult task to learn 47 sounds and their corresponding colors, these are not learned all at once. No more than three sounds and colors are introduced on the same day. Practice and reviews keep these well in mind as new colors (and sounds) are added.

The total Phonic Code Chart in color for the wall of the classroom is the systematic organization of the signs (spellings) of the English language according to sound groups; each sound group (or column is printed in a separate color. This chart is reproduced in black and white in the pupil's book, the *Word Building Book.* The combination of these signs will yield English words with their traditional spellings,

Since from the beginning the pupil writes and reads in black and white each sign that he first learns in color, he can read and write the signs of the language without the continuing aid of the color clues. Altho he carries many of the images of these signs in color in his mind and can evoke and re-voke them as he meets them in reading and writing in black and white, he does not depend on color.

By the end of the program, the content of the total Phonic Code Chart has been made systematically available to the learner in progressive steps. It is possible, then, for him to find any and all of the words of the English language on the Phonic Code Chart through the combination of signs.

A problem for color-blind children?
Data indicate that less than 5% of boys in the average first grade class are color-blind. Of this 5%, the majority see distinctions in color in most cases even if they see different colors from those other children see. Even for these, therefore, color will be an effective additional dimension of the program as it is for the majority of children. The few children who are completely color-blind will still be able to benefit from the logical and systematic presentation of the signs of the English language.

Description of the materials
The materials consist of the following:

1. Colored Charts – a set of 21 Charts to be displayed on the wall. The Charts contain specially chosen words of increasing complexity. Each sign in each word has its own color depending upon the sound value it has in the English language; each of the 47 sounds is represented by its own distinct color or tint against a black background. The 21 Charts are reduced and printed on pages 96 to 106 of this book.

2a. The Phonic Code Chart – a set of 8 Charts that display the signs (sounds) used in the English language. Four Charts introduce vowel sounds; four Charts introduce consonant sounds. There are over 270 combinations of letters in the total Phonic Code Chart, organized in columns according to sound. Each column of signs (sounds) has a distinct color. The Phonic Code is reduced and printed on page 107 and also appears in the pupil's *Word Building Book.*

3. Three basic books- *Book 1, Book 2, Book 3.*
Book 1 introduces five vowel sounds and a small number of consonant sounds, together with words and sentences formed from them.
Book 2 introduces all the single-sign, or single letter vowels, and a number of consonants. A large number of words and sentences are also introduced.
Book 3 completes the introduction of the signs of the Phonic Code and gives many words and sentences. It also introduces the capital letters and the traditional English alphabet.

4. A *Word Building* Book – which unfolds thruout 16 Charts the entire set of sounds found in the Phonic Code in relation to the progression of the other materials.

5. Worksheets – two sets of 7 each. The Worksheets complement the use of the Charts and *Books 1, 2,* and *3.* Children form words using any one of the Charts from the *Word Building Book* that the teacher has introduced to them.. These words should be different from those on the Charts and in the Books.

Pupils are asked to select and write words that are English, from lists they have made. Children are also given words and asked to see whether they are made of the signs of the Chart they have been studying.

One section gives incomplete words with blanks that must be filled in to make English words. Still others ask the pupils to form sentences from sets of words or to write sentences with words the learner thinks he knows well enough.

6. Word Cards – a pack of 1381. This pack consists of different colored cards on which words have been printed in black. The colors of the cards have been chosen so that each color corresponds to one particular grammatical function. The words on the cards include most of the key words of the language.

7. A *Book of Stories* – which provides continuous reading material for the pupils who have mastered *Books 1* and *2.*

8. The Teacher's Guide is a manual that develops a sequence of lessons from the initial stages, when the pupil is unable to read or write, to the stage when he can read fluently any text given to him. It also suggests a number of approaches to stimulate the pupil's interest in language learning; in it a number of linguistic games are described in detail.

9. *Background and Principles*, a theoretical guide for teachers of reading and writing, can be read independently of the other Words in Color materials. It discusses the psychological questions of how learning takes place and the motivating factors involved. It contains suggestions for using *Words in Color* so that the learner is helped to want to learn.

Each class will need a set of the 21 colored Charts, the Phonic Code Charts, and a pack of Word Cards. Each child will need *Books 1, 2, 3,* the *Word Building Book,* the Worksheets, and the *Book of Stories*,

The teacher will also need a pointer and colored chalks.

Words in Color – a basic beginning reading program.*
*This section and the one following were written by Dr. Dorothea Hinman.

Words in Color is a basic reading and writing program that aims, through a wide variety of experiences, to teach primary school children to read and to develop their appreciation of the importance of reading and writing in their own lives.

This program is based upon reading-and-writing-for-meaning after the initial introduction of the first 5 vowel sounds and the first 4 consonants. From the very beginning stages;

- sounds are put together to make words.
- words that have meaning are put together to form sentences.
- sentences that have meaning are put together into stories.

Reading literature to children, stimulating dramatizations and storytelling by children, taking down oral dictation by pupils, encouraging oral expression of children's interests, providing for creative writing continue to be important in a program centered around *Words in Color*.

The program is also complementary to the language experience approach to reading just as soon as a reasonable number of sounds have been introduced in *Words in Color*, teachers can record the children's own ideas and feelings, using colored chalks and black construction paper so that the phonetic clues are made clear in the children's own expressions.

Words in Color by nature is also a *spelling program*. Spelling is first experienced inductively as an integrated part of learning to read and write when the child first begins writing down what is spoken (transcribing speech). Toward the end of the *Words in Color* program, the child is given the traditional names of the letters. Then he is capable of spelling deliberately through naming letters that are part of each of the signs (combinations of letters) he has already known by sound and shape for a long time. In one sense, the colored Phonic Code Chart is a listing of the spellings of the English language according to sound. This listing can continue to be a useful spelling aid to pupils throughout their school years.

Estimating learning time.
If pupils were to learn the words on the Charts line by line, and if this required two lessons for each Chart, in 42 lessons pupils would have mastered with considerable certainty the intricacies of the reading and writing of English. But in fact there is no proportional law of learning time in operation here at all. Some lines require one lesson; others, a few minutes; others, much longer, the length of time required for learning is a function of the aptitude of the individual learner. On the average, most adults can master the reading and writing of English by this method in 20 to 25 lessons, and young learners in school can achieve mastery in 35 to 40 lessons, or in about eight school weeks. The amount of time will vary with each group of pupils,

How Words in Color differs from other methods.
Altho *Words in Color* is a *phonetic* approach to teaching reading and writing, it does not change the traditional spelling or shapes of English words. The learner is not confronted, therefore, with the confusions in sound and imagery of other phonetic approaches. For example,

- *Traditional phonics* gives one sound for each alphabet letter when most letters have several sounds; or adds extra sounds and/or shapes to the sounding or naming of the letter- *kuh* for *k, double-you* for *w*, and so forth..
- *Diacritical markings* require a change in the traditional shapes of letters.
- *Phonetic spelling* changes the traditional spelling found in most words.
- *The Augmented Alphabet* adds a considerable number of new signs to the traditional alphabet.

Words in Color introduces the English language so that the learner cannot become dependent in any way on static images of words (configuration) or context-clues-to-meaning (clues in sentences from the position of the page or from pictures), which are characteristic of the look-say approach. In *Words in Color* there are *no pictures in the first books* or on the Charts. The use of visual dictation to form words and sentences keeps word position and sentence order constantly changing.

Through the use of this program, children will be able to tackle more new and difficult words with greater ease very early in their school lives and eventually gain a fundamental appreciation of the phonetic organization of our language as a resource thruout life. The child who taught himself to read outside school will also benefit greatly once he is introduced to the organization of the language by sounds.

Look-Say basal reading series can be used when pupils complete *Books 2* and *3* as additional story books, though children learning words thru *Words in Color* may be quickly bored by the content of the basal readers.

Systematic group work in *Words in Color* and basal reading series as known at present *cannot* be combined because the sequence of introduction of words is based in the first on a multitude of inspirations and in the second on memorization of configurations. But since children learning thru *Words in Color* are introduced formally to 604 words in a very short period and informally and

individually to 2,000 or more, they very soon outstrip children learning thru basal reading programs.

The teacher's role
To anyone engaged in education, it is clear that the teacher's personality plays a considerable role in the outcome of his work with children. Effective techniques alone are not enough. If children are to learn successfully, something more is needed; this is to be found in the personal relationship between teacher and children.

The attitude of the teacher using this approach should be that of one who expects that learning will take place because care has been taken to surround the child with sources of information that cannot fail to make an impression. *Words in Color* materials provide a learning environment analogous to the chattering of people around a baby. The baby has at first, a background of noise to live in that slowly becomes a background of sounds as he, too, learns to utter sounds. Then by a process of trial and error, he learns to relate the sounds he hears and the sounds he is trying to make. As these actions and judgements provide additional criteria that make correction possible, the baby and the people in his environment develop mutual understanding,

No one can talk for a baby. He must utter the words himself, and he must develop his own inner criteria, No one can learn to read for a child. He himself must decode what he sees. Teachers must develop ways of working with children who are learning to read and write so that the children learn in ways that correspond with those they have already used successfully in learning to speak.

If teachers are to understand the children they teach, they must try to duplicate the feelings of a child learning to read and write. There are two things they can do that might help:

1. They can observe the way in which pupils struggle with their difficulties.
2. They can attempt to learn a script very different from their own, and in doing this observe carefully those things that help and those that hinder them.

Teachers will soon find that if they create the right atmosphere and wait quietly, a child will find his own way to recall what he needs to solve the problem that confronts him. It is no real help to tell him what to do. If all his efforts to overcome the obstacle in front of him are unavailing, than a return to a similar challenge, already overcome, will be better than solving the problem for him.

If a teacher always supplies encouragement and approval, he may not really be helping the children, since they may come to regard the approval as their goal rather than the solution of the problem facing them. A matter-of-fact attitude is desirable if the teacher has put in front of the learners obstacles they can overcome. It is important to remember that continuous mastery of the material, rather than mastery at the end, is the aim.

Classroom operation.
The author believes that there is only one really effective form of education – self-education, and this is accomplished thru individual work. On the other hand, much is to be gained from the influence of the children upon each other in the class or group situation.

For these reasons the author suggests both individual and group work – depending upon the needs of the children in the class. At the beginning, when the first material is being introduced and while differences of individual speed of perception and response are not very apparent, group work is recommended. For example, introduction of Chart 1 may be to a whole class or to a group ready to start reading within a class.

It may also be possible to introduce the first consonants in this way and to start the game called visual dictation. Teachers can then let each child take *Book I* and work thru it by himself.

When a new element of the Words in Color program is to be introduced, the teacher will probably want to discuss it with the entire class or reading group. After that, individual work should follow.

Summary of teaching procedures.

Teaching procedures are discussed thoroly in Part II but can be summarized as follows:

1. The children are introduced by the use of colored chalk on the chalkboard or black paper to the first five vowels traditionally labeled as the short vowel sounds. They are introduced in this order:

a u i e o

The children learn to make each sound – orally and in writing – and to read ("sound out") each sign when they see it. They learn to read "words" made of several of these signs, as *aa, aaa*, or of combinations: *au*, *uai*, *ieoiouo*. They are taught that a space between letters means a space between sounds or words. Many different "words" are written or dictated by the teacher, read from Chart 1, thought of and written by the children themselves, and read in black print by the children in *Book 1,*

2. The consonants *p*, *t,* and s are introduced next as sounds made in combination with the previous vowels. Visual dictation games 1 and 2; Chart 2; the *Word Building Book;* Worksheet 1, and the remainder of Book 1 are used in the lessons to establish and consolidate the reading and writing of this language of five vowels and three consonants.

3. The next two weeks or more are spent introducing Charts 2-11; *Word Building Book* Charts 2-10; Worksheets 2-7; and *Book 2;* and going thru them systematically.

4. Work Cards and the *Book of Stories* are introduced when key consonants and a number of vowels have been introduced, making possible the formation of words and sentences..

5. Full use of these new materials occurs when Charts 12-21; *Book 3* and the signs on Word Building Charts 11-16 are introduced to the learners,

6. The children begin with the skill of writing vowels and their combinations, and produce signs that are decoded by reading them aloud. They then begin to write syllables and words in the classroom. But the children meet the same signs and words when they use their books or worksheets. Visual and oral dictation help children to master the correct pronunciation of the phonetic words studied and words similar to them. Other games provide an intellectual climate that keeps the child's interest in words and his alertness at a high level.

7. As the child overcomes his technical difficulties, the stress is shifted from reading words to understanding what is read, to the study of the phonetics and grammar of the English language, and to becoming creative in written and spoken English.

PART II. Presentation of the first lessons.
It is most important that teachers who use this approach recognize that play is the motivation for most true learning in childhood. As long as children can happily play games that are varied and self-imposed, they will continue to learn.

The First Lesson: Introducing the vowel a.
1. The teacher first prints in white chalk on the chalkboard or on black paper the letter *a* and tells the children that this is the sign for the sound *a* (as in pat). Then he tells the pupils that they should make the sound "a" whenever he points to the drawing or makes a drawing that looks just like the one he has put on the board.

2. Next the teacher writes *a* twice and asks the children to make the sound twice or points to it twice to see if the children will be able to understand without being told. If a sign is written three times, then the sound must be made three times. The sound must be made as many times as there are signs written.

3. The teacher continues work with the white *a*, writing it in different sizes, starting with very big ones and making them smaller and smaller until they are almost invisible. He points to them, first in order of size, and then at random, asking the children for the sound each time. Then he draws the sign in the air with the chalk, at first facing the class and then with his back to them. He asks the pupils to draw the sign in the air in the same way. He watches and suggests to those who find it difficult that they watch and copy his movements again. Only by imitation will children achieve this. Help on the part of the teacher should be restricted to saying, "'Try again, holding your arm like this,'" and showing the child his own movements and only those.

The size of the sign will vary according to the angle of the arm at the shoulder. When the smallest letters are written, the arm barely moves.

4. When these exercises in the air have been practiced for a few minutes, the teacher tells the children to take a pencil and hold it with the sharp end toward the board. Some of the exercises are then repeated holding the pencil in this way. Each child is given a piece of paper and the exercise with the pencil in the air is repeated with the pupils making smaller and smaller signs.

Writing the signs.
When the teacher sees that the signs are small enough, he tells the children to draw the sign on the paper These attempts will produce something like *a*; accept it so long as it obviously is not some other letter.

The children should draw a number of these letters to discover how the size of them can be varied by changing the angle of the arm.

The teacher should refrain from commenting on the quality of the children's work at this point because improvement will be achieved by practice. When he feels that the children are ready, he should go on to the next exercise.

Introducing the vowel u.
This may be part of the first lesson or started on another day, depending on how fast the children progress.

1. The teacher introduces the yellow *u* (as in *u*p) by telling the children that *u* is *a* without its "hat" or with its top cut off. This will help the pupils use the skill they have gained in making the first shape to make a new one, similar but slightly different.

2. The teacher draws *a* in white; then starts on the left of the curve and draws *u* in yellow.

3. Teacher and children draw it in many different sizes,

4. Then they write separate *u*'s interspersed with *a*'s. Again the teacher does not comment on the quality of the children's work, offering neither praise nor criticism.

Introducing Chart 1.
1. On Chart 1, one line of *a*'s and one of *u*'s are shown in color. The teacher points to *a* with a pointer and asks the children to make the sound that corresponds to it.

2. He points to another *a* and asks for the sound again.

3. He repeats this activity, asking the children individually or in groups what sound this sign has,.

4. He then points successively to the *a* at the beginning of the top line and to another *a*, moving from one to the other when the sound has been made.

5. This is repeated and the children are told to listen to their voices.

Gradually the speed of this exercise is increased so that the children must concentrate as the teacher asks them to do it faster and faster. The aim of this exercise is to help the children become aware of time in speech. When the children are saying the sound so fast that they are saying aa, almost as one sound, the teacher points at the linked letters and explains that this is the way we write the sounds when they are said very quickly after each other.

Combining *a* and *u*.
To test their grasp of this idea, the teacher should use the second line of Chart 2. If the children can transfer the idea to the pronunciation of *uu*, it indicates that they now understand that the way letters are arranged – linked together or with a gap between them – shows how they sound.

The last two "words" – *aaa* and *uuu* – (Chart 1, lines 1 and 2) will serve to reinforce the idea and show that it is necessary to take into account the number of signs shown.

6. The next line on the Chart indicates the first combinations of the white and yellow signs to form "words". These should be read at the speed of the previous sign combinations, taking into account the number of signs and the way they are placed. When the children can do this, they can "read" two signs, *a* and *u*.

First use of Book 1.
The teacher now tells the pupils to turn to page 1 of *Book 1,* to "read." Pages 1, 2, and 3 have more exercises based upon the reading of *a* and *u*, which now differ in these ways.

1. absence of color, and
2. longer "words" representing greater challenges.

Introducing the vowels – i, e, and o.
The teacher uses the rest of Chart 1 to introduce *i*, *e,* and o in the same way he introduced *a* and *u*. The first half of *Book 1* is devoted to the study of the five vowel sounds used to introduce the other vowel sounds.

Summary of introduction of the vowel sounds.
By completing the exercises on Chart 1 and by "reading" the first half of *Book 1,* the pupils have begun to acquire three of the most important techniques of reading:

1. ability to distinguish shapes.
2. the knowledge that it is necessary to utter a sound as many times as the signs require, with the right time interval between the sounds.
3. an understanding of the way in which the signs standing for sounds may be separated or linked together, depending on the speed with which the sounds are uttered.

Since vowels have only one shape each, they are an easy vehicle to use to illustrate these techniques. Pupils can usually master the techniques more readily when they begin with work on vowels.

Introduction of the first consonant, p
1. The next lesson is concerned with the introduction of the first consonant – the brown p. Since it is a consonant, it will "sound with" the vowels. The teacher therefore introduces it by telling the children that the white sign followed by the brown sign sounds "*ap*" (as in t*ap*).

2. He asks if they can now say what the yellow followed by the brown (*up*) will sound like.

3. If they can do this, he goes on to pink and brown (*ip*), to the blue and brown (*ep*), and to orange and brown (*op*).

4. If the pupils cannot do this, the teacher repeats that *ap* sounds as it does because it starts with the white sign. He asks them to listen to their own voices saying it and to listen especially to what the beginning sound is like. Is it like the sound of the white *a*?

5. He asks them if they know the sound for the yellow sign. They probably remember it from the previous work, and he asks them to start with that sign and to follow it with the brown sign, just as the white sign was followed by the brown sign in *ap*.

6. If they still cannot do it, he gives them the sound for *up* and spends some time saying these two words, asking the children to say them, and to listen to their voices. They should try to compare the changes in sound when they go from *a* to *u* and from *u* to *a*, from *ap* to *up* and from *up* to *ap*.

7. The only English word in these exercises is – *up*. The teacher puts it on the board in its colors, if possible in a place where it can remain in the children's sight for a few days.

8. The teacher then writes on the board all the pairs of signs studied so far – *ap, up, ip, ep, op.* He points to various sequences of signs and asks different children to read them. There are 120 permutations of these 5 pairs, so children need not repeat what others have said.

9. Then the teacher starts forming pairs with the brown *p* as the first sign. He writes *pa* and says its sound and asks the children for the sounds of *pu, pi, pe,* and *po*. The pattern of work will be similar to that already attempted with the previous pairs, but it may be easier for the pupils because they are beginning to understand the system.

10. Next the teacher asks the children to shut their eyes. He sounds one of the 10 pairs of sounds carefully and distinctly and asks the children to say which signs, naming them by their colors, would represent the sounds they have heard. For example, if the word were up, the answer would be yellow and brown; for *pe,* brown and blue.

11. If they can do this, the teacher tells them to open their eyes, take a pencil and a piece of paper and write it down.

Playing the game of visual dictation
At this point, the teacher can introduce a game called visual dictation. The five vowels and the first consonant are written in color on the board as follows:

a u i e o
p

The teacher points to the signs in sequence, joining vowels together or joining a vowel to *p* or *p* to a vowel by sliding the pointer to indicate they are sounded together. Each time he points to a combination of signs, the pupils sound it. If they do not give the correct sound, the teacher repeats earlier steps.

The value of visual dictation is that the children see only a pointer moving from sign to sign. This action suggests to them a mental activity ultimately translated as a sound uttered and heard. The children need to be alert to follow and interpret movements that are supposed to link sounds but that only *represent* the linking of signs.

If a teacher taps the board beneath a sign, this means that the sound is to be repeated as many times as he taps. The children easily master this.

All the pages of *Book 1* can be used for visual dictation in two ways. The teacher can point to the signs and the children make the sounds, or the teacher can give them a sound and the children point at the signs which reproduce it. Since this game is vital in building the reading rate and confidence of the pupils, it is important that the teacher be able to play it well.

The teacher can now increase the number of signs that can be indicated with the pointer on the board. If the children can read *pa* and *ap*, they can read *pap*. The teacher slides the pointer from *p* to *a* to *p*. Since *p* has no sound of its own, this presents a new challenge to the pupil. Listening to his own voice, however, will help him solve the problem. The syllables *pa* and *ap* said quickly after each other make the sound *paap*. Since the pupils know that they utter the sound for a sign only as many times as the teacher points to the sign, they know that they should sound the *a* only once. Therefore, they merge the sounds of *pa* and *ap* and utter *pap*.

When the children have grasped this idea, it can be transferred to *p, u, p*; *– p, i, p*; *– p, e, p*; – and *p, o, p*. If the pupils can utter the correct sounds for these combinations, they have added 5 more English words to their reading vocabulary,

pap pup pip pep pop

The teacher can then dictate these words in various orders for pupils to write down as a test of mastery.

Each pupil next reads page 10 of *Book 1* to himself or to the teacher to show that he has mastered these 15 combinations (10 pairs of signs and 5 "three-letter" words) plus a few additional combinations.

Introducing the second consonant, t
Next the teacher introduces the second consonant – the purple one with the shape of *t*. He tells the learners that the white and purple form a sign that stands for the sound "at." He then asks the pupils to read *ut, it, et,* and *ot*. If they can do it, they have added two more English words, *at* and *it*, to their vocabulary.

These syllables reversed (*ta, tu, ti, te, to*) do not form English words (*to* is not an English word when the *o* is pronounced as we are now pronouncing it), but further combinations are now possible and the first page of the *Word Building Book* can be used.

Introducing the *Word Building Book* The teacher now puts on the board:

a u i e o
p t

Combinations of sounds can be pointed out which produce English or which produce nonsense words. Chart 2 shows 14 English words obtained from these 7 signs: *pat, pit, pet, pot, tap, tip, top, up, at, it, pop, pup, tot, pep*. More are found on pages 12 and 13 of *Book 1.*

Introducing the game of transformations.
With these new words, the teacher can start a new game, which will be used a great deal in this approach. He asks the children to shut their eyes and visualize in color a word that they know – *pat*, for example, He asks them to imagine replacing the white sign with the blue sign. What sound would this make? If the pupils can do this, the game can be continued by changing the blue back to the white or by changing it to any of the colors that form English words with the vowels.

This game with the vowels in pat, pet, pit, and pot, can also be played with tap, tip, and top. The teacher can also ask the children to visualize the words and to imagine what sounds they could make if they were written the other way around. In some of these words, the substitution of *p* for *t* or *t* for *p* leads to other words that have been met already.

Two ways of transforming words have been introduced reversal, or changing the order of the signs, and substitution, or the replacement of one sign by another, passing from one English word to another.
If children learn at this early stage that words can be transformed in this way, this knowledge will give their reading a dynamic dimension that will pay high dividends.

Introducing the consonant *s.*
With the introduction of *s*, reading and writing begin to resemble standard English, for the pupils can now start reading and writing sentences. They can use intonation and can associate comprehension with reading. The last five lines of Chart 2 contain words formed by combining one or more of six signs learned so far with the two *s*'s, the dark lilac one and the green one. The dark lilac sign is that of *is* and *as*, and the green sounds as in *us*.

Forming syllables, words; and sentences.
The teacher then turns to the second page of the *Word Building Book,* which presents the first set of signs that makes possible the formation of fairly long words and the formation of a number of sentences, including sentences that can be read differently, depending on stress or intonations. These signs are:

a u i e o
p t s s
tt ss ss

The double letters (*tt, ss, ss*) are in the same color as the corresponding single letters to indicate that, altho they are different signs, they are the same sounds as the corresponding single letters.

The teacher now uses his pointer to join these signs to form syllables that are English words – as, is, us – as well as nonsense syllables – *so, si, su*. When three letters are used, words like *sat, sit, set, sap, sip, sop*, and *sup* become possible using more signs, one can make *stops, steps pest*, etc.

Pages 13 to 16 *of Book 1* supplement this work by showing how the various letters combine to form words. Sentences can already be formed, such as, *is it pat, it is pat, is pat up; pat is up*. These can be read with various inflections, indicating that they are questions or replies to questions.

Introducing the pupil worksheets.
Now the teacher is ready to introduce the pupils: to the Worksheets. The Worksheets provide graded exercises that allow pupils to demonstrate what they know about words and they also stimulate the pupil to build his reading vocabulary and to begin a type of free composition. They offer the pupil further opportunities to explore and manipulate his growing arsenal of signs.

Exercises 1, 2, 3, and 4 on the Worksheets are relatively simple and can be explained from the instructions preceding each exercise. Exercise 5 on the Worksheet directs pupils to make as many real words as they can by filling in the blank spaces. Words selected for these exercises in the earlier sheets show one or two blanks, but with as many as 3 or 4 later on. It might be well to introduce Exercise 5 in a class session.

As an example, consider the first word in Exercise 5 on Worksheet 1. Use colored chalk to write on the board the consonants *t p*, leaving a blank space between the letters. Ask the children which of the words on the Charts have 3 signs, the first of which is colored purple, the last of which is colored brown. The teacher then inserts a, in color, in the blank space and lets the children read tap. Erasing the *a*, he inserts *i*, then *o*, and asks the children to read each word. This will illustrate that there are three possible answers for this exercise.

As the children learn more words, they can supplement the words found on the Charts with those in *Book 2,* as well as new words learned in class. After the teacher has completed several lessons for additional practice, he can return to Exercise 5 on those Worksheets he has already completed. Using new signs they have learned, the children can complete the Exercise, using entirely different words.

There are 24 similar fill-in problems on each of the Work sheets. There is no minimum number which a pupil must complete in one lesson. At the end *of* the period, if they wish, the pupils can note the number completed correctly in the score board at the back of the Worksheet. They can continue with their Worksheet at the next lesson or at home.

Playing the game of transformations.
The game of transformations is then discussed. It is to be played in class first, and the pupils must understand four mathematical operations:

- *substitution* of one sign far another (denoted by *s*)
- *reversal* of the order of signs in a word (denoted by *r*)
- *insertion* of a sign between others (denoted by *i*)
- *addition* of a sign at either end of a word (denoted by *a*)

Worksheets 1 and 2 allow practice in substitution first, because it is the easiest way to change a word. Reversing the order of signs is also an easy way to change the words, while insertions and additions are more difficult. The two easier operations should be practised first, and the other two introduced separately later.

Subtraction is not permitted by the rules of the game. It should be pointed out that a sign, which represents a sound may be made up of one letter (*s*), double letters (*ss*), or two letters (*ch*). Thus, the transition from pass to pit is made possible without using subtraction:

$$\text{pass} \xrightarrow{s} \text{pat} \xrightarrow{s} \text{pit}$$

The passage from the first word to the goal is sometimes quite difficult, as the children will soon learn. The teacher should feel free to make up his own set of two words, one as the starting point and one as the goal, but he must be careful to test all these rigorously first. Often it is impossible to go between any two words without using subtraction. It is impossible to reverse the order of the words suggested for the transformations in the Worksheets and make a transition between them without using subtraction.

In introducing the game of transformations, the teacher should carefully show the pupils how to workout the simple examples in Worksheet 1 and make sure that they understand the operations. He should point out that no other operations are acceptable. In the first attempts, the pupils should not attack a really difficult sequence, as this will cause them to lose interest. Only when children have been successful with rather obvious examples is it wise to try combinations that are more demanding. To educate children's natural aptitude for this kind of exercise, the selection of words must be carefully graded. But since knowledge of how verbal imagery functions is incomplete, the teacher will be amazed at times by some of the word relationships that children will find, even in their first year of school.

It is the experience of many observers of young children that, early in their lives, they already play with transformation of words when using them orally.

In passing from one word to the next in the game of transformations the sound does not have to remain the same. To require this makes a good exercise for adults, and even for children at later stages of their vocabulary development, but to hold them to sound affinities at this point would make the game much too difficult.

At this stage in the pupil's learning, they will be working only with single or double letters. However, the operations of the game of transformations involve the signs of the language, later on, as the pupils become acquainted with more and more of the Phonic Code, they can use any sign in the Phonic Code in playing the game of transformations.

Following are some possible routes for some of the exercises given in the Worksheets. The teacher should always give the class plenty of opportunity to solve such exercises before he gives them a ready-made solution. This exercise is found in Worksheet 2; from *tin* to *mints.*

$$\text{tin} \xrightarrow{s} \text{ten} \xrightarrow{a} \text{tent} \xrightarrow{a} \text{tents} \xrightarrow{s} \text{tints} \xrightarrow{s} \text{mints}$$

$$\text{ten} \xrightarrow{a} \text{tint} \xrightarrow{s} \text{tints}$$

Pupils may find other routes. There is no route that is the right one or the better one. All call for ingenuity and mastery of the bonds between the signs that make up words.

An exercise on Worksheet 4 concerns the transformation of *word* to *sorry.* In one operation the single *r* in word was replaced with a double *r* in *worry* at the same time that the *y* was substituted for *d.* This is a change in the basic rule in that the player chooses whether he will use a double letter to represent a single letter at the same time he substitutes a new letter for an existing one. It is a variation in the game, and if pupils prefer to play according to stricter rules, they will not accept this kind of operation.

Introducing sentence pattern games.
Building on the experience the pupils have gained in the word transformation games, the teacher uses .a pack of Word Cards to play pattern games. This pack of Word Cards contains both *functional words* of the English language (mainly linking words that convey the structure of the language and *special words* (the great number of nouns that are limited to use in specific situations).

The words in this pack are printed on cardboard of different colors, each color standing for a grammatical function. The teacher first selects from the pack those words that conform to the restriction of the first five vowels and four consonants introduced. The pupils are then asked to make sentences using these words; they are free to arrange the words any way they like as long as the result is a sentence. Thus without being told by the teacher, the pupils will find, time and time again, that words on certain colored cards follow each other in sentences in regular ways.

When pupils have played this game a number of times, the teacher can ask them how words work in a sentence. Some learners will be able to provide satisfactory answers. In this way, pupils learn the structure of English inductively rather than learning rules by rote. Exercise 7 in each Worksheet calls for the use of the Work Cards in this way.

Second group of lessons.
The next group of lessons are related to *Book 2.* The teacher will find that, altho the introduction of new signs proceeds at a much faster pace, the basic procedure remains the same. For subsequent methodology, write to Learning Materials, Inc. Chicago, Ill.

Summary.
Games of various kinds have been introduced to give the pupils freedom to learn; to develop initiative and alertness; and to build the pupil's ability to base decisions about words, phrases, and sentences on a set of criteria met in contexts which permit almost no ambiguity.

Summary of this approach.
Because of the game-like character of this method, outside motivation is no longer needed. Because the teacher stands back and lets the children find out for themselves, they become responsible to some extent for their own learning. Because the children can use the ways of thinking – they have developed in meeting challenges, it is possible to operate at a high intellectual level. They use analytic-synthetic procedures that are little connected with memory and that mobilize the full awareness of the learners – awareness at the same time of words, of their sound components, and of their transcriptions into the special Color Code of English. Because one constantly goes back to the dynamics of consciousness, one fully uses this time consumed in the work giving an intensity to each experience and helping the child to grow in competence in using his capabilities.

Conclusion.

This article was written for the practising teacher in the classroom. The *Background and Principles* book was written for all those who have an academic interest in this sort of work-parents and administrators as well as teachers.

Because this is intended primarily to be a book of explanation of techniques, the authors have attempted to keep to this path and not raise matters of principle.

While the idea of WORDS IN COLOR was developed essentially to help children at the beginning of their school life become fluent readers, it has led the class into a much wider study of the whole of English language. In this way, the teacher will be able to get a far greater return for his effort than from merely helping pupils recognize words. He may expect his children to be far more aware than his parents and teachers have been of what constitutes their language and how to go about examining it. At no time while they are learning do they feel that the complexities and peculiarities of the language are insuperable obstacles. Because of this, they will find these natural attributes of a historically developed language a source of interest.

There has never been in this approach any attempt to transform the language so that it loses its irregularities.

The starting point of the author's thinking was that he could not suggest a reform of the language, but could suggest a new way of teaching it. Since some people have learned to use English adequately, it does mean that this language does not present insuperable obstacles. English is a complex language and it is this language with all its complexity that teachers must teach. It is necessary to develop techniques that do not produce an anemic version of the full language, but that widen and develop so as to become the whole of the English language.

In this approach, pupils are continually mastering a sequence of complex languages that are part of English. At each stage the teacher and pupils are concerned with what is included now rather than tomorrow, and the introduction of certain material is postponed only because the pupils are not yet ready to grasp it. If the author is correct, a revolution in language learning can be expected, for it will require far less time to come to grips with the English language.

A different kind of mastery will make itself apparent in the educational world, a kind not yet suspected by our experts. The acquisition of the skill of reading will become part of a child's spiritual education, an expansion of his whole self as well as a key to the written words of the language.

Ed. comment: In this editor's opinion, the use of color is not the most important aspect of Gattegno's success in teaching reading, but rather it is his sound pedagogy and his careful analysis of how children can best absorb information and be encouraged to think for themselves. Gattegno's insight to this process is remarkable in the field of education where confused muddled thinking has held dominance for so many years.

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[Spelling Progress Bulletin Summer 1965 pp9–10 in the printed version]

3. i.t.a. In Adult Remedial Education, by Maj. John N. Duxbury, MC, TD.

The School of Preliminary Education in Corsham, Wiltshire. England, is a unique establishment in that it is the only educational foundation in the United Kingdom devoted entirely to the service of backward or retarded adults. It is a military unit of the British Army, and its aim is to improve the standards of literacy of those recruits (average age 18½ years) who would otherwise be unacceptable so as to enable them to benefit fully from their normal military training and realize the fullest potential of which they are capable as trained soldiers and possibly as leaders. Every fortnight some thirty of these young men assemble at the School for a three months course.

The great majority are by no means illiterate – the average Reading Age on entry is 10 years 3 months. However, a small number – but 8% of the total – have Reading Ages on entry of less than 8 years. We have always grouped these men in small remedial classes where they could enjoy the maximum amount of individual help. Some two years ago, after discussions with Sir James Pitman, we began to use the Initial Teaching Alphabet with these groups. Early progress was hampered by lack of suitable material, since almost everything transliterated into i.t.a. was naturally aimed at infants beginning to read. The loan of an 'i.t.a.- typewriter' enabled us to produce some adult readers and for the past year i.t.a. has been the standard approach in our special remedial classes. In view of the comparatively small numbers so far dealt with, it would be premature to compile tables of statistics, but on subjective impressions we have no hesitation in claiming that results have been quite remarkable, far exceeding anything hitherto achieved here by conventional methods. For instance:-

Case A: A soldier aged 35, had an initial Reading Age of 6 years. He was unable to read the simplest sentences without painful hesitation and repetition. After 36 hours' instruction in i.t.a., he was able to read an i.t.a. text including dialogue in an easy and relaxed manner with correct expression and emphasis. He was retained here after the normal 12 week period and gained his Army Certificate of Education Third Class with ease, producing a foolscap page of free writing with only two errors. His Reading Age when he left was 13, an increase of 7 years! His Mechanical and Problem Arithmetic scores had also increased by 3-2/3 and 2 years respectively.

Case B. A soldier aged 24 years. He was unable to cope with a preliminary reader when he joined the remedial class. He again was able to read an i.t.a. text with ease and fluency after some 30 hours' instruction. By the end of his course, he attained a Reading Age of 9 years 9 months. His Mechanical and Problem Arithmetic scores had increased by 1-2/3 years and 2½ years respectively. He is of particular interest in that initially he was suspicious and resentful of attempts to help him he smoked over 50 cigarettes a day and never went home on weekend leave because, as he puts it, "of the micky taking." By the end of the course, his smoking had been cut to five cigarettes a day and he went home every weekend. He described i.t.a. as "The finest thing that ever happened to me in my whole life."

These two examples are typical of the generality of men who have passed through our i.t.a. classes.

We do not claim 100% success. There are the odd few men who seem to be so lacking in powers of retention that even i.t.a. cannot help them. But these are a very small minority and the rest have made progress comparable to the instances already quoted.

Our approach is naturally adapted to the needs of each individual. Most students have a reasonable knowledge of the normal (T.O.) consonants. The first step is then to introduce them to the new i.t.a. letters. This is done by large letter cards and practice with flash cards. Men go straight on to readers and it is quite usual for a student to be reading a storybook after only two hours' preliminary instruction. With very backward readers, more initial phonic practice is necessary and they will then embark on an infants' basic reading course, either the British "Downing Readers" or the American

"Early to Read" programme. Improvement in vocabulary, word recognition, comprehension and confidence is usually rapid and after some six weeks the average student has exhausted our library of i.t.a. reading material and is ready for transition to T.O.

One would have thought that this would present a major obstacle. We have never found this to be so – men abandon i.t.a. and take to T.O. when they sense that they are ready for the change – in fact almost unconsciously, Their study room is placarded with cartoons with i.t.a. captions, "What's on" notices, and Regimental Orders, all in i.t.a., but of course, they still see ordinary newspapers and magazines and letters from home, so that in fact they are reading and improving in T.O. all the time they are acquiring confidence and fluency in i.t.a.

What is the effect of this new approach? In reading, the superiority of i.t.a. is most marked. Whereas the average improvement for the whole school in Reading Age is 15 months, the average improvement of the men who have attended the i.t.a. class is 23 months, In writing and spelling, the impact is less direct; time does not allow for much practice in writing, and one would not expect i.t.a. to have much effect on the vagaries of T.O. spelling. Nevertheless, these improvements are well up to the school average. The more interesting results, however, are in the field of arithmetic. The i.t.a. class concentrates almost entirely on reading and spends very little, if any, time on number work. Yet arithmetic results improve to the same degree as reading. One would expect this in problem questions, where reading improvement has a direct connection with the understanding of the question, but it is remarkable that the same improvement should be evidenced in mechanical arithmetic, concerned only with calculation. This brings one to the most significant effect of all – the improvement in the students general outlook and sense of confidence, engendered by the rapid success which i.t.a. brings. This cannot be measured statistically but is dramatically evidenced in tape recordings. The confident approach, the improvement in expression and phrasing, and the sense of easy relaxation tell their own tale. It is this, more than any other evaluation, which has caused us to join the band of i.t.a. enthusiasts.

Two final points. First, i.t.a. is not a universal panacea for all inefficient readers. We have described the effects on our most backward groups with a reading age of 8 years or less. We are now about to extend experiments already carried out on a small scale with men whose reading ages are between 8 and 9½ years. Our first trials have not been very encouraging, in that the improvement recorded was no greater than the normal School average. However, the great concerned was not conducted under laboratory conditions, and we now seek more evidence on which to make an assessment. We strongly suspect that for men of better Reading Ages, i.e. over 10 years, i.t.a. has nothing to offer, and may be a disincentive to the students if it were imposed on them.

Finally, there is the problem of material. The production of i.t.a. reading material for adults is unlikely ever to be a commercial proposition and the infinite variety of background and experience found in any group of backward adults further complicates the problem of suitable material. The very backward will accept infants' readers – one of our students was in fits of laughter over the story of *"Goldilocks and the Three Bears",* discovered for the first time through i.t.a. But this does not apply to the less backward who can read a comic or tabloid newspaper to some extent and whose needs are more sophisticated. An i.t.a. typewriter and a duplicator enable us now to produce our own material based upon the military background which is the one common interest which all our students share. For other less homogeneous groups, the provision of reading material must always be a major headache. We look forward to the time when more adult literature, particularly books, is available in i.t.a., so that more incentive is available for these backward adults to get practice and greater fluency in i.t.a. before transferring to T.O.

The views expressed in this article are those of the instructors and should not be construed as an official expression of government policy.
The School of Preliminary Education, RAEC, is under the direction of Lt. Col. J. H. Green.

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[Spelling Progress Bulletin Summer 1965 pp10–13 in the printed version]

4. Special Report on Methods used on Retarded Educables, compiled by Margaret Bushnell*

*Margaret Bushnell is Vice President of i/t/a Publications, New York. N.Y.

These experiences are reprinted from a 17 page mimeographed pamphlet – a compilation of some 25 short reports on the results of projects using i.t.a. and other systems far reading instruction either in remedial classes or for retarded educables. Several of the longer reports which seem appropriate for our readers are herein presented.

Educable Retarded – Elementary
(Anna Marie Todd, Director of Special Services, Bethlehem Area Schools, Bethlehem, Pa.

This program is not a part of the Lehigh-Bethlehem Research Project; there is no control population against which to measure results. Our sample is small, only 44 pupils in all; and the variables among the children are many.

Altho we introduced the Initial Teaching Alphabet in classes for the physically handicapped and the visually limited at the same time, I shall limit my remarks to our experiences with the educable retarded, that group of handicapped children which is of concern to the largest number of teachers in special education work.

Let us take a look at the children we are talking about. Their I.Q.'s range from the low 50's to 75; their ages from 8 to 11 years. They had already spent from 3 to 6 years in school, divided variously between regular and special classes, before the introduction of the i/t/a program. Some had been in kindergarten two years and in first grade one year before entering the special class; others, one year in kindergarten and two in first grade. This was the minimum. A few entered special class from second or even third grade. Their frustration level in reading, before their introduction to i/t/a, as measured on the Jastak Wide-Range Achievement Test, ranged from zero to grade 2. No child, however, was put into the program who was coping with traditional orthography (T.O) at a grade 1 or higher level, if he did so with an adequate degree of comprehension and with some word attack skills. Continuation in T.O. or a transfer to the /i/t/a was a subjective decision made by the teacher. Each class included children not yet ready for formal reading instruction, children continuing in T.O. and children transferring to the i/t/a. Some of the children have language problems because of their foreign background; many are culturally deprived; a goodly number have some emotional or organic problem, and any or all of these factors contributing to of coupled with their mental retardation.

What have these children achieved? Of the 19 who had completed a year and a half of instruction in i/t/a as of Feb. 1, 1965, one has made the transition to T.O. at the 2^2 level; eight were reading at the 2^1 level in TO after sweeping through the grade 1 basal reader in three weeks; three had learned the 44 i/t/a symbols and were reading in Book 4 in the Pitman i/t/a series (readability level, 2^2); four had learned 30 to 40 sound symbols and were reading in Book 2 in the i/t/a (readability level, preprimer to primer); and 3 had mastered only 20 sounds and were reading in Book 5 of the Downing series. To summarize: nine had made transition in reading successfully; three were close to making transition; seven were making slow progress.

When I asked the teachers for success stories from our original group of 19, they responded readily. Let me give an example: twin boys, 11 years old; I.Q.'s 70 and 76, socially and physically mature for their age, from a typical middle-class family. The boys entered special class in the fall of 1963 after 5 years in regular classes, one year in kindergarten, two in first grade, and two in second grade. At that time their frustration level in reading on the Jastak Test was 1.1. They were placed immediately in the i/t/a program, and now, a year and a half later, have made transition and are reading at the 2^1 level in T.O.

The psychologist who tested the boys several times is convinced that they never would have learned to read thru instruction in the traditional medium in other than a clinical setting, if at all.

When I asked the teachers for "failure" stories, I could get none. In their opinion, every child was making progress, however slow that progress might be.

One of the real joys of the i/t/a program has been the release the medium has provided for writing. By the time the children have learned the first 20 sound symbols, they display great eagerness for writing. Limited as their experience may be, they write to an extent that can only be described as prolific for them.

While we are on the subject of writing, I should point out that we do not yet have enough experience with the problems of transition to predict how well the children will fare in spelling in T.O. The teachers who have children at the transition stage in reading must devise their own spelling programs to meet needs as they arise. The transition in spelling will necessarily have to be made through a study of families of words: the long i-sound, represented in the i/t/a by the combined ie symbol, will now appear as *igh* in *high* or *y* in *fly*, or separated by a consonant as in *fire* or *time.*

We also do not know yet to what extent their desire to write will continue once they have made a complete transition to T.O. in spelling. We cannot predict whether the good start many have made in reading can be capitalized on fully as they move along in T.O., since reading is more than just the decoding of symbols. Mental retardation will place limitations on their ability to deal with the concepts they encounter.

The most exciting aspect of the i/t/a program in classes for the educable retarded has been the great interest in reading and writing displayed by the children. They came to the i/t/a with none of the frustration we used to find with T.O. and this has been true even in our few cases of children who, after a year with the i/t/a in first grade, were continued on the i/t/a in special class, The children have, for the first time, shown a preference for books over puzzles, or pencil and paper over games. Given free time, they ask for permission to borrow the i/t/a library books in their classrooms, to read to each other, or to write on the chalkboard. They also persevere in their reading and writing tasks more independently and for longer periods of time than formerly.

Another by-product has been an improvement in the appearance of their written work. Symbols are more carefully formed, papers are neater.

It is often pointed out that with regular class children, transition from the i/t/a to T.O. frequently comes about naturally, with no conscious effort. In the case of the educable retarded, we have little

evidence of this. One of our pupils began making transition on his own at home, according to his parents. In the case of our other children, we do not know. However, the teachers who are now working with the i/t/a for the second year report that the children seemed to forget less during the summer recess than they did formerly. Why this happened we do not know.

At this point we are fully aware that the Initial Teaching Alphabet is not a panacea for all the reading problems we encounter with the educable retarded and that there are many yet unanswered questions about its use with these children. On the other hand, observation of our educable retarded pupils in the classroom setting, especially their interest in and motivation for reading and writing, has encouraged us to believe that for many, if not all, the i/t/a is a medium with which they can approach the task of learning to read and write with enjoyment and hope of success rather than frustration and failure.

Adult Remedial and Literacy Training
(Dr. H. J. Hastings, Supervisor of Education, Dept. of Corrections, Calif. State Prison, San Quentin, Calif.

A. Traditional approaches. Since the beginning of a formal, organized education program, the prison at San Quentin, a variety of approaches have been attempted as a means of teaching adult illiterates how to read. Most of the methods commonly used in teaching children have been utilized with adults with varying degrees of success. Many of the inmates who come to us as adult illiterates were exposed to reading programs when they were children but failed to learn to read. This failure, the resulting frustration, and the fear of failing again often serve to inhibit the learning process.

B. Other approaches.
Together with the more traditional approaches, San Quentin has also experimented with using the Words in Color approach. This method appeared to hold some promise; however, the use of colors seemed to impress many of the adult students as juvenile and the results were not as satisfying as one would hope.

Extensive use has been made of the Laubach Literacy materials including the use of the series of films loaned by the Laubach Foundation. This approach, too, was deficient in some ways.

At about this time we received at San Quentin an inmate who had been a teacher in both Canadian and Californian schools. The use of inmates as teachers had been avoided at San Quentin Prison for approximately 20 years because we were concerned with developing a fully qualified professional staff and viewed the use of inmate instructors as a return to earlier substandard conditions. However, because of the training and experience of this inmate, and our desire to experiment with i/t/a, it was decided to permit him to work with a small group of inmates utilizing i/t/a as the initial approach to the teaching of reading. Many of the inmates who received instruction from this inmate teacher had previously failed to profit from the more traditional instructional approaches, both as children and as students in the educational program at San Quentin.[1] The small pilot study was conducted during the summer session, 1964. Pre-tests and post-tests of educational achievement with this small group of seven illiterates revealed very satisfactory progress being made with i/t/a.

Arrangements were then made for one of our certificated teachers who was working with illiterates to attend an i/t/a workshop training session at San Francisco State College during November, 1964,

After completing this workshop, the instructor began teaching a small group of ten illiterate adults at the beginning of the winter quarter of school. In addition to the i/t/a materials and to the Downing Readers, Mr. Keith Whitwill, one of the instructors of the illiterate inmates at San Quentin has made extensive use of experience charts. Some of these experience charts have been developed from stories of their own experiences told by the students in the class. Many of the experience charts, how ever, have been developed by students by making up the stories based upon the pictures and other material found in the i/t/a Early-to-Read Series and the Downing Readers.

Preliminary Findings.
A brief report on the i/t/a program recently submitted by Mr. Whitwill follows:

"Our program at San Quentin concerned 10 men at First-grade literacy training level. Five of the 10 men in the first-grade program were completely illiterate and 5 had very limited reading and writing ability at the time of their initial enrollment in the i/t/a program All had received previous training in reading with traditional orthography. 8 of the 10 men made definite, positive, progress with i/t/a, and yet, 5 of these 8 had made no real progress with T.O. Two men simply were not able to forget their T.O. training sufficiently to fully utilize i/t/a; i.e., they continued to name letters and to approach their reading problem by using T.O. In spite of this, we are enthusiastic because five of the men simply had not made worthwhile reading and writing progress with T.O., and all 5 men are now reading and writing. Only one man so far made the transition from i/t/a to T.O. and he did it in a matter of four weeks; his ability to learn to read so quickly is really unusual with respect to the average illiterate student that we enroll."

We intend to continue with i/t/a, and Mr. Whitwill is going to teach this same group during the summer session in order to insure continuity and to provide the opportunity for inmate students to make the transition to T.O. It should be noted that, in addition, instruction is being given in the evening school program with the i/t/a approach being utilized as a remedial reading technique at the third-grade level. The third-grade level teacher also reports very satisfactory progress with this approach.

Summary.
The results: of all work to date with i/t/a, altho very inconclusive because of serious limitations in research design imposed by the pressure of other duties, nevertheless are very encouraging to the instructional and administrative staff at San Quentin Prison.

[1] Ed. comment: You might say they were three time losers.

Adult Remedial & Literacy Training
(W. F. Kennedy, Director of Education, State of Oregon, Oregon State Penitentiary, Salem, Oregon).

All new commitments at Oregon State Penitentiary complete the Metropolitan Achievement Test at their appropriate levels during their first week in the institution. Those who score less than fifth grade, approximately 5 per month, are assigned to the school as compulsory students unless excused because of infirmity or a lack of ability demonstrated during a prior incarceration.

In an effort to improve our remedial program, we initiated the i/t/a program in the summer quarter of 1964. A total of 37 inmates have participated over the ensuing 3 quarters with a great deal of success.

The average grade level of these men at the time of commitment was 1.6, as determined by the administration of the Metropolitan Achievement Test, Elementary Battery. Their average I.Q. was 77 with a range of 50 to 90 as determined by the Kent Emergency Scale, Goodenough Intelligence Test, Otis self-administering Test, Higher Form A, or Altus Intelligence Test.

After using the i/t/a program for 9 months, we have attained the following results: The average advancement was 2.8 grades as determined by the Stanford Achievement Test, Elementary Battery. Different forms were administered at the end of each quarter. The average time spent in the program was 3.4 months, and 21 of the 37 inmates passed the fifth grade level.

For the same period of time in our control group of 19 pupils using Traditional Orthography, the average I.Q. was also 77, but we found the average grade advancement to be only 1.2 grades. A Wechsler Adult Intelligence Scale would probably provide a more valid basis for selecting members of groups, but the testing time required makes its use impractical at this institution.

The success we have enjoyed with i/t/a should not be entirely attributed to the methods or materials. We do not believe we could achieve such satisfactory results: with reluctant adults if the instructors had not received adequate training or were not genuinely interested.

We have been fortunate in finding enthusiastic and competent inmate instructors and in employing three professionally qualified part-time teachers from local school districts. Two of them have earned Master's Degrees; one is an elementary principal; one a district curriculum consultant and the third is a teaching team leader. It is the consensus of the certified instructors who have worked with such groups since Sept. 1961, that it is the most successful remedial program we have attempted, and the results: indicate this.

We have concluded from our studies of the program that the inmates find i/t/a easier to learn because it is more consistent than T.O. The men, once indoctrinated to the program, receive it more enthusiastically than the T.O. because it has a wider interest range and is less juvenile than the other remedial programs we have used.

We were concerned when we launched the i/t/a program as to how these men would adjust in the transition to T.O. Our doubts were allayed as the Stanford Achievement Test is, of course, in T.O.; and we found the men respond very readily to our regular grade school curriculum after completing the i/t/a course.

Remedial, Elementary
(Raymond E. Laurita, Schroon Lake Central School, Schroon Lake, N.Y.)

In Sept., at the outset of the experiment with i/t/a, it was decided to administer the Dolch Sight Word Test for evaluative purposes. The learning of a basic vocabulary has in the past been extremely difficult and time consuming for remedial students.

The test was given to 10 children from two different sections of a second grade who comprised a single group in the experiment. During the i/t/a classes there was no exposure to these words in T.O. nor was any attempt specifically made to teach them in the /t/a medium. In the home classrooms there was again no attempt to give instruction except as a regular part of the program.

Also it must again be emphasized that in the i/t/a classrooms there was no instruction in the learning of words as wholes. Words were attacked as a series of consecutive sounds which, when put together, made a word.

At the outset, half of the children experienced extreme difficulty with the test, and in four of the five cases the entire test was not given. For these cases, a projection was made for the total number of words in the test based on the number of correct responses. The remaining five experienced less difficulty but were extremely inaccurate. After 20 weeks instruction, the Dolch Test was re-administered. There were no cases of difficulty or discomfort and the children all proceeded through the test very rapidly. There was a significant improvement in their ability to attack unknown words using their improved auditory skills. This development was predictable since i/t/a is primarily concerned with the auditory aspects of language.

However, there was also a significant improvement in the subjects' visual memory, visual perception and visual discrimination. The ability to learn unphonetic words appear to be a concomitant development of the overall improvement in attack skills.

Another important development concerns reversals. They appear far less frequently than before exposure to i/t/a training. This aspect has great implications for remedial teachers, for in the past there have been no really effective techniques that did not involve an exorbitant expenditure of time with little guarantee of success.

The figures listed are the number of correct responses given out of the total of 220 words on the Dolch Basic Sight Test unless otherwise noted. In these four cases, the projected score, while not specifically accurate, is indicative of what could be expected.

Results of the Dolch Basic Sight Word Test administered to a. group of 10 second-grade students in the Schroom Lak and Moriah Central Schools' experimental i/t/a sections.

Child	Test given in 9/64	Test given in 2/65
A	186	209
B	115	205
C	150	199
D	123	192
E	73*	189
F	136	188
G	143	186
H	95**	176
I	37***	132
J	33****	116

*20 correct out of 60
**48 correct out of 112
***10 correct out of 60
****9 correct out of 60

Special Education, Elementary
(Mrs. Evelyn K. Reitnauer, Boyertown Area Schools, Boyertown, Pa.)

In the 1963-64 term, we worked with 23 seventh grade special education students. Of the original 23, 90% have transferred to T.O. after 1½ years under the experiment. The teachers working with this group are amazed at the improvement in all facets of the language arts, especially creative writing. Before we started the experiment, they were reluctant to write simple sentences; while today they are writing stories and publishing them in their own newspaper.

In addition to the above group, we experimented with (7 additional elementary special education students this year, 1964-65 and achieved the following results:

9% nonreaders (most of these 6 have very low I.Q.)
14% pre-primer
12% primer
28% grades 1 to 3
37% transferred to T.O.

We are well pleased with these results as well as the change in attitudes of most of the students. They are anxious to read, write and spell. The change in social and emotional attitudes is amazing. All that youngsters seem to need is simplicity as well as security in reading in order to succeed.

Emotionally Disturbed
(Dr. Gordon L. Barclay, Director of Education, Rockland State Hospital, Orangeburg, N.Y.)

Last year the use of i/t/a was started with several classes of emotionally disturbed children. Under his guidance, a group of teachers at the hospital is trying to determine if i/t/a is the answer to teaching these emotionally disturbed youngsters how to read. Dr. Barclay's unique project has some interesting "by-products."

i/t/a appears to be more effective than traditional orthography in teaching the reading and writing of English to emotionally disturbed children from the age of six years to adolescence. We have not distinguished any greater or less or success with different types of emotional problem children. We are using i/t/a with a group of boys between the ages of 10 and 12 years, all of whom were non-readers who had been exposed to four years or more of traditional instruction. These boys have grade marked progress in reading and writing English using i/t/a. They are showing favorable improvement in reduction and *control of their emotional disturbance;* this change appears to be related to their success in learning to read and write.

Progress in this age group appears to be much more rapid than among younger boys aged 6 to 10 years, probably because of greater maturation. We do not have any indication at this time that economic background influences progress with i/t/a. The same is true in relation to cultural background. i/t/a appears to provide a greater freedom and wider range of expression for these children because of its simple logic. Any words that the children can pronounce, they can write reasonably well in i/t/a, once they have mastered its fundamentals.

We are continuing and expanding our program for the spring term, to include girls as well as boys, and 12 to 15 year olds as well as younger children. We are much encouraged by our progress to date, and hope to have additional data from our tests and observations in the near future.

Remedial Elementary
(Raymond E. Laurita, Schroon Lake Central School. Schroon Lake, N.Y.)

The newer i/t/a experiment at Schroon Lake involves 32 students at grade levels 2 through 6. These children were selected from the larger group known to be in need of remedial assistance.

Our purpose is to discover the effectiveness of i/t/a as a remedial tool; to establish the most effective levels where i/t/a can be utilized in remedial instruction; to compare the effectiveness of i/t/a with T.O. methods used in the past.

The children in this study are typical reading disability cases; the causes are multiple, complicated by reading failure from the beginning of their school experience. The majority suffer from poor auditory and visual perception and discrimination. Most have inferior visual memories; many others have poor auditory memories. There are numerous cases with speech problems, as well. The emotional states of these children range from reasonably normal to extremely upset. Many suffer from inadequate experience backgrounds, live in low socio-economic environments, and can be described as culturally deprived.

In examination of the entire group we have grade the following assumption.- the common factor in all these cases prior to the use of i/t/a is the presence of disturbed visual perceptual responses manifested by a primary concern with the configuration of words as *wholes* with a consequent lack of attention to variations within word groups.

Since i/t/a was begun, the change in the children's attitude toward school has been amazing! The i/t/a program has been structured to insure this continued success.

With the great improvement breaking the chain of unsuccessful progression in their education, the children show a marked difference in their ability to produce. Every child in the experiment exhibits improved spelling ability. (Those children who have not shown marked improvements on their test scores, definitely exhibit a marked improvement in their ability to organize their thinking.)

It does appear that the earlier i/t/a is started, the more immediate is the evidence of progress; our testing shows the children in the lower grade levels exhibit more superlative successes more quickly than the older children. We feel this is only because the complexity of the problems of the older children, due to more exposure to failure in their past educational experience, prevents them from making progress as rapidly.

The following changes have definitely been observed in the entire group.
- improved auditory perception and discrimination
- improved auditory and visual memory
- improved visual perception and discrimination
- improved word attack skills
- improved oral and silent reading ability
- increased emotional involvement with reading material
- increased development of independence in each child.

The last development is considered crucial for it is this very lack of ability to work alone that inhibits progress with traditional procedures.

[Spelling Reform Anthology §19.4 p254 in the printed version. Last two paragraphs missing.]
[Spelling Progress Bulletin Summer 1965 p14,15 in the printed version]

5. Gullible's Adventures in Crazyland, by Howie Gona Soundit*

*assisted by N. W. T.

Let me tell you of the strange story of Alice Gullible. She has that peculiar type of subservient mind that is so well suited to becoming a teacher. Not only does she believe – as the gospel – all that was told to her in Teachers College, but she does not – and cannot – question any of the methods taught her as not being the most effective and efficient means of teaching reading. In other words, she cannot or dare not think for herself. If it is the method taught by high and mighty pedantic professors, it must be the best method. And who is she to question the judgement of the experts who have written books on how to teach reading? Besides, she knows or is warned that it is most important to get along with supervisors – don't dare do anything to arrouse their ire or you're doomed to oblivion in Siberia – or worse even, no job.

In her travels through the ivy-covered halls of obtuse learning, she has been told that the easiest way for a child to learn to recognize a word is by the Look-and-Say method. Naturally, it starts with the shortest words. One of the rules is that two letter words ending in a vowel have the long vowel sound, such as: *go, lo, no, so, yo-yo, do* – but wait a bit, this last word doesn't have the long-*o* sound; its the long-*oo* sound. And so, come to think of it, does *to*, and the one syllable word *who (hoo).* So of eight one-syllable words ending in *o*, three of them are exceptions to the rule. Besides, what of those other one-syllable words that rhyme with *go*? Words which, according to the rule, should be spelled as: *bo, fo, ho, Jo, Mo. no, ro, so, to, tho, wo, who,* but which Alice must insist on the child spelling as: *bow, foe, hoe, Joe, mow, know, row, sow,* (or *sew), toe, though, woe, whoa?* Thirteen more exceptions to the rule; a total of 16 exceptions out of a possible 21, for a 24% effectiveness. Should we try with *e? Be,* but no *ce*, no *fe, – he,* but no *ge*, no *ke*, – *me*, but no *ne*, no *pe*, no *se*, and no *te*, then *we* and *ye*, but no *ze*. Only 5 out of a possible 14 that follow the rule. Surely now, Alice must realize she is in a crazy land where there is little common sense – where words don't consistently follow the rules. Should we go on? What's the use? The rule does not apply to words ending in *a, i* or *u* (with the exception of Hindu and Bantu, which are two-syllable words).

But Alice still has hopes that some of the rules will be found to be useful. So she tries this rhyming rule, "When two vowels go awalking, the first one does the talking" – as in *road, load, toad, board, boa* (oh! an exception), *boil, quoit, main*, *train, maintain*, *mountain*, *fried, friend, chief, wield,* (oh, dear -another id*ea* that doesn't work well enough). By this time it should dawn on any logically minded person that no rules hold without exceptions, few or many, and it's for this reason that the Look-and-Say method exists. Every single word is a law unto itself only, and has to be memorized by its own configuration, *many* or *penny*, *mention* or *pension, ocean* or *motion*. Alice should now realize she cannot trust a new word to be sounded out by any old rules.

But wait again! There's a way out of this dilemma – or at least there seems to be. It's the word building game she learned at some reading conference. You begin with a two letter word and add a letter at a time to make new and longer words. So Alice starts with the simple word *be* and builds it up – *bet*, *beta, betal.* Not so good, is it? First the vowel *e* is long, then short; then long again, then short, then long again.

Alice should wonder why
But she doesn't blink an eye.
She accepts the status quo
Because she is told it's so.
She daren't question th' rationality
Of any word's propriety.
No wonder she stumbles blindly
In her wild anxiety
To try to find the way
To teach, if she may,
The rules for our spelling
When there is no telling
What may happen if you
Add a new letter or two.

But we mustn't give up easily, she might try again: *do, doe, does, doeskin* – no better either. Let's try: *do, don, dont, donor* – no that doesn't work either; let's try: *pa, pat, path, pathos.* Not much better. Let's try again: *pe, pea, pear, pearl*. Or how about: *ye, yea, year, yearn*? Oh! Now she gets it! Every time you add another letter, the vowel sound changes – what a system – only Crazyland would have it. No wonder a foreigner coming here to earn our language questions our sanity. Who in his right mind would have conceived such a crazy concoction of unreliable rules? Yet the people who tolerate such a system (if indeed, such a complicated mess, could in all honesty be called a system) take pride in spending a lifetime in trying to master it. Was there ever an evil concoction of the devil (evil-devil) better suited to deceive and confuse the trusting, gullible minds of pupil and teacher alike? Also intended to destroy the budding sense of reasoning we try to develop in children by teaching them logical systems like numbers, mathematics, music, physics, chemistry? Does Alice ever wonder what destroys their developing sense of consistency, of analogy, of cause and effect, and consequently, destroys their self-confidence in their ability to analyse new words? And Alice does not know that foreign children in Spain, Italy, Czecho-Slovakia, Germany, Russia, Finland, Turkey, are not faced with such difficulties because their languages are more nearly phonetic. Also which have been overcome in the Pitman i.t.a. medium for teaching reading which has so joyously fostered in over a hundred thousand young Britishers who have had the good luck to start their education in that wun-sien-wun-sound bit of educational sanity.

Does Alice really know these facts? And if so, how much cerebration do they awake in her? Seemingly nothing more than that she must work harder to get, *one*, *ton, done; for, door, more, pour; him, been, busy*, into the eyes of children whose ears and tongues handle them as: *wun, tun, dun; for dor, mor, por; him, bin, bizi.* As for that matter, do her own eyes and tongue and those of her principal and supervisor – yes, and those of the professors at the Teachers' College, and yes, again, those of all these How-To-books on reading.

So Alice stagnates in Crazyland and keeps her pupils there – and does her pitiful best with a devil's brew of spelling which should have no excuse for existing outside of hell. Does her best not only in her classroom, but tries to improve that best with special help in spelling. And the ones she can't reach are sent to remedial reading classes. Individual differences in visual memory patterns understandably have something to do with it – at least, so they tell her at these workshops and conferences. But why should there be these differences? Oh! There are a lot of reasons – one Chicago Reading Expert – author of Look-and-Say books, lists score after score of them. They range from economic and social home conditions, and I.Q. to dyslexia, dyslalia, disphonia, engrams, esophorea, undescended testicles, and other afflictions of which Alice has only the most confused understanding, as is probably the case with the Chicago expert herself. But heaven forbid that Alice should allow a doubt like that to enter her mind.

[The following section was in SPB but not in the Tune anthology.]

Spelling reform is still a dirty word with this Chicagoan and most other textbook writers (they have a vested interest to protect). But i.t.a. is doing a job on both sides of the Atlantic which they can't much longer hide or evade. It is proving that the main basic cause of reading difficulties is the unreliability of our spelling. When this realization finally sinks into the minds of Alice **[1]** and her thousands of sisters, will they do something about it? Such as writing to their Congressmen to demand that they act on the spelling reform bill now gathering dust for several years in the Special Education Committee. Or will they let China beat us to it? Perhaps they do not know that Chou En-lai several years ago submitted the proposal for reforming the Chinese written language, which was adopted by the National People's Congress. Now all that remains is for the final form of the spelling to be adopted – a monumental task, but far closer to realization than the easy task it would be for us to simplify our spelling.

So far, it is public apathy that has not spurred our Congress to act. Congressmen act only on such legislation as their constituents *demand*. It is the duty of every frustrated teacher and dissatisfied parent to demand action from their Congressman. Otherwise another generation will have to struggle needlessly thru our appalling spelling, to the shame of apathy.

[1] To be sure, Alice may have quite a struggle freeing her mind from the shackles imposed by her college indoctrination.

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[Spelling Progress Bulletin Summer 1965 p1 5in the printed version] [The a of fathrz, the o of brot, lon, dogz, son and the u of ful should have single dots above them. The t of forth, wht, helth, welth, thinz, and the n of testin, lon, thinz, selin, kinz, sin, son should have macrons above them.]

6. PRAC, by Faith M. Daltry

MISCELLANEOUS QUOTATIONS TRANSCRIBED IN PRAC

Fōr-scōr *a*nd sev*a*n yērz *a*go our fathrz brot fōrth on
this contin*a*nt *a* nu nāshn, cncēvd in librti ān' dedicātid
t*a* th*a* prop*a*zishn th*a*t all men ar criātid ēqu*a*l. Now we
ar inglād in *a* grāt civ*a*l waur, testin whethr that nāshn
or eni nāshn so cncēvd *a*nd so dedicātid can lon indur.

I slept *a*n' dremt th*a*t līf w*a*z būti;
I wōk *a*nd found th*a*t līf w*a*z dūti.

Th*a* bār went ōvr th*a* mountn t*a* sē wht he cood sē.
The uthr sīd *a*v th*a* mountn w*a*z all th*a*t he cood sē.

Th*a* rān in Spān stāz mānli in th*a* plān.
Hāst māks wāst.
She selz sē shelz bī th*a* sēshōr.
Helth iz betr th*a*n welth.
Around th*a* room th*a* ragid rascl ran.
Sīl*a*ns iz gōldn.
Hark, hark! Tho dogz doo bark.
The erli bird gets th*a* werm.
If wishiz wer horsiz all begrz wood rīd.

"Th*a* tīm h*a*z cum," th*a* waulr*a*s sed,
T*a* tauk *a*v meni thinz.
A*v* shōōz an ships-*a*n sēlin wax,
*A*v cabijiz *a*n kinz."

Sin *a* son *a*v sixp*a*ns
A pokit ful *a*v rī,
Fōr *a*n twenti blacbirdz
Bākt in *a* pī.

Whār thār iz no vizhn th*a* pēpl perish. (Paid Advertisement)

[Spelling Progress Bulletin Summer 1965 pp16,17 in the printed version]

Teaching English Speech with PRAC in the Philipines, by Faith M. Daltry.

In these days of elected school boards, state commissions and a national department of education, as well as philanthropic foundations to promote advanced studies, it is very difficult for an individual without present academic ties to get an opportunity to prove the worth of his own research. For this reason, I was indeed grateful to a friend in the Philipines (a fellow M.A. from Teachers College of Columbia) when she invited me to come and teach English with my PRAC – in Union College of Laguna, the governmentally accredited private teachers college of which she is now dean.

I was given two classes, juniors and seniors, about 60 in all three afternoons a week, and I met with a group of faculty members those evenings when we had a thorough discussion of the afternoon's lessons and took turns making tape recordings of poetry in PRAC transcription.

Tagalog (stress on the second syllable), the principal dialect of the island of Luzon, is now the official language of the republic, though other dialects are widely used. Spanish is still spoken by the clergy and aristocratic members of the older generation, also is being taught in most high schools and other institutions of higher learning. Many proper names are Spanish and actually all the dialects are recorded phonetically in Spanish. But English is now the second official language and was used throughout Union College with its 800 prospective teachers and some 200 pupils of all ages for practice classes,

I asked my students to buy copies of the available Thorndike-Barnhart *Handy Dictionary for Reference*, for, although it lacked *c, q*, and *x*, wrote *bird* and *curd* with *er*, and *all, law* and *auto* with o-circumflex, it did give the short vowels unmarked and showed the conversational pronunciation by use of the neutral symbol (schwa) and short *i*.

We started out with long vowels, capitalized on the board and below them the Spanish representations of the sounds, as *ei, ii. ai, ou, yu* and also *U* for *oo*. The first sentence was "I NO U," Then "U NO ME. I NO UR NAM." Then "Thā āt cāke. Wē ēt bēnz. I līk rīes, etc." in cursive script with lines (macrons) over the vowels, except final *o*, *u* and *oo*, which are usually long in English words (excepting only *do, to, who),* and on final *e* and *i* in the familiar words: *he, she, me, we, be, the,* and *hi, fi, bi, tri*. We also added the words: *their, here, fire, more, your*, to show the slightly shorter pronunciation before *r*, especially in the case of *oo*, as also in *u* which is shortened to the *oo* in *foot* differing with the one in French *bourse,* German *Burg*, or Spanish *burro.* In longer sentences we introduced the schwa for articles and prepositions but noted that it is never used for *to* or *the* before a vowel as in "*too entr the anex*." We also noted that u is often simply pronounced as *oo*, especially in monosyllables like *true*, *blue,* but never after consonants made with the lips or on the soft palate (mute, cute).

An inverted lower case e (ə) commonly represents the obscure vowel sound in an unstressed syllable which is known as schwa. But on my typewriter, I used a filed-down cent sign looking like a half-moon; and for printing on the blackboard a diagonal line /; and for cursive script, a small inverted loop, a mere hook terminally. I used the macron on consonants as well as on vowels, marking the *t* as in *thin*, the *x* (*gz*) as in *exist, n* (*ng*) as in *ink*, *ch* (*sh*) as in *chef,* and *j (zh)* as in *jabot*, each of which permitted the retention of many familiar spellings as well as an economy of space.

For the short vowels, always unmarked that, are strange for people whose natural speech is Tagalog we practiced *a*'s as short-*e*'s to bring the sound further from *ah*, reading "San has an apple" as "Sem hez en epl." Then, strangely enough, we read short-*i*'s also as short-*e*'s, but to get them further from Spanish *i*'s (our long-*e*'s), reading: "This is his little sister" as *"Thes ez hez letl sestr.*" We also practiced making the contrast of vowel sounds with pairs of words like: pick-peek, sit seat, lid-lead, dip-deep.

Because *o*, as-in-orb, is the common pronunciation. for all *o*'s in Spanish, it took time to introduce the *ah*-sound in *non, stop, hot*, etc., for that American pronunciation. It also took time to change a

mistaken use of *ah* in *but, bus*, etc. to a neutral *u* and still more to have it used for the 50 odd words so pronounced, though spelt with *o* like *son, money, mother, double.*

Consonants were generally familiar, but *v* in Spanish is usually *b*, so it took time for some students to learn to make a voiced *f* instead, leaving the teeth on the lower lip. And since Filipino and Philipino have the same pronunciation, *f* sometimes got confused with *p* as in "flatform." For *th,* voiced or voiceless, practice was required with teeth and tongue, as in "The thieves thought that they were caught" Likewise, we had to change the hiss of *s* to the buzz of a *z*, and then combine *si-on* to make *shon*, and *zi-on* to make *zhon,* as in *mission* and *vision* (*mishn, vizhn, questshn*).

We had lined up the voiced and voiceless consonants in pairs as far as possible, and then proceeded to inflect nouns and verbs, changing final *s* to *z* after voiced consonants (or vowels) as in *canz, carz*, and final *d* to *t* after voiceless terminals of verbs, as in *tipt*. After *t* or *d, ed* was pronounced *id*, while after *s*, *sh, z, zh, ch* or *j*, *es* – became *iz*. This list was practiced in "If wishes were horses, all beggars would ride," in which I often heard *wizhiz, horziz*, or sometimes *wishis* and *horsis*.

Lining up these consonantal sounds along with liquid *l*, *n*, and also *r*, we recognized that they are each made with the tip of the tongue which cannot easily shift to make the *y*-glide for a long *u* when it follows, as already mentioned. But when the *u* is unstressed after *t, d, s,* or *z*, as in: nature, verdure, pressure, azure, the *y*-glide is assimilated in the palatalization of these letters which then have the sounds of *ch, j, sh,* and *zh.* The *y*-glide is also heard in unstressed long u after *l, n,* or *r*, as in: salutary, annual, erudite. In all these cases the long *u*, marked with macron, is retained for easy recognition, for the sake of those who suggest it in their speech, and to avoid the marked oo which is longer and would be offensive appearing in spelling Lucy, Ruth, New York, etc.

There was no difficulty with *a* as *in far, farm*, or dotted in *father* and *starry*; no difficulty with *o* in *for form*, or when dotted in *soft* and *forest,* or as spelt in *waurm* and *all*. These last save our changing the spelling of hundreds of colloquial words, since we use single consonants after short vowels in PRAC, not only, in *alto* and *shalt*, but in *alley* and *Sally* (*ali, Sali*) The *r*-colored vowel sound did seem hard, however, where the tongue had to be curled up in the middle of the mouth for *her, fern, fir, firm, burr, burn* and the new spellings: *wer, worm* and *jurnl*.

The diphthongs were quite natural because *au* in *gaucho* is practically like *ou* in *couch*, and *oy* in *Goya* like *oy* in voyage. We spelt *boy* with *oi*, using *y* only before a vowel.

Throughout the semester, I gave out assignments for research in the *Thorndike-Barnhart* Dictionary, to list words,
1. with *cc* pronounced as *sk*, i.e., in *accent*, *accident* (as also in French and Spanish)
2. with *ex* pronounced as *igz*, i.e. in *exact*:
3. with *ch* as in *chart*, *chaperone,* and *chasm*;
4. with *ge* as in *gear*, *gender* and *genre*; and
5. with initial *cou* as in *cough, could, country, county*, *coup, court, courtesy*.

We also recognized the three values for *i* in terminal *-ine*, *-ile, -ive,* etc. in discipl*ine*, turpent*ine*, gasol*ine*; versat*ile*, crocod*ile*, mob*ile*, al*ive*, end*ive*, furt*ive*. We practiced the varied stresses in cognate words like psych*ia*try and psych*ia*tric; anal*y*sis and anal*y*se, noting, moreover, the stress in final *-ate* in verbs like rel*ate*, in contrast to the unstressed pronunciation *-it* in nouns and adjectives, like h*ate*, priv*ate*; similarly with *-age*, as in eng*age*, in contrast to *-ij* in short*age* and sav*age*.

From time to time I had given out mimeographed sheets, the first one bearing sample sentences for: each of the vowels as *long, short*, or *dotted,* and with frequent neutral use in unstressed syllables, where they were represented by schwa or possibly omitted before *l, m, n*, or *r*, used syllabically. There were also familiar expressions and brief quotations. Other sheets bore Mother Goose rhymes, songs and simple poems. These we used at the weekly 15 minute group appointments for tape recordings of the students. How they loved those meetings! But how difficult it was to arrange for: their absences from practice teaching or observation! I made a disc record of the first mimeograph sheet with pauses for: use with the tape recorder and hope it is now being used, but then I selected brief passages to read according to the needs of the individual students.

The semester was all too short for: most of the students to grasp more than the basic pronunciations of conversational English, but I did have the postmaster of our provincial capital, a member of the armed forces, a future theological student and several mothers in my classes.

The special satisfactions, however, came from my being presented by the President of the College at the annual alumnae luncheon as a visiting professor, an authority on English phonics; from walking in the academic procession at commencement; from having four articles printed in the Laguna Union Times; from being asked to help the actors with their speech in a production of Robinson Jeffers' "Medea" on Cultural Night; and from the touching gifts, entertainment and farewells at the time of my departure.

And so it was that after struggling 20 years against the "glacial inertia" of institutionalized education in America, I was able to prove myself and my system in a distant land.

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[Spelling Progress Bulletin Summer 1965 pp17,18 in the printed version]

7. The i/t/a and PRAC Compared, by Faith M. Daltry.

The Pitman Initial Teaching Alphabet is intended for: teaching illiterate English speaking children to read. It is being introduced rather widely in private and public schools of America under the best, most auspicious circumstances.

PRAC, in contrast, is a system worked out for: transcribing conversational English speech into a form through which a pupil can learn, not only the pronunciations of the words, but of whole phrases or sentences in fluent speech.

There is no question but that the i/t/a is making great headway with its logical revisions. It eliminates the need for: remedial reading among its pupils and gives them a vision of the stores of pleasure and profit that are open to them now that they have learned to read.

PRAC, in turn, has been a help to retarded children, a source of satisfaction to a kindergarten class, and has made English reading logical for: literate Italians, Hungarians, Puerto Ricans and Filipinos – some with advanced degrees.

i/t/a writes each long vowel linked to a silent-e; but a-e or æ forms the familiar digraph used for: short-e as in æesthete or for: long-*e* in aeon; while œ suggests three different vowel values: short-e as in œcumenical, long-e in œsophagus, and the French sound in hors d'œuvre, spoken as horz durv, therfore bewildering when encountered in œver and rœ bœt (over, rowboat); moreover, when ue or ie occurs before *l, n*, or *r*, it suggests two syllables as in shuer, tuen, nienth. i/t/a uses these digraphs even in the case of I, me, go, new. But Sue, blue, you, chew, are written with the combination *oo* of *food*, with no suggestion of the *y* in long-*u* being given for those who would suggest it in their speech. i/t/a changes *a* to *o* in *was, watch and want* (waunt in PRAC for: American pronunciation); *o* to *u* in *word, work*; and it uses the joined *au*, not only in *water, warm, wall*, but also it *brought, law, lawn*. It omits *q, x* and the sibilant *c* (before *e* or *i*) but retains all doubled consonants, and the extra ones after short vowels, as in back, batch, and badge (bat, bath, baj in PRAC), keeps *y* as a consonant and as a vowel in *pritty*, and all the obscured vowels except when omitted before syllabic *l*, as in *jentl, littl*. It has a special *n* to use in *ink*, a "vocalic *r*" used in *her, sir, fur*, a reversed *z* to use in replacing *s* in *has*, and five special combinations for: ch, sh, wh, and the two forms of th. But it has no symbol for: obscured vowels, a schwa, usually represented by an inverted e, ə. Nor does it change *e* to *i* in affixes.

Now PRAC seems to be the only revised English spelling stem to retain all the letters of the alphabet and to have a schwa and in the form of an italic *a* with capital, convenient for writing America, alas, etc. but inconvenient in many other words. But the most appropriate letter for it because of its frequently obscured pronunciation, as a-by-itself in the past, initially, terminally, and in the particles, a, as, at, and, -etc. Prac follows the rule of omitting every needless letter and of retaining every concise accurate spelling, regardless of duplications, as in: cent, sent; all, awl; oral, aural; foul, fowl; mask, masq; cost, caustic; ax, accent, thereby preserving the distinction in homophones.

PRAC uses the macron (dash) over long vowels from a single dead key (in place of fractions) on a standard typewriter, and shifts to a dot to mark vowels pronounced as before final *r*, as in: far, farm, form,
1. when *r* is followed by a vowel as in: starry, inferring, furry; or
2. when no *r* is used, as in: father, soft, also in: put, rhyming with foot, not to be confused with dotted u̲ before *r*.

Short vowels are never marked, and with the exception of *i* as in taxi or Gloria, are always followed by a consonant, including *r* and a vowel, as in Harry, cherry, mirror, sorry, and hurry. The last two are often spoken with *o* and *u* as in: sort and hurt, when the dot is required for: accuracy. Note that no consonants are doubled after short vowels and that words with silent letters, as in: latch, ledge, lock, locked, locket, are shortened to: lach, lej, loc, loct, lokit, where *c* characterizes a preceding short vowel.

Since *-er* serves for: French *-eur*, as in masseur, dotted *e* can do for *eu* in masseuse, or for German umlaut *oe* as in Goethe or Roentgen. PRAC offers an imitation pronunciation of many anglicized words but recommends the inclusion, in brackets, of the foreign spelling of all those which are not in common use.

Following the conversational pronunciation represented in the Kenyon-Knott pronouncing dictionary, PRAC uses short *i* instead of *e* in most affixes, thus: *ixpresiz, rijectid, richist, helplis,also menis, manij, senit*, etc. for: menace, manage, senate, etc.

PRAC uses the macron to mark *n* as in ink, *x* as in exist, *t* as in thin, *c* as in chemise, and *j* as in jabot. It uses *l, m, n*, or *r* syllabically, i.e. without a preceding schwa, as in: *botl, botm, butn, autr, faclti, sudnli, hansmli, Satrdi*: and after initial *c* it follows our pronunciation of Knect and Knabe in: *cnect, cmens, cmiti*, – concisely and accurately.

PRAC uses -*shn* and -*shl* for all terminals rhyming with -*tion* and -*cial*, but retains *t* after *s* as in question and celestial, as *questshn* and *cilestshl.* And altho creature rhymes with teacher, and pressure with fresher, there is an edge in education, and the *z* in azure has the sound of *zh*,- still, *t, s, d,* and *z* are retained before long *u* for easy recognition in such internationally familiar spellings. After all, PRAC was planned to bring the accuracy of the International Phonetic Alphabet into a readable form.

Summary.
i.t.a. omits *q, x,* but has an extra *n, r, z,* while PRAC marks consonant digrafs as well as vowels. lt has special digraphic characters for its 10 long vowels and diphthongs and five consonantal combinations; whereas PRAC uses the entire useful 26 Roman letters with standard capitals, supplemented by a schwa with capital, and two diacritics on a single dead typewriter key. Both systems use an apostrophe and have hundreds of new spellings in common like *laft, lam, sed, els, whisl, minit, dubl, duv, fern, first, furl, waur* And they both write *singing* without the letter *g*.

PRAC is more phonic and concise through using schwa instead of short *a* as in*: machine, comfortably, Elizabeth,* or other vowel letters, and in using *m, n,* and *r,* syllabically. It is shorter through using diacritics on long vowels, instead of digraphic letters, silent *e*'s or doubled consonants after them. This makes PRAC look closer to T.O. than i.t.a.

These advantages – looking closer to T.O., saving space, and being able to be typed on an ordinary typewriter with minor alterations at small cost, while i.t.a. requires a new special typewriter, should appeal to educators. No one has yet been able to estimate the time and labor PRAC could save for teachers and students alike, but the public can judge that for itself when the opportunity comes.

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[Spelling Progress Bulletin Summer 1965 pp18–20 in the printed version]

Book Reviews

8. the douning reeding sceem, bie jon douning, reviewed by Helen Bowyer

In England the school year 1960-61 opened with the majority of her infants slated to begin their learning to read through the beginning books of the Janet and John series – an overseas twin of our *Alice and Jerry,* put out, indeed, by the same publishers, our American *Harper and Row.* "Infants" in English educational parlance, are the small members of the first two grades of her national school system. Throughout most of her local school districts, they enroll at the age of five, but there are some in which they may enter at four. Now historic among these latter is the County Burough of Oldham, whose Director of Education, Maurice Harrison, wrote that *History of the Initial Teaching Alphabet* which the SPB reviewed in its recent Spring issue.

Like our *Alice and Jerry;* the *Janet and John* series is a "'Look-Say," with only those meager and belated phonics currently known as "incidental." It has much the same scant vocabulary, and the same inane content confined largely to aspects of everyday life which the child already takes for granted. There is little of that beauty and wonder, that "far-away and long ago," that poetry, wisdom and wit which little children love to listen to, and would delight to read for themselves if they could.

But when, at long last, Sir James Pitman and his colleagues in the fight won the consent of the Minister of Education for a phonemic experiment in some infant schools to begin September, 1961, they had little choice but to start off with *Janet and John* transliterated into i.t.a. Even had there been time to get written and published, texts and teaching apparatus which could take full advantage of the rationality and predictability of a wun-simbl-wun-sound medium, there was this objection to such a course. This was to be an experiment. It was to demonstrate how much more quickly, easily and happily five and even four-year-olds could learn to read in i.t.a. than in traditional print. So wouldn't the hoped-for results be a lot more convincing if the i.t.a. infants used the same vocabulary, the same sentence structure, the same story content as their counterparts in T.O.? And if, as expected, they careered through their first grade *Janet and Johns* far in advance of their corresponding T.O.'s, well, Sir James and his collaborators would do their best to keep the book corner of the i.t.a. classrooms well enough supplied with transliterations of folk-lore, myth, fairy tale, adventure story, verse of a kind to make the most of this lead.

How triumphantly i.t.a. proved its case even in 1961-62, Mr. Harrison sets forth in his book. That done, there seemed no good reason why it should not now cut loose from *Janet and John* and provide its infants with a series of a much larger vocabulary and a much richer content. So in 1963, the Initial Teaching Publishing Co. Ltd. began the publication of the douning reeding sceem. Its teaching apparatus – teacher's manuals, wall charts, flash cards, character-matching and word-building cards may still be in an interim stage, but its 14 little books are complete for the nonce. Complete, that is to say, till further experience demonstrates the need for still higher levels of vocabulary, of sentence structure and literary content. As quite possibly it may. For with i.t.a, it would seem, we have started on a voyage of discovery into the potentialities of our very young. It is opening our eyes to abilities, mental, emotional, artistic, to which we have been impervious while blinkered by T.O.* (as set forth in *"How to Teach Your Baby to Read"* – that electrifying book by Glenn Doman, Director of the Institute for Achievment of Human Potential in Philadelphia).

Of Downing's 14 books, the first 10 constitute the Introductory Series. This divides itself into 8 thin little readers and 2 revisions – R^a to be used after Reader 4, and R^b after Reader 8. It may come as a shock to some of our more adamant "back-to-phonicers" that Readers 1-4 are designed for the look-say approach; that it is not till Reader 5 that the method becomes out and out phonic. But look-and-

say in a wun-simbl-wun-sound print is a very different thing from the look-say in the jumbledom of T.O. The i.t.a. child who has learned the configurations of *doo, bloo, floo, hoo, will* quickly catch on to those of *yoo*, *shoo, throo, noo,* but how much help does *do, blue, flew, who,* give the T.O. child with: *you*, *shoe, through, gnu?*

None the less, in these first four little readers, the beginners learn to recognize the i.t.a. symbols, *l,* s, *d, p, t, h, y, m, au, z,* and the consonant blends, *cr, se, tr, cl.* Meanwhile what delight these little books have given them. For one thing, the print is large enough to at least approach the Doman requirement. As for the illustrations, the artist must have loved children and known what children loved. Few little characters in beginning books have been as engaging as Paul and Sally and few pets more so than Sally's dog and Paul's cat. Along with the pretty two young mothers, these four constitute the whole cast of the first four readers and revision book a – though already some of these four and five year olds have acquired other storybook friends from the little i.t.a. library of their classroom.

Reader 5 begins the formal study of phonetics – by the end of Reader 8 and revision book b, these moppets have mastered all the 44 i.t.a symbols and the one and only sound which each of them portrays. Along with them they have learned the rest of the common consonant blends: *str, sn, pl, thr, fr, tr, gr, bl, sp,* and sound them smoothly in simple words like: *street, snoe, pleez, three, traen, frangk, grass, black.* With the reading recognition of all these comes practice in writing them with those movements of the fingers which experience has proved the easiest and fastest way of reinforcing knowledge. Then comes the phenomenon of which Mr. Harrison's book makes so much. With ease and speed in the transcription of the i.t.a. characters, comes an urge to creative writing, an impulse to get one's own thoughts down on paper. As Mr. Harrison points out, nothing like this outburst of written self expression has ever been known among T.O. beginners, and Mr. Downing joins him in thinking it something immensely worth fostering. Apart from its immediate pleasure to the child, and its immediate benefit to his vocabulary and construction, who knows what it may be doing for his mind and character in this never again to be equaled stage of their growth. In his Interim Teacher's Manual, Mr. Downing joins his Oldham colleague in warning against too much correction of spelling or punctuation in this spontaneous outflow of story and observation. Correctness is a social desideratum which can be acquired later – creativity is an individual thing, of which so far, we know very little.

Revision Book[b] winds up the Introductory Series of the douning reeding sceem – Now comes the four little story books which constitute the Vocabulary Extension Series. Extension is the *mot juste* for them. Together they avalanche 1197 new words onto those of the readers and revision books – words at that, which make no apology when they come in three syllables or even four, but smile up into the intent child eyes above them with: "Just sound me out. If yoo noe mie simblz, yoo cant goe rong."

As to content, Book A begins with the immemorial *Three Bears* and *Goldilocks,* to be followed in B, C and D with *Cinderella, The Three Little Pigs,* and *Little Red Riding Hood.* For the rest, all four take the child, seriously or fancifully, through some of the wonders of the age into which he was born, from its radishes and chimpanzees to its rockets to the moon.

There has not been time yet for any really objective test of the superiority of this i.t.a.-designed reading scheme over the i.t.a. transliterations of *Janet and John.* That had a head start of nearly two years in hundreds of schools in England and Wales, Scotland and Ireland, and on last report, most of them had not made any changeover. But on the analogy of the *Early-to-Read* Series in Bethlehem and some score of other American school systems, its superiority should be great.

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9. Reading Without Dick and Jane by Arther S. Trace, Jr. challenged by Helen Bowyer.

Nothing could delight this critic of him more than Dr. Trace's ungloved attack on the meager vocabulary and the mind-mushing content of most of the primers and readers now put over on the unwitting little captives of our primary grades. Unless it be the forthright "naming of names" by which he singles out a number of the big-shot educationalists responsible for this personal and national disaster.

Dr. Trace, the reader will remember, is the John Carroll University professor, who some four years ago, flung in the faces of these hierarchs how immensely superior to that of ours, was the reading achievement of the Soviet schools. The furor the book (What Ivan Knows that Johnny Doesn't) aroused was little less than that hurricaned by Rudolf Flesch with his Why *Johnny Can't Read.* But the excitement died down even sooner and today the reading achievement of our schools is probably even further behind that of Russia's. For recently she has still further increased the already high regularity of her spelling while we have hung on to every last scrap of the gross irregularity of ours.

Except, that is to say, in a score or so of scattered communities which have opened one or more of their kindergarten or first grade classes to the Pitman Initial Teaching Alphabet and the mind developing primers and readers in which it comes.

But this wun-simbl-wun-sound boon to little children is anathema to Dr. Trace. Not only does he consider it – or any other regularizing of our spelling – needless to the efficient teaching of reading, but he raises the astonishing objection that it constitutes a desecration of our mother tongue. Apparently the written language is the mother tongue. To him the retention of *me*, *sea, bee, knee – lane, deign, rein, pain,* in our print and in our longhand, is an integral part of our patriotism, even though most of the non-vocal communication in church and state affairs is implemented through a shorthand which not only makes ducks and drakes of the letter sequences of thousands of our words, but changes the very shape of the letters themselves.

His attitude is all the more amazing in that the spelling he holds sacrosanct isn't very hoary. As many of our readers know it goes back only to these latter 1700's when the dictionary of the esteemed Dr. Johnson began the standardization of the thousands of variant spellings of that day into such ear-eye incongruity as that of our present *whom, boom, tomb, flume*, *rheum.* But the piety and patriotism had flourished in the right little, tight little island of our motherland, or centuries before that. The parish church had been the center of town and village life since before the Norman Conquest. The Bible had been translated from the Latin into the English orthography of 1611. The Spanish Armada had been smashed in an epic defense of country and "soveran." The Pilgrims of Plymouth, the Quakers of Philadelphia, the Cavaliers of Jamestown had conducted their worship, their schools, their governments with quite as much devotion to God and country as if every word they penned or printed had been spelt as Dr. Trace would spell it now, As for the literature of pre-Johnsonese days, what have we produced since which surpasses Chaucer, Shakespeare, Spenser, Pope?

But to get back to Dr. Trace's opinion of the needlessness of i.t.a. or of any other phonemic spelling for the quick and efficient learning of *mean, green, scene, lien – four, door, more, soar, goer* and the thousands on thousands of their lawless ilk from *ah* to *zygophylaceous.* At the most, he affirms, these refractory units constitute no more than 15 of our total vocabulary, and at that, most of them are *partly* regular. In which last statement he is probably correct. In *one,* for instance, the *n* has its conventional sound; in *two,* the *t* adheres to the rule. That is to say, neither word is more than

66.66% misspelled. It may be hard to find anything regular in *eh* or *oh,* but then, counters Dr.. Trace, what *major* language [1] can we reformers adduce which doesn't present *some* anomalies.

At the moment, none. But here is what we can do. We can join Funk and Wagnall's New Standard Dictionary (1960) in pointing out that the major languages which he has in mind fall into two groups.

1. Those whose lexicons accompany most of their entries with phonetic respellings, and
2. Those whose lexicons don't.

Leaf through a Spanish, Italian, German, Russian, Czech, Finnish desk dictionary, and how many of their entries do you find which are thus accompanied? Flip the pages of a corresponding English dictionary and how many entries do you find *not* thus accompanied?

If the full significance of this contrast doesn't hit you at once in the brainbox, here is the Funk and Wagnal comment on it: "That we should be obliged to respell words in order to show how they are pronounced is a pity and an absurdity, since the original and proper function of spelling is to do that very thing. The maker of a German, a Spanish, an Italian dictionary has rarely any need to respell a word in order to tell his own countrymen how to pronounce it. But in English this necessity exists and must continue to exist as long as our so-called orthography continues on its present footing, hence arises the problem of a scientific alphabet. …The more tenaciously we cling to our present orthographic habits, the greater the need for an accepted notation which can be used, *as the ordinary spelling can not be used,* to show how English is pronounced."

Whether or no, Dr. Trace concedes the need of such a scientific alphabet for the elementary dictionaries in use in the middle and upper grades, he utterly repudiates it for the primary child. English print, he vociferates again and again, is quite regular enough to be taught as it stands if only our schools would return to the method by which it was taught to our grandparents, great-grands and great-great-grands as far back as the *New English Primer of 1690*. To this primer, along with the Webster *Blue Book Speller,* the *McGuffey Readers* and some nine or ten other series which he ranks but little below McGuffey, Dr. Trace devotes Chapter Four of his book. And a most informative job he makes of it, particularly in the matter of their content – so incomparably superior grade for grade to that of the "Dick and Jane" type readers of today. For example, the McGuffey series carry no less than 53 selections from great American and British authors, while of 57 writers appearing in the sixth grade Dick-and-Jane, he says "A half dozen or so of these names have achieved some status in the realm of children's literature-though not in adult literature – but the other names might just as well have been chosen at random from the telephone book as far as their contribution to literature is concerned.

All true, Doubtless true also, the impact which Dr. Trace says the high level content of the McGuffey readers made on the minds of the young Henry Ford, the young William Mc Kinley, the young Mark Twain, and thousands of other young Americans destined to become eminent. An. impact which they acknowledged after they became adult, But the basic mission of a school reader is to teach the child to *read* to get the pronunciation and meaning of a word from its succession of symbols from left to right To teach him to read, be he headed far future leadership or slated to remain rank and file, How far did these 17th, 18th, 19th century readers accomplish this – even through a method as out-and-out phonic as their authors could contrive in a language which prints *war* and *wore, quire* and *choir* for words which are uttered as *waur* and *kwier.*

This whole long period, Dr. Trace sees through an aura of pro-phonic illusion which it is almost brutal to factualize away, But there beneath the realistic eye lies *circular of Information* #8 of the U.S. Bureau of Education, 1893. The Commissioner who issued it was that Honorable W. T. Harris

who held this: office for 17 years, and had then been holding it for 12, Add to this record the fact that he came to Washington from St. Louis where he had been Superintendent of Schools for 13 years, where he had sponsored in the primary grades instruction with the phonetic alphabet of Dr. Edwin Leigh. [2] So if long experience, high position and an obviously fine mind can make an authority of a schoolman, then surely, we may regard Dr. Harris as an authority on the subject with which the Circular was primarily concerned.

That subject was the low estate of reading in the American school and the "alarming illiteracy" of the American people as far back is the Commissioner could gather the facts, to the day he transmitted the Circular to his chief, the Secretary of the Interior. Its intent was to arouse the government, the universities and schools, the press and the public to the *basic cause* of this: state of things – i.e. "the monstrous spelling of the English language" and to stimulate them to its rational reform. [3]

Its 61 pages give a gripping account of the past efforts of philologists, modern language specialists, professors of other college subjects, authors, statesmen, scientists, teachers associations, to bring about this: desideratum. In the course of this account it cites a galaxy of greatness – Benjamin Franklin, Isaac Pitman, Alex J. Ellis, Charles Darwin, Alfred Tennyson, Max Muller, Wm. E. Gladstone, Herbert Spencer, Robert Bridges, Melville Dewey – surely equal to any which Dr. Trace can adduce for the all-sufficiency of his back-to-phonics gospel applied to English as it stands. Had he read this pregnant document before he penned (on page 92-93 of his book) this: "There are even lunatic fringe groups who distrust the English alphabet so much that they propose that the spelling of English words be reformed completely," and misrepresented the outcome of George Bernard Shaw's will. And before he sent to press that pettily derogatory description of i.t.a. which mars pages 100-104, had he read Maurice Harrison's story of its actual workings in scores of Infants Schools in England and Wales, Scotland and Ireland since September, 1961? Or spent an open-minded day or two visiting first grade classes in Bethlehem, Pa., where under the aegis of Lehigh University, it has been in expanding operation since the autumn of 1962?

Is there any use in pointing out to him that in the bitter altercation of *Back-to-phonics* with *Look-and-say,* both sides are barking up the wrong tree? The shame of our schools is not that they teach *bear*, *dare, chair*, *prayer* by "sounding out'" and *whole, goal, bowl*, *soul* by "configuration" or vice-versa, or by some combination of the two methods. The shame is that they have to teach any such archaic spellings as these eight at all, Our children have the same right to rationality, predictability, economy of time and effort in their basic learning tool as do their grademates in the U.S.S.R., in Germany, Italy, and the far-flung Spanish world. And if Dr. Trace really doesn't see the gulf which lies between the rationality, predictability, economy of time in the spelling of these countries and that of ours, well, what can one do but refer him again to their dictionaries and the comment thereon of Funk & Wagnall's New Standard Unabridged

[1] probably intended to eliminate such *minor* languages as Finnish, Turkish and Czech, which are almost ideally phonetic.
[2] Dr. Leigh's alphabet will be the subject of an article in a future issue of the S.P.B.
[3] Words of objurgation used by the President of the American Philological Association in his opening address at its annual convention at Hartford, Conn., 1874.
[4] Published by Henry Regnery Co., Chicago, Ill. 1965.

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10. Deutsche Stenotachygrafenzeitung for January-April, 1965, reviewed by Ivor Darreg.

*Published by Ewald Lotzing, Karpfenteich, Ger.
This issue of a German shorthand writer's magazine is a memorial to the inventor of Stenotachygrafy, August Lehman, who evolved his system almost a century ago, amid great hardships and unfavorable circumstances that almost prevented the system from coming into being. He must be admired for his persistence, originality, and devotion to a worthy cause.

While a German-language shorthand system and its relations with its precursors and competitors may seem remote from the problem of phonemicizing English orthography, we may learn this lesson from Herr Lehmann's life-story: Rome was not built in a day – to obtain even a slight advantage over previous attempts to solve a particular problem, it may take years of hard work. Spelling reform is not a casual diversion for Sunday-afternoon hobbyists. If it were, we would have had the Perfect System a century ago, instead of still having to wait for it!

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Some minds are like concrete – all mixed up and firmly set. (N. W. T.)