

children that you are going to say the names of animals and they should clap to show how many beats the word has. (Do not show them the words yet!) Say the first pair, one at a time (**horse**, **hippopotamus**) and then have the children say them. Help the children decide that **horse** is a one-beat word and **hippopotamus** takes a lot more claps and is a five-beat word. Now, show them the two words and say, "One of these words is **horse** and the other is **hippopotamus**. Who thinks they can figure out which one is **horse** and which one is **hippopotamus**?" Help the children by explaining that because **hippopotamus** takes so many beats to say, it will probably take more letters to write. Continue with other pairs—and finally with a triplet—**rat**, **rabbit**, **rhinoceros**—to make the activity more multilevel.



Developing the Concept of Rhyme

Recognizing and producing rhyming words is an essential part of phonemic awareness. To develop the concept of rhyme, teachers can use nursery and other rhymes and take advantage of all the wonderful rhyming books.

* **Do Nursery Rhymes**

One of the best indicators of how well children will learn to read is their ability to recite nursery rhymes when they enter kindergarten. Since this is such a reliable indicator, and since rhymes are so naturally appealing to children at this age, kindergarten classrooms should be filled with rhymes. Children should learn to recite these rhymes, sing the rhymes, clap to the rhymes, act out the rhymes, and pantomime the rhymes. In some kindergarten classrooms, they develop "raps" for the rhymes.

Once the children can recite many rhymes, nursery rhymes can be used to teach the concept of rhyme. The class can be divided into two halves—one half says the rhyme but stops when they get to the last rhyming word. The other half waits to shout the rhyme at the appropriate moment:

- First half:** There was an old woman who lived in a shoe.
She had so many children, she didn't know what to
- Second half:** do.
- First half:** She gave them some broth without any bread,
and spanked them all soundly and put them to
- Second half:** bed.

Nursery and other rhymes have been a part of our oral heritage for generations. Now we know that the rhythm and rhyme inherent in nursery rhymes are important vehicles for the beginning development of phonemic awareness. They should play a large role in any kindergarten curriculum.

* Do Rhymes and Riddles

Young children are terribly egocentric, and they are very "body oriented." In doing rhymes and riddles, therefore, have children point to different body parts to show rhyming words. Tell children that you are going to say some words that rhyme with **head** or **feet**. After you say each word, have the children repeat the word with you and decide if the word rhymes with **head** or **feet**. If the word you say rhymes with **head**, they should point to their head. If it rhymes with **feet**, they should point to their feet. As children point, be sure to respond, acknowledging a correct response by saying something like, "Carl is pointing to his head because **bread** rhymes with **head**." You may want to use some of these words:

meet	bread	led	sleet	seat	red	sheet	fed
bed	beat	sled	thread	dead	greet	heat	shed

Now, ask the children to say the missing word in the following riddles (the answers all rhyme with **head**):

On a sandwich, we put something in between the . . .

When something is not living anymore, it is . . .

To sew, you need a needle and . . .

The color of blood is . . .

We can ride down snowy hills on a . . .

Here are other riddles, the answers to which rhyme with **feet**:

Steak and pork chops are different kinds of . . .

On a crowded bus, it is hard to get a . . .

You make your bed with a . . .

When you are cold, you turn on the . . .

If children like this activity, do it again, but this time have them listen for words that rhyme with **hand** or **knee**. If the word you say rhymes with **hand**, they should point to their hand. If it rhymes with **knee**, they should point to their knee. Some words to use are:

sand	band	land	see	me	bee	stand
grand	we	free	brand	tea	tree	and

Here are some riddles for **hand**:

At the beach, you dig in the . . .

To build a house, you must first buy a piece of . . .

The musicians who march and play in a parade are called a . . .

You can sit or you can . . .

And here are some more that rhyme with **knee**:

You use your eyes to . . .

You could get stung by a . . .

If something doesn't cost anything, we say it is . . .

You can climb up into a . . .

To challenge your class, have them make up riddles and point for words that rhyme with **feet**, **knee**, **hand**, or **head**. As each child gives a riddle, have the riddle giver point to the body part that rhymes with the answer. Model this for the children by doing a few to show them how.

* Sing Rhymes and Read Lots of Rhyming Books

There are many wonderful rhyming books, but because of its potential to develop phonemic awareness, one deserves special mention. Along with other great rhyming books, Dr. Seuss wrote *There's a Wocket in My Pocket*. In this book, all kinds of Seussian creatures are found in various places. In addition to the wocket in the pocket, there is a vug under the rug, a nureau in the bureau, and a yottle in the bottle! After several readings, children delight in chiming in to provide the nonsensical word and scary creature that lurks in harmless-looking places. After reading the book a few times, it is fun to decide what creatures might be lurking in your classroom. Let children make up the creatures, and accept whatever they say as long as it rhymes with their object:

"There's a pock on our clock!"

"There's a zindow looking in our window!"

"There's a zencil on my pencil!"

Once you have found some wonderful books with lots of rhymes, follow these steps to assure your children are learning to recognize and produce rhymes:

1. Pick a book with lots of rhymes that you think your children will "fall in love with." Read, enjoy, and talk about the content of the book, and let children become thoroughly comfortable and familiar with the book. Remember that children who are lucky enough to own books want books read to them again and again.
2. After the children are very familiar with the book, reread it again, and tell them that the author of this book made it "fun to say" by including lots of

rhymes. Read the book, stopping after each rhyme, and have children identify the rhyming words and say them with you.

3. For the next reading, tell the children that you are going to stop and have them fill in the rhyming word. Read the whole book, stopping each time and asking the children to supply the rhyming word.
4. The activities in steps 2 and 3 have helped children identify rhymes. We also want children to produce rhymes. Depending on the book, find a way to have your students make up similar rhymes. Producing rhymes was what children were doing when they made up rhyming items such as “the zencil on the pencil.”

Recognizing and producing rhymes is one of the critical components of phonemic awareness. Children who engage in these kinds of activities with wonderful rhyming books will develop the concept of rhyme.



Teaching Blending and Segmenting

Blending is the ability to put sounds back together to form words. *Segmenting* is the ability to separate a word into its component sounds. Blending and segmenting are difficult concepts for many children, but they can develop them if you use a lot of blending and segmenting games, tongue twisters, and sound boxes.

*** Play Blending and Segmenting Games**

In addition to hearing and producing rhyme, the ability to put sounds together to make a word—blending—and the ability to separate out the sounds in a word—segmenting—are critical components of phonemic awareness. Blending and segmenting are not easy for many children. In general, it is easier for them to segment off the beginning letters (the *onset*) from the rest of the word (the *rime*) than it is to separate all the sounds. In other words, children can usually separate **bat** into **b/at** before they can produce the three sounds **b-a-t**. The same is true for blending. Most children can blend **S/am** to produce the name **Sam** before they can blend **S-a-m**. Most teachers begin by having children blend and segment the onset from the rime and then move to blending and segmenting individual letters.

There are lots of games children enjoy that can help them learn to blend and segment. The most versatile is a simple riddle guessing game. The teacher begins the game by naming the category and giving the clue:

“I’m thinking of an animal that lives in the water and is a **f/ish**.”
(or **f/i/sh**, depending on what level of blending you are working on)

The child who correctly guesses **fish** gives the next riddle:

“I’m thinking of an animal that goes quack and is a **d/uck**.” (or **d/u/ck**)

This sounds simplistic, but children love it, and you can use different categories to go along with units you are studying.

A wonderful variation on this guessing game is to put objects in a bag and let children reach in the bag to choose one. Then they stretch out the name of the object and call on someone to guess “What is it?” Choose small common objects you find in the room—a cap, a ball, chalk, a book. Let the children watch you load the bag and help you stretch out the words for practice as you put them in.

Children also like to talk like “ghosts.” One child chooses an object in the room to say as a ghost would, stretching the word out very slowly: “dddoooorrr.” The child who correctly guesses “door” gets to ghost talk another object: “bbboookkk.” The ghost-talk game and the guessing game provide practice in segmenting and blending as children segment words by stretching them out and other children blend the words together to guess them.

* Tongue Twisters and Books with Lots of Alliteration

In addition to concepts of rhyme, blending, and segmenting, children must learn what it means that words “start the same.” This understanding must be in place before children can make sense of the notion that particular letters make particular sounds. Children often confuse the concept of words beginning or starting with the same sound with the concept of rhyme, so many teachers like to wait until most of their students have a firm grasp of the concept of rhyme before focusing on whether words begin with the same sound. Just as with rhyme, teachers can help children understand the concept of words that start the same by using wonderful books such as *All about Arthur—An Absolutely Absurd Ape* by Eric Carle. Arthur, an ape who plays the accordion, travels around the country meeting lots of other musicians—including, in Baltimore, a bear who plays a banjo, and a yak in Yonkers. *Dr. Seuss’s ABC*, in which each individual letter of the alphabet appears throughout a sentence, such as in the sentence beginning “Many mumbling mice . . .,” is another excellent example of an appealing book that helps children understand what it means to “start the same.” Activities using alliterative books should follow the same steps as those for rhyming books:

1. Read and enjoy the book several times.
2. Point out that the author used some “start the same” words to make the book fun to say and identify these words.
3. Let the children say the “start the same” words with you as you read the book again.
4. Have the children come up with other words that “start the same” that the author could have used on that page.

Tongue-Twister Books

Here are some wonderful tongue-twister books:

All about Arthur—An Absolutely Absurd Ape (Eric Carle, Simon & Schuster, 1974)

Alphabet Annie Announces an All-American Album (Susan Purviance & Marcia O'Shell, Houghton Mifflin, 1988)

Animalia (Graeme Base, Abrams, 1987)

The Biggest Tongue Twister Book in the World (Gyles Brandeth, Sterling, 1978)

Dr. Seuss's ABC (Dr. Seuss, Random House, 1963)

Faint Frogs Feeling Feverish and Other Terrifically Tantalizing Tongue Twisters (Lillian Obligada, Viking, 1983)

Six Sick Sheep (Jan Cole, Morrow, 1993)

A Twister of Twists, A Tangler of Tongues and Busy Buzzing Bumblebees and Other Tongue Twisters (Alvin Schwartz, HarperCollins, 1972)



Once you have read and enjoyed several tongue-twister books, why not create a tongue-twister book for your class? Let the children help you make up the tongue twisters and add two or three each day. Turn the tongue twisters into posters or bind them into a class book and ask the children to read them with you several times—as slowly as they can and as fast as they can. Help the children understand that what makes tongue twisters hard to say fast is that the words all start the same and you keep having to get your mouth and tongue into the same place. The same first sound repeated over and over is also what makes them so much fun to say. Here are some to get you started. You and your students can surely make up better ones. Be sure to use children's names from your class when they have the right letters and sounds!

Billy's baby brother bopped Betty.

Carol can catch caterpillars.

David dozed during dinner.

Fred's father fell fifty feet.

Gorgeous Gloria gets good grades.

Hungry Harry hates hamburgers.

Jack juggled Jill's jewelry.

Kevin's kangaroo kicked Karen.

Louie likes licking lemon lollipops.

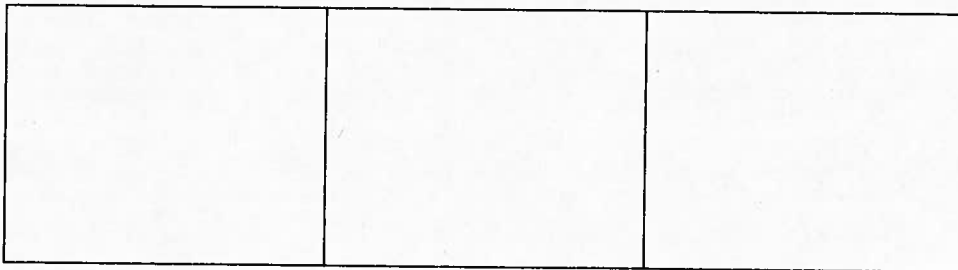
Mike's mom makes marvelous meatballs.

Naughty Nellie never napped nicely.
Patty picked pink pencils.
Roger Rabbit runs relays.
Susie's sister sipped seven sodas.
Tom took ten turtles to town.
Veronica visited very vicious volcanoes.
Wild Willy went west.
Yippy yanked Yolanda's yellow yoyo.
Zany Zeb zapped Zeke's zebra.

As you work with books with lots of words that begin the same and with tongue twisters, begin by emphasizing the words that start the same. This is the phonemic awareness understanding that underlies phonics knowledge. When your students can tell you whether words start with the same sound and can come up with other words that start that way, shift your instruction to which letter makes which sound. You can use the very same books and tongue twisters again, this time emphasizing the sound of the letter. Books with alliteration and tongue twisters can help children develop the "starts the same" component of phonemic awareness and can help them learn some letter sounds.

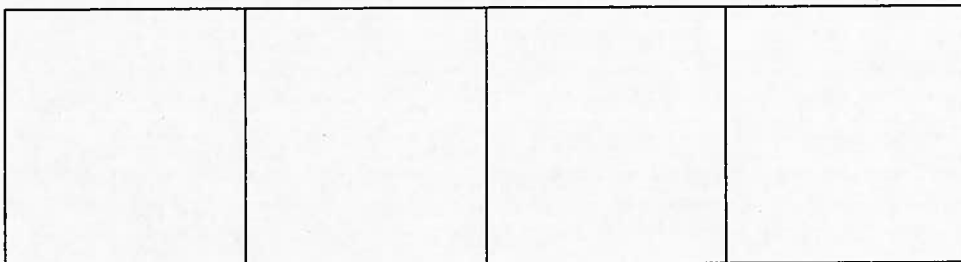
* Sound Boxes

Some children find it very difficult to segment words into sounds. Many teachers have found success using a technique called Sound Boxes (Elkonin, 1973), in which children push chips, pennies, or other objects into boxes as they hear the sounds. In the first lessons, children have a drawing of three boxes.




The teacher says familiar words composed of three sounds, such as **cat**, **sun**, **dog**, and **pan**. Often children are shown pictures of these objects. After naming each object, the teacher and children "stretch out" the three sounds, distorting the word as little as possible: "sssuuunn." Children push a chip into each box as they say that part of the word. It is important to note here that the boxes represent sounds—phonemes—not letters. **Cake**, **bike**, and **duck** have three sounds but four letters. These words would be segmented into three sound boxes. After

the children get good at segmenting words with three sounds, they are given a drawing with four boxes and they stretch out some four-phoneme words such as **truck**, **crash**, and **nest**. Sound Boxes are used extensively to develop phonemic awareness in children in Reading Recovery (Clay, 1985), a highly successful one-on-one tutoring program that works with first-graders who are in the bottom 20 percent of the class.



Once the children can push the chips to represent sounds, they can push letter cards into boxes. From the letters **m**, **b**, **s**, **t**, and **a**, the teacher could ask the children to push these letters to spell words such as **sat**, **bat**, **mat**, **bam**, **Sam**, **tab**, **bats**, **mats**, **tabs**, and **stab**. Children should not work with letters in the sound boxes until they have developed some phonemic awareness and are working on learning letter names and letter sounds. Later on, children can actually write the letters in the boxes as they are attempting to spell words they are writing.



Using Names to Build Phonological and Phonemic Awareness

You can use your children's names to build phonological and phonemic awareness.

Clap Syllables The first way that children learn to pull apart words is into syllables. Say each child's name and have the children clap the beats in that name as they say it with you. Help children to see that Tran and Pat are one-beat names, Manuel and Patrick, two beats, and so on. Once children begin to understand, clap the beats and have all the children whose names have that number of beats stand up and say their names as they clap the beats with you.

Matching Beginning Sounds Say a sound—not a letter name—and have all the children whose names begin with that sound come forward. Stretch out the sound as you make it: “ssss.” For the “sss” sound, Samantha, Susie, Steve, and Cynthia should all come forward. Have everyone stretch out the “sss” as they say the names. If anyone points out that Cynthia starts with a c or that Sharon starts with an s, explain that he or she is correct about the letters but that now you are listening for sounds.

sixth edition



Phonics They Use

Words for Reading and Writing

Patricia M. Cunningham

Wake Forest University



PEARSON

Boston • Columbus • Indianapolis • New York • San Francisco • Upper Saddle River
Amsterdam • Cape Town • Dubai • London • Madrid • Milan • Munich • Paris • Montréal • Toronto
Delhi • Mexico City • São Paulo • Sydney • Hong Kong • Seoul • Singapore • Taipei • Tokyo

Vice President, Editor-in-Chief: Aurora Martínez Ramos
Associate Sponsoring Editor: Barbara Strickland
Editorial Assistant: Katherine Wiley
Senior Marketing Manager: Christine Gatchell
Executive Marketing Manager: Krista Clark
Production Manager: Maggie Brobeck
Editorial Production and Composition Service: Jouve India
Interior Design: Denise Hoffman
Cover Design: Karen Noferi

Credits and acknowledgments borrowed from other sources and reproduced, with permission, in this textbook appear on appropriate page within text.

Cover image: Getty Images/Digital Vision

Photo of author on back cover by Dorothy P. Hall
Photos in text by Patricia M. Cunningham unless otherwise indicated.

Copyright © 2013, 2009, 2005 Pearson Education, Inc. All rights reserved. Manufactured in the United States of America. This publication is protected by Copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise. To obtain permission(s) to use material from this work, please submit a written request to Pearson Education, Inc., Permissions Department, One Lake Street, Upper Saddle River, NJ 07458, or you may fax your request to 201-236-3290.

Many of the designations by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and the publisher was aware of a trademark claim, the designations have been printed in initial caps or all caps.

10 9 8 7 6 5 4 3 2 1

PEARSON

ISBN 10: 0-13-294409-X
ISBN 13: 978-0-13-294409-0