Trainer's Guide for the Multi-Strategy Economy Model

Expanded and Revised

English Version

Primer Construction Manual and Teacher Trainer's Guide

Trainer's Guide for the
Multi-Strategy Economy Model

Written by

Robin Rempel, SIL

Editors: Ken Nayau, Elyce Bruijnes, Susan Boush, Mary Peterson, Linda Potter, Paul Heineman

Illustrated by:

Robin Rempel &

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English

Originally published 1994

Revised, Seventh reprint

September, 2006

Preface

The Multi-Strategy Economy Model (M-SEM) is based on the same philosophy as the Multi-Strategy Method with 2 separate tracks each focusing on different reading and writing strategies (whole language and word building; top-down and bottom-up). However, it <u>integrates</u> the tracks more explicitly. Also it requires fewer materials -- only a set of primers and chalk boards. The M-SEM was designed especially for national propagation, for language areas with lower education, and for those with less economical means. The primers are easy to construct by mother-tongue writers who have experience in writing their language. Teacher training only takes about 1 week because teaching patterns are simple and consistent. Teaching patterns also give flexibility for inconsistent schedules or teaching different age groups. Extra reading materials can be easily incorporated into the method as they become available.

The M-SEM has been successfully used in low educated language areas. The author gratefully acknowledges the insights and ideas given by Mary Stringer (the developer of the Multi-Strategy Method) as well as those who helped to pilot this method and test the materials.

In this manual you will find:
- more information about the M-SEM
- how to construct M-SEM primers and pre-primers
- various example lessons
- how to deal with teaching difficult language phenomenon such as tone and long words, etc.
- a teacher's guide for the M-SEM
- a guide for training teachers using M-SEM <u>Teacher's Guides.</u>

Sections in this Manual:

About the M-SEM

Why do you call it the "Multi-Strategy Economy Model"? I don't understand the name!

"**Multi-Strategy**" means that this method uses a number of different teaching techniques and strategies -- both top-down or whole language type strategies (called Story Track) as well as bottom-up or word attack techniques (called Primer Track). Furthermore, this method is an adaptation of the Multi-Strategy Method (M-SM) developed by Mary Stringer in the early '80's and so it retains part of the name of the original method.

"**Economy**" means that this method is very economical to do (i.e. it doesn't cost very much). It is also very economical in the amount of time it takes to develop the materials (a few weeks) and to do teacher training (1 week). This method is economized or scaled-down from the classic M-SM which requires many materials, more on-site consultant involvement, and much more teacher training time. It is smaller, more compact, more adaptable to challenging situations such as teaching nomads, easier and less expensive to operate ... just like an economy car is compared to a big truck or lorry

"**Model**" means that this is an example method, or a model. Whoever uses this method should feel free to adapt and change the model to fit their situation and context. The M-SEM is not meant to be a literacy method cast in concrete. Rather it is meant to act as a guiding model.

Objectives of the M-SEM:

A. To be theoretically balanced -- utilizing an integrated balance of top-down and bottom-up reading and writing techniques.

B. To be inexpensive to develop so that communities with little cash will be more able to afford it.

C. To be easily developed in a short period of time entirely by literate mother-tongue speakers.

D. To be motivational to the learners and adaptable so they can read what they want to read whether that be cultural stories, Scripture, health items, or what have you.

E. To require only a short teacher training time even for nonprofessional or lower-educated teachers.

F. To be compact and have easily organized materials.

G. To have a flexible teaching cycle adaptable to any situation, including nomadic contexts, each-one-teach-one contexts and irregular teaching "weeks".

H. To easily be able to expand in utilizing other materials as resources are available.

I.   To be flexibly used either with a group situation or with each-one-teach-one individuals of any age.

J.   To be totally "ownable" and propagatable at the grassroots level without outside or expatriate assistance.

MSEM Method Components & Activities

1. Pre-primer Track (teach for about 5 weeks) -- pre-reading & pre-writing:
   a) listening discrimination exercises
   b) visual discrimination; matching exercises
   c) pre-writing letter formation exercises
   d) writing your name

2. Story Track (teach all weeks starting from day one): [normally the theme of the stories is the same as the keyword in the primer]
   a) learn to read the "Big Story" via Neuro Impress Method (NIM) and answer comprehension questions [the story is located in the pre-primer and primers]
   b) students compose an Experience Story, learn to read it via NIM and learn several sight words
   c) creative writing
   d) optional free reading time as more books or materials are available

3. Primer Track (20 - 35+ weeks):
   a) read the keyword story (the "Big Story")
   b) look at the keyword picture
   c) read the keyword, break it down and build it back up
   d) find the keyword in the story and read it
   e) learn the key letter (capital and small forms)
   f) find the key letter in the story and pronounce/"read" it
   g) write both forms of the key letter (focus on letter formation and reading the sound of the letter)
   h) drill known letters and/or syllables
   i) build new words from known letters/syllables
   j) optional: read controlled text
   k) spelling and writing practice

Materials Needed:

For each school, the following items are the basic needs:
- large chalk board
- small chalk boards (slates) for each student and/or exercise books / paper
- chalk and/or pencils
- primers - 1 for each term (Ideally, each student should have their own copy. If this is too expensive, then at least each teacher should have his/her own copy and lessons can be written on and learned from the chalk board.)

Optional supplementary materials could be:
- additional reading material such as Big Books, Shell books, stories, Scripture, song books or song flip charts
- large pieces of paper, flattened boxes or plastic flour bags on which to write experience stories with a marker, grease pencil or crayons
- pencils
- paper or exercise books in which to write

Teaching Pattern:

 Basically the very same learning activities are done each day. It is suggested that at least *2 days should be spent on each lesson or key word teaching both the Story Track and the Primer Track each day.   The first day learning activities can be done together on the board. The second day the same activities can be more individualized by using the books/primers.* This is very important to emphasis during Teacher Training and to follow through with during supervisory visits. This is entirely flexible according to the need (some age groups may need 3 or more days spent on each story, keyword and key letter to learn it). No doubt the first several lessons will need up to twice as much time spent on them. The main principle here is that the majority of the learners should learn a lesson well before moving on to the next lesson.

Common questions and answers about the Multi-Strategy Economy Model (MSEM):

1. **How does the MSEM integrate the Story and Primer tracks?** The keyword for each primer lesson is also the theme used in the Story Track. Also, the Primer Track learning activities utilize and come out of the context of the Big Story.

2. **What is it about the MSEM that makes it easier for mother-tongue authors to draft the materials?** The Story Track is usually not difficult for experienced mother-tongue authors to develop, however, primers are considerably more difficult to develop depending on how they are constructed. If, for example, the primer portion is based on syllables such as various adaptations of the Gudschinsky method, the primer developer must organize and keep track of introducing and strategically repeating perhaps hundreds of language elements (i.e. syllables and words). [This is not to say that the Gudschinsky method is ineffective. On the contrary, it has proven to be rather effective in many situations. However, it is very time consuming and requires meticulous work to construct the primers, and almost always requires long hours of consultant time to do it properly.] To make the primer portion easier to outline and develop, the MSEM simply drops down to the phoneme level for building each lesson. This one adjustment means that the primer developer only has to keep track of systematically introducing less than an average of 50 elements (i.e. phonemes). The theory is (and evaluation upholds it) that once a phoneme is learned, it can be read in any context. This greatly reduces the complications of primer development. Essentially, the MSEM primer portion is based on a 'phonics' method. This is what makes it exceedingly more do-able at the grassroots level and easily transferable by experienced MSEM national primer developers even without formal high level training.

3. **If the MSEM is based on phonemes, does that mean that you don't learn how to build words with/by syllables?** No. The MSEM strongly encourages developers to put syllable drills into the primer lessons. Syllables or morphemes can also be learned as helpful language building blocks, but the drafting or outlining of primer lessons is not based on syllables.

4. **How is it that MSEM materials can be developed so quickly?** There are three reasons. One has already been mentioned. (1) Basing primer lessons on phonemes and therefore having to organize and systematically introduce fewer elements. (2) Besides drafting easy primer lessons, the developer only has to write a short, nonrestricted story about the keyword and draw a picture of the keyword. Some methods (especially strong top-down methods) often have many nicely colored big books with many pictures, more reading materials, etc. These are time consuming to create even though they are indeed very good and helpful in creating 'print environment'. The MSEM makes a trade-off at this point: beauty for time and portability. (3) Finally, because of the easy fashion of drafting lessons, it invites and encourages more local level involvement. Many hands make light work. Three or four experienced mother-tongue authors can simultaneously draft MSEM lessons for an entire primer series in a matter of days or a couple of weeks.

5. **Ok, so primer lessons are based on isolating and learning phonemes, but you can't say some phonemes by themselves. How does the MSEM deal with that?** It seems there are two kinds of people in this world -- those who think you can say all phonemes in isolation and those who say you cannot. Actually, it is very easy to say many phonemes in isolation. All vowels, nasals, laterals, sibilants, and fricatives (e.g. a, e, o, m, n, l, f, v, s, etc.) are what we might call 'continuants'. It is really only the stops (e.g. b, t, g, k, etc.) that are more difficult to say in isolation without releasing them or adding a puff of air or a sort of neutral vowel sound after them. Because of this, the MSEM encourages primer developers to try and begin their primer by introducing continuants if possible. The idea is that if students can learn to say phonemes which can easily be said

in isolation, then when they come to the lessons where they are saying stops in isolation (even if they add air to release the stop or a neutral vowel when they say the stop), they won't "hear" the added neutral vowel. Instead, they will focus on the stop as a building block letter and learn it.

6. **What if the language we are dealing with is very difficult with which to make any sort of primer and there are some heavy lessons?** Some languages do indeed have long content words (nouns and verbs) which seem to each be make up of half the letters in their alphabet! It is difficult to make beginning primer lessons (using any bottom-up method) with languages like these. MSEM deals with these types of situations in a slightly different way at the beginning of the primer (see appendix A for details and examples). With some languages, it is difficult to begin a primer by only introducing one phoneme at a time. This poses a situation of heavy early lessons for the learners. Naturally, the teacher might spend a longer time on these heavier lessons, but there is also another encouraging factor to remember – MSEM (and some other eclectic methods) not only has a strong bottom-up or word-building primer emphasis, but it also has a strong top-down or global story emphasis. This means that students will have exposure to the whole language every day as well as being systematically introduced to each element of the language. If a few elements get missed or 'dropped through the cracks' of the primer part (or if students miss a few lessons), likely they will eventually be 'found' or picked up along the way due to the exposure of the Story Track. Teaching the Story Track along side of the Primer Track each day means that the Primer Track does not have to be anywhere near perfect in its emphasis to be highly effective. However, that is not to say you shouldn't do your best to make the Primer Track as good and systematic as possible.

7. **What if we would like to have nice big books and to use other types of materials in our literacy program? Besides, what's so bad about having lots of varying types of materials to read in a literacy method?** It is a good and wonderful thing to be able to have many different types of materials to read, including nicely colored big books with many pictures. After all, we know that it is difficult to learn to swim in a bathtub, and it is difficult to get truly fluent without plenty of materials to read. Even though one does not absolutely need extra reading materials to effectively get started in teaching basic literacy classes with the MSEM, there is a special place where any sort of reading materials (big books, songs, Scripture portions, listening stories, health books, shell books, old primers, etc.) can be easily incorporated into the regular teaching schedule of the MSEM. This special place is at the end of the Story Track after creative writing. See the Teacher's Guide (page 40 of this manual) for further information.

8. **The MSEM sounds easy to put together, but does it really work?** It works very well. You will like the results. If you have faithful teachers and steady attendance by the students (the MSEM's Story Track will help to keep the students and thereby the teachers motivated), they will end up quickly learning how to read and spell accurately as well as to write creatively.

9. **Can one person train mother-tongue writers from multiple language groups to develop MSEM materials, such as in a workshop setting?** Yes! This has successfully been done multiple times with up to 10 different languages represented in a 2 or 3-week workshop led by only one experienced trainer-consultant. In these workshops, the languages represented each had an established orthography, the local mother-tongue national representatives were well able to write their language, and there were at least two writers from each language group. By the end of 2 or 3 weeks, each mother-tongue language team could finish the workshop with (1) conceptual knowledge of how primers are put together; (2) their entire primer outlined and checked; (3) a checked pre-primer drafted with 15 lessons; (4) a primer with at least the first 20 lessons fully drafted and checked; (5) ability to finish drafting the rest of the primer lessons on

their own (which would take perhaps another week depending on how many are drafting the lessons); and (6) practiced ability to teach the primers in a pilot class.
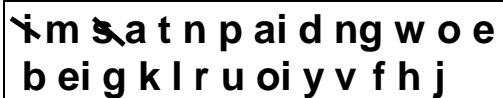
10. **How is it that teacher training can be done so quickly – in a week or less? I'm used to teacher training taking up to three or four weeks to do in a quality way.** First of all, good teachers need to know how to read and write their language well. This might require some writer's training before teacher training. This is expected for most literacy methods including the MSEM. Secondly, any literacy method will have a certain number of different patterns or activities to teach. Each of these patterns need to be learned via demonstration, reading the Teacher's Guide, and a good bit of individual practice teaching in small groups. The more variety of patterns local teachers are required to learn, the longer the teacher training will take. For example, some bottom-up methods might have 3 or 4 various patterns or types of primer lessons which need to be learned and practiced (e.g. vowel lessons, key word lessons, functor lessons, review/revision lessons, etc.). Some methods have different teaching patterns for different days of the week. Some pre-primers have a variety of activities, each of which need to be learned and practiced by the teachers. The more variety, the longer the teacher training will take. The MSEM sees the value of variety, but seeks to keep the different patterns to a minimum for the sake of keeping teacher training time and cost to a minimum. (Thankfully student boredom due to sameness of daily activities is not usually a problem in the more rural areas of the world. Stability can be found in routine.) So, for example, all the MSEM primer lessons are drafted to utilize exactly the same style or teaching pattern whether they are key word or revision lessons, vowel or consonant or tone lessons. MSEM pre-primer lessons also utilize only one style of visual discrimination in order to minimize the complications of teacher training. This is how quality teacher training can be accomplished in 7 days or less with the MSEM. But even with short teacher training time, it is still advisable, as with any method, to be sure and have good follow-up or supervision of new teachers until they show competence in their classroom teaching ability.

11. **How does the MSEM exploit what we know about learning styles today?** Any literacy method which has a strong top-down emphasis as well as a strong bottom-up emphasis will likely be effective for any given group of learners. To generalize, most non-western people tend to be more global or wholistic in their learning preferences. They utilize observation of whole activities and gradually learn the details as they pretend and 'go through the motions' of doing any new activity. The Story Track or top-down learning activities of the MSEM and other methods fit very well into this highly motivational and preferred style of learning for many people. On the other hand, there are those people who prefer a more analytical or linear approach to learning -- gradually putting various parts together to make a whole. Because of the typical school systems in the two-thirds world, many <u>expect</u> learning to be more linear (e.g. becoming acquainted with the A,B,Cs of reading). A strong bottom-up primer type emphasis in a method will assist those with more analytical learning preferences or expectations. By catering to both extremes on the learning style continuum, the MSEM and other eclectic methods can be effective for the gamut of people, allowing them to learn in their preferred way as well as strengthening them in areas of weakness.

12. **How does the MSEM deal with irregular teaching weeks due to sickness, death and holidays etc.?** Because the MSEM has essentially the same teaching activities every day, this allows flexibility in the teaching weeks and easily allows for skipped days. Essentially, at least 2 days need to be spent on learning each lesson, whether these are consecutive or nonconsecutive days. Of course, the teacher can be discerning as to whether a third or even a fourth day should be spent learning the lesson before moving on if the learners are struggling to learn the material or if there have been many interruptions.

Steps for Constructing M-SEM Primers

Before attempting to draft any primers, mother-tongue workers need to have writing experience. If they do not know how to write, spell, and edit well in their language, do a writers' workshop with them first. <u>Do A Writers' Workshop</u> by R. Rempel is a trainer's manual for running basic or initial writer's workshops with literate mother tongue speakers which is available if you need ideas or guidance in doing a writer's workshop. There are also a number of other helpful resources available.

A. Do a frequency count of all the letters/symbols in your alphabet in order to get a general idea of which letters are used the most. [Actually, this is not absolutely necessary to do, but it is helpful when it comes to choosing the order of letters to introduce especially for the initial lessons.] **Here's how to do a simple frequency count:**

1. Write or obtain several copies of one page of a natural vernacular story (preferably non-translated material). Three paragraphs of text is sufficient.
2. Make a list of all the letters in your alphabet. (Letter groups which symbolize individual sounds can be counted as a single letter e.g. ai, ng, ch, sh, ny)
3. Now, go through your story and count how many times each letter or letter group occurs in the text. Indicate that number below each letter or letter group on your list. (If you have several people available, this can quickly be done on the chalk board as a group with individuals being assigned specific letters and letters groups to count.) Be aware that letter groups such as 'sh' or 'ei' should be counted as one letter/sound and not also as individual letters 's', 'h', 'e' and 'i'.

    | m s a t n p ai d ng w o e |
    | b ei g k l r u oi y v f h j |

4. Finally, reorder your alphabet to show the most frequently used letters first and the least used letters last.

B. Choose your keywords and built words carefully -- For each symbol of your alphabet, you will want to choose one keyword. Additional keywords can be chosen to teach any difficult consonant clusters, digraphs or grammar symbols. Read to the end of this section to learn how to choose words.

It might be helpful to draw a circle on a black board and physically write inside the circle which letters have been introduced. That is, show which letters have been put "into the basket" and are available to be used.

> s
> i
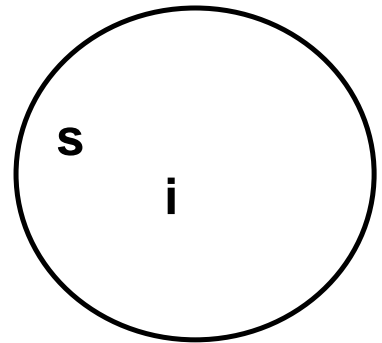
Following is a list of priorities you should follow when choosing keywords.

<u>Rules/Priorities for key words</u> (only the first 2 priorities are required; the others are optional):

1. **Keywords need to be picturable and cultural.**
2. **Keywords should only add one new letter at a time after the first (or second) lesson.**
3. Try to use continuant letters first, as much as possible.
4. It is usually helpful to utilize the more frequently used letters first.
5. Try to use words that start with the key letter. (This is a very low priority.)

NOTE: If possible, the first keyword should contain only 2 letters which are continuants (e.g. 'sisis', 'as', 'mumu', 'mama'). If this cannot be done, try using just 3 letters. (Stops can be used if necessary.) If that is still impossible, see examples and further explanation of difficult language-primer situations in Appendix A! Fret not – there is always a way! ☺

Once you've found a potential keyword, see if you can write built words using only the introduced letters. (**Built words do not have to be picturable but they do need to use the key letter for the lesson.**) If you cannot find built words, go back and choose another key letter and keyword which will enable you to write at least one built word. Getting the keywords for the first lessons can often take a bit of trial and error. Be patient however, trying different combinations of letters. With a few creative mother-tongue brains working on the puzzle, usually a good solution can be found for those difficult-to-find first lessons within an hour or two. (Remember to refer to Appendix A if you cannot find a solution to the puzzle.)

** Make a chart like the example below to keep track of what letters have been introduced, what the keywords are, and what are possible words to build.

** It is a good idea to have a consultant check your chart before you start drafting lessons just to be sure you haven't forgotten something important.

An example chart for a primer

lesson	key letter	key word	built words
1	s , i	sisis (scissors)	si (ocean), isi (easy), isi isi (slowly)
2	a	as (root; foundation)	sia (chair), ai (eye)
3	m	mama (mother)	masis (matches), mi (me/I), misis (Mrs.), ~~mami~~(yam)
4	--(i)	mami (yam)	ami (army), i mas (must), sais (size)
5	p	papa	pis, pas(im), sap(im), apim, samap(im)
6	t	tit	pitpit, tim, tapa, tisa,
7	k	kapa	i kam, kamap, kisim, katim, ~~akis~~
8	--(s)	akis	kamapim, ki, piksa
9	n	mani	pikinini, san, pinat, man, tin, pisin
10	l	lip	nilim, ~~laplap~~, salim, ples, liklik, nilpis
11	g	galip	gita, glasim, mangi, gan
12	--(a)	laplap	ti, mat, nilpis
13	ai	paia	sais, taia, tais, lain, taitim
... and so on ...			

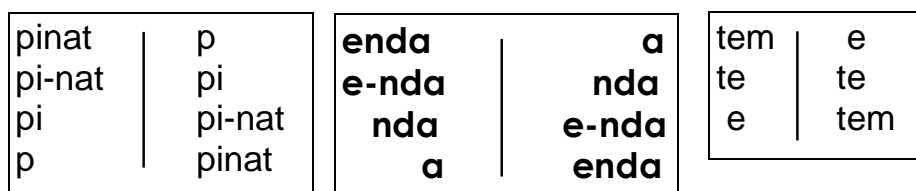**Put in review/revision lessons.** Average one review/revision lesson for every 4 lessons. A revision lesson means that no new letters should be introduced and every 4th keyword should be made up of letters already introduced (already in the circle/basket). The revision keywords can be previously built words if needed.

** *Have a consultant check your work at this stage before proceeding further!!*

C. Draft each lesson of the primer. Carefully follow the lessons outlined in your chart. The examples given on the following pages can also assist you.

1. Keyword story and questions. For each keyword, write a short, natural sounding, cultural story. Use your entire alphabet for writing these stories. The only "restriction" is to use the keyword in your story at least once. Do your best to use the same form of the keyword in the story as it appears in isolation on your chart. (H*ealth stories or Bible stories which have the key word occurring in them can also be used. See notes and examples in Appendix C for utilizing pre-existing texts.)* The stories should be brief -- 3 or 4 short sentences each for primer lessons 1-20. Later primer lesson stories can gradually become longer. After each story, write two questions for the teacher to ask the students. The first question can be a comprehension question where the answer is found in the content of the story (what happened...?). The second can be a question requiring imagination to answer (what if...? what do you think…?). Ideally, a picture should accompany the story. This is the "Big Story".

2. Keyword break and build. On the page facing the "Big Story", draw a picture of the key word with the key word beside it. Break the keyword down to the key letter and build it back up the same way like in the examples below. Separate syllables with just a space or a dash (unless a dash has another meaning in your language). Try to keep the key letter lined up as the word is broken down and built up. For those who do not want to isolate consonants due to preference or traditional expectations, simply break the keyword down to the syllable level only. It is not recommended that the technique of negative focus by utilized.

pinat	p
pi-nat	pi
pi	pi-nat
p	pinat

enda	**a**
e-nda	**nda**
nda	**e-nda**
a	**enda**

tem	e
te	te
e	tem

3. Key letter. Write the small form and capital form of the key letter(s) in a large font in the upper right corner of the lesson. A box can be drawn around them if desired. See more examples in the following pages and in the appendixes.

| p P |

| A a |

Ng ng

4. Letter and/or syllable boxes. Some primer developers have decided to have only a syllable box. Some have decided to have both a letter/phoneme and a syllable box. Under a double line [a memory device reminding teachers that the students – not the teachers -- are to read everything first from here down; see lesson examples and the Teacher's Guide in appendix E], fill letter boxes with the key letter located 2 or 3 times and known letters filling up the rest of the grid. Make sure all letters of the keyword and the new words are included. Fill other boxes with syllables from the keyword and new words. If desired, contrast between syllables can be shown by

trying to arrange syllables so that only one letter change is made in the syllable as you read down. For lessons 1-4 the grid might only be 3 X 3. After lesson 4 or 5 grids can be 4 X 5. See more examples in the pages following and in the appendixes.

s	i	s
i	s	s
s	s	i

si	i	sis
i	si	i
sis	i	si

t	p	m
i	a	s
s	t	i
m	i	p

ti	as	si	sis	i
si	ma	ti	mi	a
sa	pa	tit	im	pa
ta	pi	pit	i	pas

    5. Word building. Build several words (try to have 3 or 4) from known letters/phonemes. Begin with letters, build to syllables, and finish with the full word. Some primer developers have opted to begin building new words at the syllable level if the sound blending of phonemes proves difficult to teach or learn from the experience of trial class(es). The first built word in each lesson should be the keyword.

    6. Optional: Controlled text story.   Some primer developers like to include a "story" or sentence of controlled text for the students to decode and read. It is good practice for students. However, some developers don't like the controlled stories which are very stilted or unnatural in the language due to the limitations of using only introduced or known letters. Another option is to introduce this drill or exercise after about 7 or 10 commonly used letters have been introduced and taught. This way the stories won't be quite so stilted since you will be able to use more words. Whether you choose to have this exercise from lesson one to the end, or from lesson twelve to the end, or not at all is up to the primer developers. If you choose to have this section in your primer, try to write as meaningful a story or sentence(s) as possible using only known/introduced letters. If possible use the keyword and some of the built words in your story or sentence(s). Likely it will not be a great problem to infrequently use some common connecting words or morphemes even if they contain letters which haven't yet been introduced. The reason for this is that it is likely that some of these connecting words or morphemes will have been learned as sight words from the Story Track. As the lessons progress, these controlled stories will gradually be able to increase in length, vocabulary and naturalness. Unconnected sentences in this section could be numbered. Connected sentences in a short story can be formatted as a proper paragraph.

Tone? If you need to develop lessons to teach tone, refer to <u>Appendix B</u>.

Scripture primer? If you want to develop lessons based on Scripture or other pre-determined texts, refer to <u>Appendix C</u>.
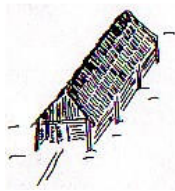
See the following pages for lesson examples and formatting options.

MSEM lessons showing various options.

Example lessons 1 and 2 for a beginning Primer (Book 2):

<u>Note</u>: it was not possible to use all continuants in the first lessons for this language.

Lesen 1 Lembena

Ada

Ada ana kalima isa mili yalo waba ada pipege. Onaga tapatapa pyalo ada makadi pyalo isa katalo pili ada waigya katalo polibane salo kilakila yalo walaema ada augenae.

1. Ada ona waba beigenaepe?
2. Ada pyalo byagema augenaepe?

-4-

ada

d D

a A

ada	a
a-da	da
da	a-da
d	ada

a	d	a
d	a	d
d	a	a

a	da
da	a
da	a

a d a
a-da
ada

d a a
da-a
daa

-5-

Lesan 2 Lembena

Yada

Yada isage isakalo pilimanapa yada auwage pakeganae. Pakalo yalo piili onapa yada isage ana wawma mumupiili lomegenae.

  Lomalo lagepalo moeyalo yali omepi kalalo wamena wamena lalo kalegenae.

1. Yada ona isakaelemenaapa lagapalo migenaepe?
2. Taunoga yadoisage piligenaepe?

-6-

Y y

yada

-7-

12

Example chart of a language which uses 3 letters in the first keyword. Also notice there is not a revision lesson every 4th lesson, but there is still an <u>average</u> of one revision lesson for every 4 lessons.

In some languages, it is difficult to find a key word for the first lesson(s) which uses only 2 letters. The example here shows this type of situation. It uses 3 letters in the first key word. Another option for some languages is to introduce two letters in lesson 1 and another two letters in lesson 2.

If you are unable to put a revision key word and lesson (a key word and lesson which does not use any new letters) in lesson 4, then make lesson 5 or 6 a revision lesson. The point is to have an average of 1 revision lesson every 4th lesson so the learning does not get too heavy or go too fast for the students.

URAMÄT LANGUAGE			
lesson	**key letter**	**key word**	**new or built words**
1	s, i, n	sinini	sis, ini, in
2	a	nan	na, ana, ani
3	m	man	mana, iam, mam
4	l	las	li, lias, ila
5	--	lai	liam, ai, lil, nali
6	u	ulan	un, sua, mu
7	--	silu	nunun, ilu, sui, ilu, mu
8	q	qalun	qum, qunam, siqi, luæqæ
9	r	ruqa	ruqus, arus
10	--	qar	qus, lir, siqirqa
11	ä	urän	mäsu, qälas, män
12	ng	nangas	nging, quluäng, nuläng
13	--	lilas	qälas, qälämaur, quluäng
14	k	luski	ik, muk, räk
15	rh	rhangam	rhatka, rhisu
... and so on			

In a situation like this language where 3 letters are introduced in the first lesson, the key word and key letter part of the first lesson can be formatted a number of different ways. Here is one example of how it could be formatted:

sinini

| S s |
| I i |
| N n |

sinini	sinini	sinini
si-ni-ni	si-ni-ni	si-ni-ni
si	si	ni
s	i	n

The following example shows the option of focusing more on syllables rather than on letters in the primer part of the lesson. It has only a syllable box, no letter box, and no letter level in the built words.

lesen 15 Uramat

Rhangam

Ma Gaini qat ben da ama esak pat aa lat. Sa mormor ngat da qa qumar tam ngat. Sa maos da qat tet ba sae, da qa lu i sa angatni di ngarh rhon. Sa maos da qat tet ba sae da qa lu akni i vuk pat a qa da qa rhodakt dam ga.

1. Nga ange gat ben da ama esak pat aa lat?
2. Qre da qat tet ba saenga da qa lu i sa angatni di rhoqor maniekt?

-34-

Rh rh

rhangam

rhangam	rh
rha-ngam	rha
rha	rha-ngam
rh	rhangam

rhi	ka	u	ngam
li	rha	su	las
ki	rhat	ran	lus

rha-ngam   rhat-ka   rhi-su
rhangam   rhatka   rhisu

-35-

The following example shows the options of both letter and syllable boxes, using a mix of either letters (for one syllable words) or syllable breaks (for multi-syllable words) in building the new words, and putting in the option of controlled text sentences after the built words.

lesen 10 Tok Pisin

Lip

Liklik pikinini Simon em i wokabaut long bus. Simon i no save long lip salat. Lip salat i paitim lek bilong em. O sori! Lip salat i bagarapim skin bilong Simon na em i krai i stap.

1. Lip salat i mekim wanem long Simon?
2. Lip salat em i gut long mekim wanem kain wok?

-22-

L l

lip

lip	l
li	li
l	lip

l	a	m	s
i	p	i	l
t	k	n	a
n	m	l	p

pa	lip	lap
pis	lik	pa
lip	nil	ples
lap	im	sal

l i p   nil-im   lap-lap   p l e s
lip   nilim   laplap   ples

1. Papa i salim mama samapim lip.
2. Mama i samapim liklik laplap.

-23-

14

D. Make a mock-up book following the chart of your lessons which you have already outlined. Make sure all the lessons are in order with the cover, preface and title pages included, as well as the pages and lessons numbered, etc.

Folded foolscap (legal) or A5 size books sewn in the middle are the most economical and longest lasting way to construct the primers\books. They also lay nicely when opened. However, side stapled A4 (letter size) books are less complicated to layout if you will be screen printing your trial copies.

Rather than putting all your lessons in one book, it is more advantageous and economical in the long run to divide them into several books. This way the books will last longer because they will be handled less, and learners gain satisfaction by finishing shorter books. Also, because some attrition is expected as classes advance, reprints can be made of just those earlier primers that are used up most quickly.

It is highly recommended that primer developers test (their Pre-Primer lessons as well as) the first 20 – 25 primer lessons by teaching them in a pilot class before taking time to draft the rest of the primer lessons. Students in the pilot class(es) can be evaluated to see if they are truly learning the first lessons which are the most difficult. If they are not, then adjustments should be made to try and slow down the beginning primer lessons. For guidance in testing the primer lessons, refer to SIL International's "Notes on Literacy" articles such as 28:1, 50:2 and 26.1-2:35. Or consider using the Literacy Evaluation Tool by Feldpaush, Nichols & Rempel.

Suggested information for dividing and typesetting primer books:

* It is often nice to have one primer book for each term of the normal school year if your literacy classes will follow the schedule of local primary schools. Some countries have four terms and some have three terms in a school year. **The chart below is based on a 4-term year, each term having 9 weeks.** With a 3-term year, you could either make 4 books, the pre-primer being separate from the first short primer book, or the pre-primer lessons could be included with the first 8-10 primer lessons in the first book. Adapt as suitable to your situation, remembering that each lesson should be taught for at least 2 days (3 hours) and accounting for at least 1 week of 'sick' days in any given term. Here is a mathematical formula for figuring out how many lessons should go in a book:

$$\frac{(number\ of\ days\ in\ a\ term - 6)}{2} = number\ of\ lessons\ in\ a\ pre\text{-}primer\ or\ primer$$

For languages that have very difficult first primer lessons, divide by 2.25 (instead of by 2) for the first primer book to account for teaching beginning lessons 3 or 4 days.

	book description	# of lessons	story length	font types & sizes
Book 1	**pre-primer**; matching items: pictures, letters, syllables, and words	15-20	short; 3 sentences or less	use larger type, sans font (16+) and literacy ɑ, g, I etc.
Book 2	**primer**; introduce about half of the letters, (teach tone)	15-18	short; 4 sentences or so	use14+ type, sans font and literacy ɑ, g, I etc.
Book 3	**primer**; teach the rest of the letters, clusters, etc	20	longer; 4-6 sentences	use smaller serif font (12+) and typed 'a' , 'g' etc.
Book 4	**primer**; teach difficulties, do revision, practice fluency reading	20	longer; 6-10 sentences	normal published book font size (11-12 point, serif font)

E. Consultant check your work before printing. Consultants should check for the following:
1. That the cover, title, preface, acknowledgement pages are technically correct. How many copies? ISBN? It is suggested that primer materials be tested in a pilot class and then revised if needed before making more than 150 copies.
2. That stories have been proof read by a competent mother tongue speaker, have correct punctuation, spelling, capitalization, paragraphing and 2 good questions for each. Questions can be comprehension and/or 'what if" questions. All Scripture stories or portions need to also be consultant and village checked.
3. In the pre-primer, make sure each item has an identical match.
4. That keywords are cultural, picturable and that, for the most part, they add only one new letter per lesson.
5. That an average of every fourth lesson is a revision lesson using only known letters for the keyword and built words.
6. For proper break down and build up of all keywords with focus on the new key letter. Check that words are divided properly into syllables and that the key letter stays lined up as the word is broken down and built up.
7. That built words use only introduced/known letters, and that they use the key letter for that lesson.
8. That all the letters/syllables contained in the keyword and the built words are in the letter/syllables box-grids.
9. That, as much as possible, contrast is shown between syllables in the syllable grid box going down.
10. That, if controlled text is used in the primer track, it normally contains only letters which have been taught.
11. That a mock-up book has been made properly with correct page numbers, lesson numbers and general consistency of lesson format throughout.

F. After correcting any mistakes and checking things again, you are finally ready to typeset and print out your books professionally or cut stencils and screen print your books right in the village!

Steps for Constructing a Pre-primer

Constructing a pre-primer is quite easy. It is made up of about 15-20 short stories (3 - 4 sentences in length) with 2 questions for each of the stories. The stories can be on any cultural theme, Scripture portions, health topics or anything else learners are motivated to read. It is no problem if some of the themes happen to be the same as some of the keywords in the primers.

The pre-primer side of the lesson is simply matching different items. First match cultural pictures, shapes or traditional designs for about 3 lessons. Then match letters (capital and small forms) for about 5 lessons. Then match syllables for about 5 lessons. Finally, match vernacular words for the rest of the lessons.

Summary of matching sections:
1. Cultural pictures, designs and shapes-- about 3 lessons
2. Letters of the alphabet -- about 5 lessons
3. Syllables of the language -- about 5 lessons
4. Words of the language -- about 5 lessons

For each section of matching, try to start off with items that look very different and gradually make the matching exercises more difficult by having the items look very similar. The purpose of these exercises is to train the learners to distinguish between subtle differences (e.g. tone marks, letter shapes, diacritics, etc.)

s	k	s	y

⇐ This example shows **<u>easy</u>** matching because the items all look very **different** in shape.

t	f	T	t

⇐ This example shows more **<u>difficult</u>** matching because the items look more **similar** in shape.

kim	kim	suiti	pajey

⇐ This example shows **<u>easy</u>** matching because the items all look very **different** in shape.

agu	apu	oqu	agu

⇐ This example shows more **<u>difficult</u>** matching because the items look more **similar** in shape.

Be sure to check that each item on the left of the line has an identical match on the right side of the line!

The learners will not be actually reading any of the syllables or words -- they will only need to find the items which look the same. Example pages for a pre-primer follow.

Example lessons for a pre-primer (Book 1):

Matching pictures or designs …

Kasan

Kasan taaute yéwaa
keraandékwa.
Kasan taaumarék yakwa
dudakwa baka yaténdékwa.
Yéwaa yamba kure yaréndekwe.
Kasan yéwaa kéraandekwa
muse wa.

---

1. Kasan mamu yandekwa muse de?
2. Kasan taaumarék ye mamu de yau?

-6-

-7-

Matching letters …

Kaa

Ganbamba Waatmbun kaa
vaake yéndén yaawiat.
Ye kaa aangu vétik vaandén.
Yatake nak vaaké we
tékwuraaréndéka menjé watiyen.
Tindéka déké taamba wulén.

---
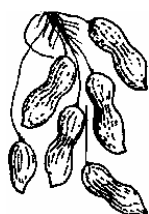
1. Ménjé timarék yandu mamu yakate yan dé yak?
2. Kiyae mamu ye de rak?

-16-

P	D	P	B
T	L	†	T
E	E	F	B
I	T	I	L

é	o	e	é
s	r	s	S
i	l	i	j
V	v	Y	V

-17-

Laapu

Kumun laapu yaawi yaké séwaat yéndén. Ye séwaa iyaasandatake laapu taandén.

Tae taakwéndéka némaa, némaa kumbu giyaan.

---

1. Kumuna taakwa laapu kérae yaalu mamu yakéte yak de?
2. Kumun mamuké dé viyaak taakwat?

-21-

Matching Syllables….

tuk	ték	tuk	tak
té	te	ké	té
yaa	gaa	paa	yaa
nyaa	nyaa	nyao	nya

wek	wak	wék	wek
bu	bu	ba	bo
jaat	jaab	jaat	jaal
gu	pu	gu	ug

-22-

Kundiyaa

Waalé giyaandéka Tina kandikundiyaa kéraaké yésaat yélén.

Ye kandi kundiyaa kérae yae nawiak male, male tulakét daalén.

Tutakaléka wani kundiyaa némaan ye vaaku wuran.

---

1. Kundiyaa tumarék ye mamu yakéte lé yak?
2. Las mamu de yak?

-33-

Matching words ….

béré	béné	béré	béna
maa	mawu	waa	maa
sayé	sayaa	sayé	saat
béna	béno	béna	béné

saayé	sayaa	sayé	saayé
damba	dambu	damba	baambu
séraa	séraa	séwaa	saam
bambu	dambu	bambu	baambu

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Appendix A: Developing lessons for languages in which primers are difficult to draft

Example of a language where it is impossible to begin a primer with a keyword using only 2 or 3 letters.

Some languages, such as the example below, have very long words (nouns and verbs) and it is not possible to find initial key words which use only 2 or 3 letters. If you have this sort of situation, you must follow a slightly different system which the example chart and lessons on the next two pages will illustrate. For the first 6 lessons or so, use picturable key words which just **start** with the key letter and don't worry about the other letters in the word. Then find built words which use only those starting letters or introduced letters. (Built words can be verbs, pronouns, articles, adjectives or anything -- you don't have to be able to draw built words.) Notice that the first lesson still teaches 2 letters from the one key word. *Likely you will need to find your built words <u>first</u> (for lesson 1, a word or words you can build using only 2 letters etc.) and then identify key words for those difficult beginning lessons.*

After the first several lessons, when enough letters have been introduced, then start using key words in the normal way – those which use only introduced letters plus the key letter (such as lesson 7 illustrated below). In the following Angaatìha example, lesson 5 begins using key words in the normal way.

In some languages, it is difficult to put in review lessons quickly. This puts extra stress on learners because they are needing to learn at a very quick rate. Therefore, if you have a situation like this, it would be good to spend plenty of time (up to 3 or 4 days) learning each of those beginning lessons well. For difficult languages, this would also mean that the first primer (book 2) might only have 9 or 10 lessons in it. If at all possible, do try to put in a review lesson an average of every fourth lesson. Just do your best. But if you can't do it, don't worry about it – when teaching the lessons, just be sure the students learn each lesson well before moving on to the next lesson.

ANGAATÌHA LANGUAGE

lesson	key letter	key word	built words
1	n, ì	(naihìre)	nìnì
2	s	(suhìre)	nìsì
3	i	(ipate)	isìsi
4	a, t	(apotìhìre)	naita, nasatì
5	h	ntìhaare	atìha
6	w	waatìhoe	nawìha, tìwì
7	--	atìha	atawì, wantìha
8	m	mantìha	naimo
9	o	otìhoe	anìho, mosìho
10	--	nawìho	marìho, imonata
11	r	araiho	wìrìhìrì, tihìrì
12	aa	asaaha	sanaanìhaatì, sanaatì
13	p	anìpìpìhapì	napihì, asìpìha
14	e	poyìhaare	nepe, potìhoe
15	pw	pwìnìpwìnipìhoe	napwaipìhore
16	y	yasaihìre	aipe, naito
17	--	napwaipìhoe	nope, nanotaise
18	t	tausaaha	atihìrì, notaise
19	u	upatì	upìpa
20	ng	ngingoho	angatiwì, nimangawaayo

... and so on ....

Example lessons to flesh out the chart above:

lesen 1 Angaatìha

Naihìre

Nsonìhoai sapìho naihìrì wanìhìrì nemwìhì maaritaise. Maaritatì netì immona ahiyataise.

Aihì mpowihì nesi notì otìpìpatì otìpuwataontaatì aposìrì hìretì otitamataise.

Otitama ototìpumaasìhì nkotaise.

naihìre

naihìre	naihìre
nai-hì-re	nai-hì-re
nai	hì
n	ì
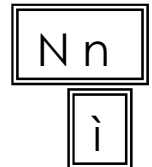
n	ì	n	ì
ì	n	ì	n
n	ì	ì	n

n ì n ì
nì-nì
nìnì

1.   Nsonìho napitìyata nkotaise.
2.   Naihìrì napitaitaatìwìhìre.

-4-   -5-

Suhìre

suhìre

S s

suhìre	s
su-hì-re	su
su	su-hì-re
s	suhìre
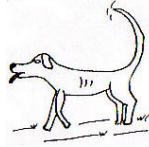
Asisìha waara Nsonìho
kwìhepìhomì anìpìpìhì ikontota
niyataise. Niyatì taatì
tantìpìhoainapì atahìwa insasìhì
kwìhepìhomì suhìrì neti wìrainsìhì
yìhopìyìho yanìhìmataise.
    Yanìhìmata ipata watunatì
tìmahiya asisìwirainsìhì ahontaise.

s	n	ì	s
n	ì	s	n
ì	s	n	ì

nì	ì	sì
sì	nì	ì
ì	sì	ìn

n ì s ì   n ì n ì
nì-sì   nì-nì
nìsì   nìnì

----
1.   Nsonìho napitìyata nkotaise.
2.   Naihìrì napitaitaatìwìhìre.

-6-

-7-

Atìha

atìha

H h

atìha	h
a-tì-ha	ha
ha	a-tì-ha
h	atìha

Usepìho metìhohura sapìhoai
atìha tisatìne untatì ituntahore.
    Aihì wanì Usepìho
awaisìhontatì atìha nurìwasìhì
sapìhoai sountatalase, "Apore
atìha namaanìwaitaise ntìtonì
wanì aimì atìhaisìhonìnìsì
apopaatapì nìntaape netì
wìratano" untataase.

h	w	ì	n
t	ì	s	h
ì	a	n	w

a	tì	ì	ha
ha	wì	tì	a
ta	ì	sì	wan

a t ì h a   a t a wì   w a n t ì h a
a-tì-ha   a-ta-wì   wan-tì-ha
atìha   atawì   wantìha

----
1.   Usepìho sapìhomì atìhaapì maaritahoro.
2.   Usepìho sapìhoai napituntataase.

-16-

-17-

22

Appendix B: Developing primer lessons for teaching language tone

Considerations**:**

1. Essentially, tone can be considered an element to teach just like a phoneme, although it is used a bit differently.
2. Do your best to draft lessons that are the same in format as the other lessons. If for some reason this is not possible, then there will need to be modifications made to the Teacher's Guide and it should be expected that teacher training will take a bit longer in order to cover and practice how to teach the tone lessons.
3. If possible, teach tone (marks) after some phonemes have been taught. This means you might want to use key words first which have no tone markings. If this is not possible (e.g. if all words have tone marked), simply write the keywords as they should be with all diacritics but wait for a few lessons to draw attention to the tone marks and explicitly teach them at that point.
4. A nonsense tone "sentence" drill is suggested by Connie Kutch Logenga as a good way to learn how to read tone. A drill of this type can be included at the end of the primer track lesson such as illustrated in the example below.

Here is an example from Daasanach (Kenya) which has 3 tones, basically only one of which is marked. Low is unmarked. Mid tone is marked with a grammar particle. High tone is marked [']. The occasional high-low tone is marked [^].

lesson	letter	key word (gloss)	built words
1	o, l	olo (donkeys)	--
2	ó (high tone)	óllo (neighbors)	lól (monkey)
3	i, (í)	ílli (river bed)	lilo (sores), il (eye)
4	n, oo	noono (carrying rack)	inno (eyes), ninni (small), lilo
5	a, (á, oi)	Loiná (man's name)	állá (here), ána (crocs), láli (disciples)
6	-- (n)	nanno (spears)	Loiná, állá, ninni
7	y (aa, ii)	yál (tall grass)	Yaala (a name), áíy (goats & sheep), iiyya (prone position)
8	k	koiy (shoes)	kokoo (eating), Kaala (a name), ninniká (of smallness)
9	g	gillo (hands)	ógo (skirt), gíl (hand)
10	e, ee	eeno (milk)	eello (well), gíne (gazelle), keellé (talapia fish), ége (ashes)
11	--(g)	laagó (burning dung for cows)	góllo (a fish), lay (threw), áíy
12	m	mé (head)	minne (woman/wife), ámo (baby goats & sheep), mia (how many?)
13	u, (uu)	umo (children)	lugo (chickens), nuumo, gúíy (moon)
14	r	rii (female goat)	gúra (moving), muráa (cut it!), rog (grind it!)

óllo

Ó ó

Óllo

óllo	ó
ól-lo	ól
ól	ól-lo
ó	óllo

KÞru gelgÞ ký
'diiyime, BeríkÞ hÞ ki
guurmÞ. Olo Þ midhÞb
giili'gýÞ, yie. GÞÞl
rÞfe, bur in eiy
'deeyký, olo lÞ',
fúó'de. GÞÞl 'guole, hé
mÞ gúúriny.

ó	o	ó
o	ó	l
ól	l	o

ól	lo	o
ó	o	ol
lól	ol	lo

ó l l o	o l o	l ó l
ól-lo	o-lo	lól
óllo	olo	

Heegesen:
1. Karu meete 'diiyime?
2. Olo a midhab ma fooronka, gaal háte 'deeme?

1. ó o ó ó o ó o o o
2. ló ló lo ló lo lo lo ló lo
3. ól ól ol ól ol ol ól lo

Ílli
Íl

I

Í
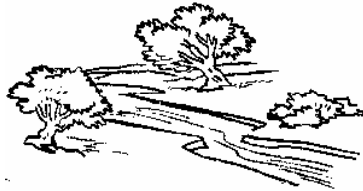
ílli	i	ílli	í
íl-li	li	íl-li	íl
li	íl-li	íl	íl-li
i	ílli	í	ílli

Lokór Elelle yiete,
Amkúnno ýle 'dú foorote?
Elélle kieye, Amkúnno
ílli 'dú foorote, yie.
Gaal ým íl 'dú 'daanne,
œo ýdum mé veere. Ám œo
íl naate, bœayye.

l
i
l
í
i

í l l	l i l o	i l
i	li-lo	il
íl-li	lilo	
ílli		

Heegesen:
1. Lokór ubaa Elélle ále ám 'dú 'daanne?
2. Gaal ádum mé ma veerinvaka. ám

1. i í i í i i í
   í í i í í i í
2. li lí lí li li li li
   lí lí li lí lí li il
   íl

Appendix C: Using Scripture or other pre-existing text to build primer material

The primary reason why you might want to create a Scripture primer is because the learners are highly motivated to read Scripture. This type of primer material would allow them to learn to read Scripture from day one of the literacy class. However, although it is not impossible, it is not easy to develop a good, slow-paced primer from text which is already written such as Scripture. But if learners are truly motivated to read Scripture, that is a powerful force to assist them in the process of learning. Keep in mind that in the MSEM, if you find creating a Scripture primer too difficult, there are other ways to incorporate Scripture into the learning sessions. For example, there is always the 4th Story Track activity (refer to the Teacher's Guide) where anything such as Scripture can be read or listened to or sung or memorized without the difficulty of having to develop the entire primer around a given text.

There are a number of ways to create Scripture primers. To make a strictly top-down (or Story Track) type Scripture primer material is fairly easy. The more difficult part is to find ways to systematically introduce letters of the alphabet while incorporating Scripture. Here are some suggestions for incorporating Scripture into the MSEM:

(1) <u>Thematic Scripture primer</u>. Figure out the order in which you want to introduce letters and figure out your 'cultural' key words. Then find various short Scriptural passages or stories on the theme of each of your key words to use as the main story in the Story Track. These passages and stories might have to be paraphrased and shortened. <u>Caution</u>: When paraphrasing or shortening Scripture passages, be careful to not loose the main point, context or thrust of the passage.

(2) <u>Scripture Story primer</u>. The chart below shows an example outline of this particular type of primer. Find a Scripture passage or story you want to use (e.g. the Creation Story, the Joseph story, a parable like the Prodigal Son). Chop it up into shorter parts (perhaps verses) to use as the main Story Track story and then introduce key words and key letters from each of the short Scripture passages. Depending on the language and the Scripture passage used, it might be difficult to pull key words from the passage without making the lessons too heavy with new bottom-up primer material. If this is the case, you might want to draft several lessons (perhaps the entire first primer) using ordinary cultural keywords and stories <u>first</u>, until enough letters have been introduced so as to make the introduction of letters and key words from the Scripture passage easier and more reasonable.

(3) <u>Pre-Primer Scriptures</u>. Another thought is that the pre-primer Story Track can effectively be used for introducing short Scripture passages without the difficulty of having to pull certain letters or key words from it to use in the Primer Track. Keep in mind though, that these Scripture passages or parts of a continued story will need to be kept fairly short for the new readers.

** All Scripture portions used (paraphrased or translated) must be consultant and mother tongue speaker checked for clarity, naturalness and accuracy!!

<u>Notice</u>: In the example below, the final lessons go back to verses 10 and 7 in order to give the **meaning** (and the broader context) of the parable which Jesus told.

Story of the Prodigal Son   (Luke 15:11-32,10,7)

lesson	story (ref.)	letter	key word (from new/built words (not the story)	necessarily from the story)
1	15:11,12	p, a	papa (father)	-----
2	15:11,12	i, k, n	pikinini (child, son)	pik, na, kina
3	15:13	m	mani (inheritance, $)	man, mama, mi, mami
4	15:14-15a	---	man (man, son)	manki, pikim, anis
5	15:15b-16	---	pik (pig)	pikinini, kapa, i kam
6	15:16-17	ai	kaikai (food)	paia, naip, painim
7	15:18-20a	s	sin (sin)	san, sik, sakim, pinisim
8	15:20b-21	---	kis (kiss)	kisim, sin, i kam
9	15:22	u	su (shoe)	susa, susu, sua, musik
10	15:23,24	b, l	bulmakau (calf)	bai, laip, lus, kisim bek, kilim
11	15:25	---	musik (music)	lain, mun, kamap, namba
12	15:25	d	danis (dance)	dai, dinau, dis, daunim
13	15:26-27	w, o	wokboi (servant)	wok, wokim, ol, waswas, orait
14	15:28-29a	h	haus (house)	harim, hat, hatwok
15	15:29-30	e	meme (goat)	em, meri, pren, olsem, belhat, wanpela
16	15:31	---	pikinini (son, child)	save, olgeta, stap
17	15:32	(br)	brata (brother)	bel, dai, bek, bras, bros
18	15:7	---	wanpela man (one man)	amamas moa moa, tanim bel, tok
19	15:10	---	ensel (angel)	wankain, namel, mekim sin, tok stret

and so on perhaps with another Scripture passage or story …

Notes with this example:
(1) The first two lessons are very heavy for the learners as far as having to learn quite a few letters.
(2) Revision lessons are put in as often as possible.
(3) The new or built words are not necessarily from the Scripture passage – they are from the language as a whole without being restricted to the Scripture passage.
(4) Primer material from this chart could be developed in a format just like any other primer as shown previously.
(5) If you wanted to include controlled text, that could be done as soon as possible with the built words or with words you could build from the letters introduced. The controlled text would not need to be a Scripture text.
(6) The example above comes to the end of the Scripture passage before all the letters of the alphabet are introduced. So another Scripture passage or two would need to be selected to finish out the primer lessons.
(7) At the end of learning each Scripture passage, it might be nice to have the entire passage all in one place (e.g. printed in a small Shell book which could be given out to individual learners, printed on one piece of paper copied for individual

learners, written on a large piece of paper and hung on the class wall, or written up as a Big Book to be read as a group) so it could be reviewed easily.

Below is an example of a MSEM Scripture primer using a later lesson from the Creation Story (Genesis 1:1-2:4). This example is not connected to the above chart. This example also shows a different format to illustrate how one might arrange the lesson on A4 size paper.

---

lesen 25   Tok Pisin

De 5: Mekim Kamap Pisin na Pis   (Stat 1:20,21)

Bihain God i tok olsem, "Solwara i mas pulap long ol kain kain samting i gat laip. Na ol pisin i mas kamap na flai nabout long skai." Orait God i mekim kamap ol traipela pis na snek bilong solwara, na ol arapela kain samting bilong solwara, na ol kain kain pisin. God i lukim olgeta dispela samting i gutpela, na em i amamas.

S s

pisin

pisin	s
pi-sin	sin
sin	pi-sin
s	pisin

|

| t

s

|

l

p i s i n	p i s	s t a p	s a k i m
pi-sin	pis	stap	sak-im
pisin			sakim

1. Pisin i stap laip. Pis i stap laip. Bai mi stap laip.

2. Maski sakim Papa. Papa bai amamas.

-30-

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Appendix D: Teacher Trainer's Guide for the MSEM

Do a Transition Class or Writer's Workshop first! (1 - 2 weeks)

Teacher training will be greatly simplified if the potential teachers first know how to read, write and spell well in their own language. Besides good transitioning, potential teachers should each write at least 6 stories, learning how to write, spell, form letters, edit and punctuate properly. Doing a Writers' Workshop first can also serve to screen out people who do not have the technical skills needed for being a teacher.

Preparation needed for a Teacher Training Workshop:

A. Collect necessary materials:
1. Teacher's Guides in a language trainees understand -- one copy per trainee.
2. pre-primer and the first primer -- at least 1 copy of each per teacher trainee.
3. large chalk boards, chalk and dusters -- adequate number for small group practise teaching sessions. (If multiple chalk boards are difficult to procure, crayons and large pieces of blank newsprint or butcher paper can be used to write lessons on for small group practise teaching.)
4. slates and/or exercise books and pencils, flash cards, markers or crayons and pointing sticks – have an adequate number for small group practise teaching
5. exercise books, rulers, pens, samples, etc for making class register/roll books
6. printed certificates for teachers who finish the teacher training adequately.

B. Inform and organize in advance some illiterate learners for a live teaching demonstration, if possible. (Children are best since they are less inhibited in new situations.)

C. Organize other obvious things for a workshop such as, accommodations, food, cooks etc.

The Actual Teacher Training Workshop

I. Introduce the overall purpose for doing vernacular literacy so that the motivation and general direction is clear. Perhaps this can be done through a devotional showing the value of mother tongue or the history of languages in the Bible, a question-answer time, drama and/or group discussion.

II. Do letter formation and spelling practise as a group on the chalkboard. (1 - 2 hours)

III. Get a general idea of the whole method. (2-3 hours)

General Principles to follow when training teachers:

1) Start with the "big picture", break down into smaller chunks, and gradually piece the chunks back together to make a whole.
2) Do many good teaching demonstrations since often the best learning that takes place is from observations. **Each day demonstrate the entire track** you are learning before going on to learn and practise the lesson(s) for the day! Remember, you can hardly ever demonstrate too much
3) Allow plenty of time for practise teaching in smaller groups of three or four with an experienced teacher to supervise and correct as necessary.

    A. Observe a live class situation if possible.
    B. Demonstrate the entire method with a mock class.
    C. Explain the "Big Picture" charts (pages 4, 11in the Teacher's Guide) -- all
        the parts of the whole and how they fit together.
    D. Solicit any observations on the method; discuss

IV. Learn the Story Track (1-2 days)
    <u>Note</u>: What is described below is the maximum time needed for learning how
        to teach the Story Track. To minimize time, demonstrate the entire
        track, read the objectives and steps for the entire track, and then
        practise the entire track all at one time (rather than learning each
        activity separately before putting them all together) in small groups.

    A. Demonstrate the entire Story Track (45 min.)

    B. Learn the Big Story part (hours)
        1. Demonstrate the Big Story part.
        2. Read the objectives and rules together in the Teacher's Guide for
           this part.
        3. Demonstrate and explain again.
        4. Do small group (3 or 4 people is best) practise teaching.
           Supervisors should looks for the following:
              - is the story written neatly on the board?
              - is a long stick used so the board isn't blocked?
              - scan the story be easily seen by all the students?
              - is the "Step By Step" (SBS) process followed correctly?
              - did the teacher ask questions about the story?

    C. Learn the Student's Experience Story part (2 hours)
        1. Demonstrate an Experience Story.
        2. Read the rules in the Teacher's Guide for this part together.
        3. Demonstrate and explain again.
        4. Do small group practise teaching. Supervisors should looks for the
           following:
              - an exciting, active and emotive "experience" before the story
              - did the <u>students</u> think up story?
              - does the teacher maintain good body-board position?:
              - is the "SBS" process followed correctly?
              - are matching or word games played while correcting students
                as needed?
         5. Optional: Talk about how the teacher can write the Student's
           Experience Story on a big piece of paper (sugar/flour/salt bag)

with a crayon, grease pencil, or marker and hang it up on the
wall for added print environment and school decorations.

D. Learn the Creative Writing** part (2 hours)
    1. Demonstrate.
    2. Read the rules in the Teacher's Guide for this part together.
    3. Demonstrate and explain again.
    4. Small group practise teaching. Supervisors should looks for the
        following:
        - are children allowed to pass out slates, pencils, chalk etc.?
        - are original stories encouraged?
        - does the teacher go around and praises the students' efforts?
        - are some children allowed to read their story in front of the
        class?
            ** Notice and follow the difference
      between teaching adults and children on this part!

E. Put the Story Track together (4 - 5 hours)
    1. Demonstrate the entire Story Track (3 basic parts).
    2. Discuss the teacher's role of encourager.
    3. Revise the "Step by step" reading process.
    4. Prepare needed materials: pointing stick, cards, story, experience,
        slates, paper and pencils, etc.
    5. Do small group practise teaching with supervision.
        - should take about 1 hour for each potential teacher to practise
          teaching

F. Optional part 4: "read whatever you want to" (2 hours)
    1. If you have other beginning reading material to be used in the class,
        discuss and demonstrate how it can be used after the creative
        writing section. For example...
        - Big Books: utilize the "SBS" process for teaching
        - Shell books: read together; track individually; read silently;
          read in pairs
        - Scripture: track and read together or individually or in pairs;
          "SBS"
        - sing songs written in a book or written on the board: track and
          sing
    2. Read the rules in the Teacher's Guide for this part together.
    3. Do small group practise teaching

V. Learn Pre-Primer Track Term 1 (pre-reading and pre-writing) (1-2 days)

A. Demonstrate the entire Pre-primer Track using the pre-primers. (45 min.)

B. Learn the "Listen for Sounds and Matching" part (2 hours)
    1. Demonstrate how to use the pre-primer.
    2. Read the rules in the Teacher's Guide for this part together.
    3. Demonstrate and explain again.
    4. Do small group practise teaching. Supervisors should looks for the
        following:
        - do the teachers correct mistakes gently?
        - are students able to think of other words with the same
          sounds?
        - does the teacher go around to check for proper matching?

C. Learn how write letters and names. (2 hours)
    1. Demonstrate 4 or 5 writing boxes how to write names. Have name cards prepared
    2. Read the rules in the Teacher's Guide for this part together.
    3. Demonstrate and explain again.
    4. Do small group practise teaching. Supervisors should looks for the following:
        - are children allowed to pass out slates, chalk, exercise books or pencils?
        - is the teacher confident in using the pre-writing guide?
        - does the teacher start slow and then go fast in writing the letter boxes?
        - does the teacher go around to check for good letter formation?
        - does the teacher go around to help students to write their names correctly?

D. Put the Pre-primer Track (Term 1) together. (3 - 4 hours)
    1. Demonstrate the entire pre-primer track.
    2. Discuss the teacher's role of gently correcting mistakes.
    3. Prepare materials needed: stick, primers, teacher's writing guide, name cards, slates or paper, chalk or pencils.
    4. Do small group practise teaching with supervision.
        - have each teacher teach the next consecutive lesson
        - this should take about 1 hour or less for each teacher

VI. Put the entire method together (1 day)

A. Demonstrate the entire method again, both Story Track and the Pre-primer Track.
B. Remind students of the charts on pages 4 and 11 of the Teacher's Guide which gives the summary "big picture" of each track.
C. Do small group practise teaching of the entire method with supervision. Have the first teacher do a lesson on the board (like the first day) and have the next teacher do the same lesson only using the primers (like the second day). _Remember: it is suggested that the first day(s) the lesson be written on the black board and learned as a group, then the other day(s) the books/pre-primers can be handed out and the lesson done on a more individual basis. Two days should be spent on each lesson._
D. If at all possible, it would be very good to have several small classes made up of real illiterate students (adults or children) and let the teachers have a try at teaching them.

VII. Miscellaneous (1 day)

A. Make up roll books or registers and make sure the teachers are clear on how to mark them. Registers should include the following information:
    - name/location of the school   - names, ages, gender of all the students
    - name(s) of the teacher(s)   - days of the week, dates, months
    - type of school (basic literacy)   - a column for test scores
    - name of the supervisor   - a column for showing paid school fees
    - name of the language   - a column for showing when the supervisor visits
B. Talk about (and demonstrate if necessary) active games to play with children during break time (i.e. Red Rover, Cat and Mouse, Duck Duck Goose, Freeze Tag, etc.)

C. Talk about a daily school schedule (i.e. doing devotions, singing, health check, roll call, maths, Story Track, Primer Track, etc.).
D. Discuss, as needed, about the option of 2 teachers -- 1 for each track -- and anything else like how to get chalk, extra paper or other books. Encourage the teachers to work in cooperation with the community and local Community School Head Master as much as possible.
E. Discuss teacher support by the community and perhaps student's school fees (cash or in kind) and how they will be collected and handled, spent, etc.
F. Discuss supervisory visits and accountability -- how often, what's expected, etc.
G. Plan a nice teacher graduation ceremony with certificates etc.

VIII. Learn Primer Track (Terms 2-4) - phonics (2 days)

This part should probably be done as a short inservice training time just before beginning the primer lessons for best results. Also include a revision of the Story Track at the inservice. Discuss any difficulties and brainstorm solutions. Rejoice together in the encouragements. Further, more reading books can also be written and printed at the inservice if desired.

A. Demonstrate the entire primer track on the board (45 min.)

B. Learn the primer "key word and key letter" exercises. (4 hours)
1. Demonstrate how to use the primer.
2. Read the rules in the Teacher's Guide for this part together
3. Demonstrate and explain again.
4. Do small group practise teaching. Supervisors should look for the following:
- is everybody reading the story together? (if Story Track is done first, the students will know how to read the story)
- are the "Step by Step Reading Process" steps followed correctly?
- are students reminded read the key word each time they find it?
- is the teacher clear about the difference between the name and the sound of the key letter?
- are students reminded to say the sound of the key letter each time they find it in the story?
- does the teacher let students go first in reading everything under the double line?
- does the teacher play games building letters/syllables into words?
- are students able to read the new/built words?

C. Learn how to write words. (2 hours)
1. Demonstrate how to do the writing time.
2. Read the rules in the Teacher's Guide for this part together.
3. Demonstrate and explain again.
4. Do small group practise teaching. Supervisors should look for the following:
- are children allowed to pass out slates and chalk or paper and pencils?
- does the teacher turn so the 'sky writing' is helpful to students (and not backwards)?

          - does the teacher use good hand writing as a model for the
                students?
          - does the teacher go around and check hand writing and
                spacing and spelling accuracy?

D. Put the Primer Track together. (4 - 5 hours)
1. Demonstrate the entire Primer Track using the primers (if you wish, you can put the writing of the key letters right after teaching the key letter in the primer)
2. Discuss the teacher's role of gently correcting mistakes and striving for accuracy in spelling and good letter formation.
3. *Remember: It is suggested that the first day(s) the lesson be written on the black board and learned as a group, then the other day(s) the books/primers can be handed out and the lesson done on a more individual basis. You'll want to discuss how many days to spend on each lesson. The first 3 primer lessons will need longer teaching time (i.e. 3 - 4 days each depending on how "heavy" they are) than the other lessons will need.*
4. Prepare materials needed: pointing stick, primers, slates and chalk or paper and pencils.
5. Do small group practise teaching with supervision.
    - have each teacher do a different lesson, or have the first teacher do a lesson on the board and the second teacher do the same lesson with the books, etc.
    - this should take about 1 hour or less for each teacher

IX. Put the entire method together (1 day)

A. Demonstrate the entire method again, both Story Track and Primer Track (use the primer for term 2).
B. Remind students of the chart on page 11 of the Teacher's Guide which gives the big picture of each track.
C. Do small group practise teaching of the entire method with supervision. Have the first teacher do a lesson on the board (like the first day) and have the next teacher do the same lesson only using the primers (like a second/third day).
D. If at all possible, it would be very good to have several small classes made up of real illiterate students (adults or children) and let the teachers have a try at teaching them.

X. Final discussions and clarifications.

Since the teachers are at least a little bit experienced by now, allow time for questions and clarification or discussion of how things are going. Share possible solutions to problems based on experience as you can.

Appendix E: Teacher's Guide for the M-SEM

note: The Teacher's Guide is also available as a separate book.

Introduction: This book is a Teacher's Guide for the Multi-Strategy Economy Model. It may be translated into any language as is helpful.

Teacher training takes about 7 days or less for teachers who are experienced writers. All teachers should be experienced writers before attending a Teacher Training Course. The Multi-Strategy Economy Model has 2 separate tracks which may or may not be taught by separate teachers. This model can be used with adults or children. Slates of some sort or exercise books or paper are needed for each student as well as plenty of classroom chalk board space. If possible, each student should also have a primer.

Thanks goes to Mary Stringer and Des Oatridge for their valuable contributions in ideas and literacy methodologies for this model.

Teaching Suggestions: The teaching pattern for this method is basically the same thing every day, so teachers can feel free to spend as much time or as little time as necessary on each lesson, according to the learning pace of their students. Teach no less than one lesson per day. One lesson equals about 2+ hours of teaching time and includes 2 tracks. (Each track has several different learning activities.) It is suggested that **each lesson should be taught for 2+ days**.. However, the teacher should expect to spend more time on the first few lessons (e.g. perhaps 3-4 days). It is also suggested that the whole lesson be written on the chalk board and learned as a group the first day(s). Then the next day(s) each student can look at a primer and try the activities more individually and independently. The method could be more effective if the Story Track is done first followed by the Primer Track.

It is suggested that normally 5 weeks is plenty of time to spend on pre-reading and pre-writing.

Aa Bb Ch ch Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Ng ng Oo Pp Rr Ss
Sh sh Tt Th th Uu Vv
Ww Xx Yy Zz

PRE-PRIMER PART   (5+ weeks)

Story Track		Pre-Primer Track
The Big Story	B	Pre-Primer - listen for sounds - matching
Student's Experience Story	R E	
Creative Writing	A K	Writing (pre-writing) - your name - shapes and letter forms
Read Whatever you want to!		

How to Teach the Story Track

The Big Story

<u>Objectives</u>: (a) To show by example how to read a story fluently from left to right. (b) To show that reading is meaningful. (c) To strengthen language comprehension skills. (d) To learn to read fluently.

1. <u>On the first day</u>, neatly write the Big Story on the chalk board. <u>On other days</u> of the same lesson, read from the (pre) primer.

2. Follow the 'Step by Step Reading Process' (below) and teach the students how to read the Big Story. Use a long stick to point as you read so everybody can see the story easily. Students can use their finger to track when they read individually in their primer.

3. After reading the Big Story, the teacher can ask 2 questions about the story. The students should take turns answering.

Step by Step Reading Process
1. The teacher only reads the story 2 times.
2. Everybody reads <u>together</u> 2 times. (No parroting!)
3. The teacher and different individual students read together.
4. Individual students take turns pointing and reading by themselves. The teacher must praise the students.
5. Everybody reads together again 2 times.

 ** If a student gets embarrassed or shamed, the teacher must say, "Okay, everybody read together".

  ** The teacher must encourage and praise the students a lot! Meaningful mistakes should not be corrected.

Students' Experience Story

Objectives: (a) To encourage students in thinking of and telling a story; language development. (b) To show by example how to write a story. (c) To show by example how to read a story fluently. (d) To show that reading and writing is meaningful. (e) To learn to read sight words in context.

1. <u>On the first day</u>, get the students really thinking about the key word and somehow actively involved so they can think up a good story. Go outside and experience the key word, or do a drama, or have a big discussion, or bring the key word inside the class to touch or eat. (You don't need to do an experience on revision days.)
2. After the experience, the students need to think up a good story together (e.g. about the experience) and tell it to the teacher who writes the students' story on the board, saying each word as it is written.
3. Follow the 'Step by Step Process" (same as for the Big Story) and learn to read the story.
4. Now play word games (example games below) with the story in order to learn sight words:

Hide-a-word game: Erase any word in the story. Put an underline where the word was. Read the story again together and let the students say what word is missing. Write the missing word in its place again on the line. Learn the word as a sight word. Erase and learn several more long and short words. Point to all the underlined words in different order to drill them.

Matching game: The teacher writes any 3-5 words from the story on flash cards. Let individual students come to the front and match the word cards with the same word in the story. Gently correct as necessary. Everybody should look at the card and read the word together. Learn the card words as sight words, reading them in different order. Drill often.

♦ If possible, after class or during the break, the teacher can write the story on big paper with a crayon or marker and post it on the wall of the classroom for the next day and for decorating the classroom and enhancing "print environment".

Creative Writing

Objectives: (a) To encourage individuals to think of stories and write them in any way they can. as best they can. (b) To allow individuals to practice reading their own stories.

1. Pass out slates and chalk or paper and pencils. (If children are your students, allow one or two of them to do the distribution and collecting of writing material.)
2. Have the students draw a small picture of the key word.
3. Now tell the students to think up and write a story of their very own about the key word. Encourage the children to NOT copy the stories on the board. (<u>NOTE</u>: If adult students are ashamed or not willing to write their own story, let them copy all or part of the experience story from the board.)
4. After students are finished, the teacher should go around and ask individual students to point to and read their story or the story they copied. Praise the students for writing such good stories.
5. Choose a few students to come to the front and hold up their stories so everybody can see. The student should point to his or her story and read it with a loud voice so the other students can hear. Really praise the students who do this. (The teacher does not need to correct the children's stories. Adults may desire the teacher to make corrections on their stories.)
6. Collect the writing materials.

Read Whatever You Want To!

Objectives: (a) To demonstrate that reading is meaningful and fun. (b) To utilize any other vernacular reading materials available. (c) To meet felt needs of the students who want to read specific items (e.g. Scripture, health materials, songs, etc.)

1. This time is for reading any other vernacular books you might have. You may read them however you like. There are many options:
   ◊   the teacher reading to the students
   ◊   everybody reading together out loud
   ◊   reading individually out loud or silently
2. If you have Big Books you may read them out loud together at this time. Follow the 'Step by Step' Process (see above) if you like.
3. This is also a good time to read a Bible passage or memorize a verse. Verses can be written on big paper if you have some and hung on the wall. Memorizing verses can easily be done by writing a verse on the board, reading it together several times and then erasing one word each time you read it through until all the words are erased and the verse is memorized.
4. A song flip chart can be made and songs can be sung at this time. Point to the words of the song as they are sung together.
5. There are absolutely no restrictions as to what or how the students or teachers may read at this time.

* When you finish this time, take a break. If you don't have other books to read, just take a break and then go into the pre-primer or primer track

How to teach the pre-primer Track (about 5 weeks)

Listen for Sounds

Objective: (a) For students to learn aural discrimination; to learn to distinguish various different sounds.

1. Tell the students what the keyword is. (The title of the Big Story is the keyword.)
2. As the teacher reads the story, the students must listen for the key word and clap each time they hear it.
3. Point out the beginning sound of the key word. Say it together. As the teacher reads the story again, the students must listen for the special sound/letter and clap each time they hear it.
4. Listen to the beginning sound of the key word. Have the students think of other words which begin with the same sound.
5. Listen for a sound in the middle or at the end of the key word. Have students try to think of other words which have a middle (or ending) sound which is the same as a sound in the middle (or end) of the key word.

Matching

Objective: (a) For students to learn visual discrimination; to learn to distinguish various different shapes, letters, syllables and words. (No reading is involved at this point.)

1. Students must point with their fingers and match the items which are exactly the same on each line. Do 4 lines each day either on the chalk board or in the pre-primer books.
2. The teacher should walk around the class and make sure students are matching items correctly if they are doing it in their own books.

Write Your Name

Objective: (a) For students to learn to recognize and write their own name which is personal, meaningful and useful.

1. The teacher should neatly write the names of each student on a card. Give or let each student pick their own name card.
2. Each student must look at his or her own name card and then write/copy their name neatly on a slate. After a couple weeks, students should write their name from memory.
3. The teacher should go around and help the students with their hand writing.

Write Letters

Objectives: (a) For students to learn manual dexterity and eye-hand coordination.
(b) For students to learn to form the shapes of letters correctly. (No reading or saying sounds of letters is involved at this point.)

1. Pass out slates and chalk or paper and pencils. (Allow well behaved children to do this if they are your students).
2. The teacher should look at the pre- writing boxes (see pages ???). Do about 2-3 writing boxes each day until all the boxes are taught.
3. The teacher writes a line on the board, and then the students imitate and write the same thing on their slates or paper.
4. After writing each line, the teacher should go around and help the students to form the lines or letters correctly. Correct and encourage the students at the same time.
5. The teacher can then write another line on the board which students should copy. Start slow and then encourage students to write faster until the whole box is replicated by the students.

How to Teach the Primer Track

PRIMER PART

Story Track		**Primer Track**
The Big Story	B	Primers - read the story
Student's Experience Story	R E	- do key word exercises - do key letter exercises - drill letters and syllables
Creative Writing	A K	- do word building - optional: read controlled text/story
Read Whatever you want to!		Write words (spelling dictation)

Key Word and Key Letter

Objectives: (a) To systematically introduce and learn the letters of the alphabet via key words. (b) To learn to read and write all the letters of the alphabet in various contexts.

1. Point to and read the Big Story together 1 or 2 times. (Students should already be familiar with reading this story since they learned it in the Story Track just before the break.)
2. Look at the picture of the key word and discuss it.
3. Read the key word. Follow the 'Step by Step Process' (above) as you break-and-make the key word.
4. "Go fishing!" Ask students to find where the key word occurs in the story. Each time they find the key word, they need to point to it and read it. The teacher should correct any mistakes.
5. Teach students the <u>sound</u> of the key letter in the big letter box.
6. "Go fishing" again! Ask students to find where all the key letters are in the story (both capital and small forms). They must point to and say the <u>sound</u> of the key letter each time they see it.   Correct as needed.
7. Distribute slates and chalk or paper and pencils.
8. Do sky writing. The teacher must turn his or her back toward the students and show them how to write the key letter in the air. Sky write both the small and the capital form of the key letter together.
9. The teacher must then help the students write the following on their slates or paper:
◊   write a line of small key letters
◊   write a line of capital key letters
◊   write a line of small key letters mixed with capital key letters

Drills and New Words

Objectives: (a) To drill parts of words until they are instantly recognized by the students. (b) For students to gain word building skills without necessarily having contextual cues.

** NOTICE! Below the double line or after learning the key word and the key letter, the <u>students</u> must read everything <u>first</u>! The teacher must not read anything for them.

1. As the teacher points to the letters/syllables in the boxes, the students call out the <u>sounds</u> of the letters and the syllables. Read down first and then across. Then jump around and read the letters and syllables mixed up.
2. Play letter, syllable and word games. Here are some ideas:
◊ The teacher can call out the sound of a letter or syllable and individual students can come up and point to the right letter or syllable.
◊ The teacher can point to a series of letters or syllables and the students can call out the word that is spelt.
◊ Let the students blend sounds together to read the key word and other words. Let the students make up as many words as they can from the letter and syllable parts. Write these words on the black board. Read them together.
◊ Divide the class into 2 teams and have spelling competitions or races
3. The students should blend the sounds and syllables together for the words at the bottom of the page and read the new words.
4. Optional: The students should be given time to silently and individually decode/decipher the controlled text or story at the end of the primer lesson. When most have figured out what it says, read it together as a class several times, pointing to words as you read them.

Write Words (Spelling Dictation)

Objective: (a) For students to build strong and accurate spelling skills.

1. Distribute slates and chalk or paper and pencils.
2. The teacher should call out a word and let the students write it several times:
◊ write 2 lines of key words (leave a space between words)
◊ write a line of each of the new built words
3. The teacher should write the word correctly on the board after the students have tried to write the word themselves.
4. As the students are writing, the teacher needs to walk around and help the students write correctly. Correct letter formation, spelling and spacing as needed. Be encouraging also.
5. During the second half of your literacy class year, if you have not already begun using them allow the students to write in exercise books with pencils.