

## A SCHEDULE FOR THE OPEN COURT FOUNDATION PROGRAM

The program described in this guide represents a three-stage development of skills needed for independent reading and is designed for the first half of first grade or for remedial use at higher levels.

(1) The first stage consists of ten *Getting-Acquainted* Sessions devoted to listening skills, letter-name skills, and writing skills. These sessions are outlined on pages 1-34 of this guide. They utilize the chalkboard and part of the Open Court Workshop Kit and its Supplement.

(2) The second stage introduces sounds and blending techniques, dictation skills, and simple stories and poems composed of the sounds taught. It involves one consumable book (usually referred to as the BLUE BOOK in this guide) and eight short, soft-cover storybooks with coordinated vocabulary.

(3) The third stage introduces the remaining sounds. The consumable book for this stage (referred to as the GOLD BOOK) contains dozens of fables and poems as well as exercises and opportunity for writing. For this stage there are also four soft-cover storybooks with coordinated vocabulary. Stages two and three utilize materials from the Workshop Kit and the Workshop Kit Supplement.

### FIRST STAGE

	MATERIALS NEEDED	NATURE	RECOMMENDED QUANTITY
1-2 weeks	Alphabet Flash Cards, etc.	Part of Open Court Workshop Kit and its Supplement	One Kit and Supplement per class*
	Anagrams	Part of set of Anagrams and Response Cards	One set per child

### SECOND STAGE

5-10 weeks	<i>Learning to Read and Write (1:1:1)</i>	Consumable BLUE BOOK (contains Lessons 1-24)	One per child
	<i>We Feed a Deer</i> <i>The Wee Light</i> <i>A Fine Meal</i> <i>Lee Meets a Seal</i> <i>The Train Ride</i> <i>Wires and Tires</i> <i>A Golden Zoo</i> <i>Fire! Fire!</i>	Storybooks with coordinated vocabulary**	5-30 each*

### THIRD STAGE

7-12 weeks	<i>Reading and Writing (1:1:2)</i>	Consumable GOLD BOOK (contains Lessons 25-55)	One per child
	<i>Winter and Spring</i> <i>Here Come the Poodles</i> <i>The Stolen Rubies</i> <i>A Pet for Ben</i>	Storybooks with coordinated vocabulary**	5-30 of each*

\*The Open Court Workshop Kit and Workshop Kit Supplement contain the 12 storybooks (2-6 copies each) and teacher aids for all stages of the Foundation Program: Alphabet Flash Cards, Wall Sound Cards, Phonograph Records, Sound Flash Cards, copies of the *Word Line Book* for practicing blending, etc. They also provide for individual learning activities by furnishing such materials as the Printer's Box with Movable Alphabets, the Word-Matching Game, etc. See the listing of materials and techniques inside the back cover of this guide. If the Workshop Kit is not ordered, the Wall Sound Cards and Sound Flash Cards should be ordered separately.

\*\*The 12 Open Court storybooks can be read by each child as he feels ready or, if enough copies are on hand, can be read as a group activity. They contain a total of about 5,500 running words and act as a supplement to the 6,000 running words in the BLUE and GOLD BOOKS. Each is designed to be introduced after a certain lesson in the BLUE or GOLD BOOK. If they are presented as scheduled, they include almost no unfamiliar sounds or spellings.

**OPEN COURT  
BASIC READERS**

**Learning to Read and Write  
Reading and Writing**

**1:1 Word Line Book**

**1:2 Reading is Fun**

**2:1 A Trip through Wonderland**

**2:2 Our Country**

**3:1 A Magic World**

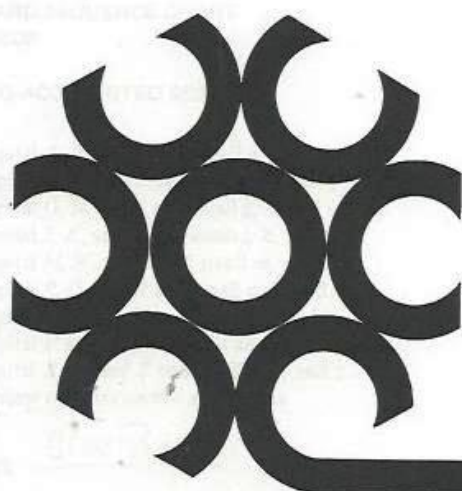
**3:2 A Trip around the World**

**4 What Joy Awaits You**

**5 But Life is Calling You**

**6 Awake to Worlds Unfolding**





**TEACHER'S  
GUIDE  
TO THE  
FOUNDATION  
PROGRAM  
1:1**

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## Foreword

The Open Court Correlated Language Arts Program has three main purposes: (1) to teach children to read and write independently by the end of first grade, (2) to provide selections of literary quality and rewarding content, and (3) to provide a meaningful correlation of all the language arts from grades one through six.

The Open Court Correlated Language Arts Program has four main components: (1) the Kindergarten Program, (2) the Foundation Program, (3) the Basic Reading Program, and (4) the Headway Program. A Teacher's Guide accompanies each of these component programs.

1. The Kindergarten Program focuses on whole-child development in seven academic and nonacademic areas: (a) language development, (b) thinking skills, (c) counting and measuring abilities, (d) perceptual awareness and control, (e) social development and self-awareness, (f) human understanding through literature, and (g) music.

2. The Foundation Program is a synthetically structured learning-to-read system based on multisensory methods and materials.

3. The Basic Reading Program is designed to promote the systematic development of reading abilities, to involve children in meaningful correlated language arts activities, and to acquaint children with a wide range of material from literature, science, the social sciences, and other subject areas. A major element of this program is the Open Court Composition Cycle, which begins in the Foundation Program and continues through grade six.

4. The Headway Program is designed to reinforce all strands of the Correlated Language Arts Program, including reading, composition, grammar, spelling, dictionary and research skills, usage and style, punctuation, capitalization, and oral skills.

The Open Court Correlated Language Arts Program is designed for the average class, taking into consideration such individual differences as point of view, background of information, and mastery of skills. Reading and writing, the two essentials of literacy, are carefully developed to provide mutual support. The lessons are

arranged so that the program will be stimulating for the bright child, yet not too difficult to help the slower child develop more complex reading and writing skills.

### The Foundation Program for First Semester of First Grade

The 1:1 program lays the foundation for independent reading by a sequential introduction to all the main sounds of the English language. Blending skills are also taught in a systematic way, starting with Lesson 1. In both reading and writing, the progression in each lesson is from sound to word to sentence.

The vocabulary in the two basic Reader-Workbooks and in the 12 supplementary Storybooks is consistently phonetic so that the children can routinely sound out words they do not recognize; consequently, they develop reading fluency and gain confidence. By midyear they have met and practiced all of the forty-three main sounds, and most of the children have grown beyond the point of needing a phonetically consistent vocabulary. Near the end of the Foundation Program, a number of irregular spelling patterns are introduced to prepare the children for Open Court Reader 1:2, which does not have a strictly phonetic vocabulary.

The basic approach during the first semester of the first grade is multisensory. As each new sound is introduced, the children see, hear, say, and write it. As these activities reinforce each other, the children become aware of a dramatic increase in their ability to communicate. They are not asked to learn and apply dozens of rules, but discover inductively the basic relationships of the language.

Handwriting skills are initially developed at the board and are strengthened by having the children trace over faint letters and words in their books. In the next step the children begin to take dictation of sounds, words,



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and sentences, at first on the board under the close supervision of teacher and class, and then in the Reader-Workbooks themselves. The final step is the transition to independent composition, which usually takes place before the end of the first semester of the first grade.

Proofreading is taught from the early days of school so that the children learn to take responsibility for correcting their own work. The children's written work enables them to see and to evaluate their own progress in reading, in spelling, in penmanship, and in the writing of original sentences. Because they take pride in this progress, they are stimulated to perform at their highest capabilities.

### Books in the Foundation Program

The Foundation Program includes two basic Reader-Workbooks and 12 short supplementary Storybooks, all of which are softbound. The first Reader-Workbook, *Learning to Read and Write* (usually referred to as the BLUE BOOK), contains twenty-four lessons and may be used from the third week of school. The second, *Reading and Writing* (referred to as the GOLD BOOK), follows immediately and contains thirty-one lessons. Each book is actually a writing book as well as a Reader-Workbook.

The 12 short Storybooks each contain one story and are introduced individually at carefully selected times during the semester. They are keyed to words and sounds presented in the basic Reader-Workbooks and can be used for group reading or on an individual basis as each child is ready. They should not be read *earlier* than the lesson they're designed to follow, however.

The Reader-Workbooks contain 6,000 running words. The subject matter is broad in scope, ranging from the seashore, circus, and farm to Aesop's fables. Also included are forty-five poems, most of which are Mother Goose rhymes. The 12 Storybooks supplement the content of the Reader-Workbooks by supplying another 5,500 running words on city life, nature, ship travel, pets, and other subjects of interest to children.

The Reader-Workbooks are designed to be used with the whole class at once. It is important that the slower children meet the forty-three sounds when the other children do. This stimulates and sustains their interest and enables them to practice with the other children in a variety of ways. The whole-class approach to phonetic skills, however, does not exclude the principle of giving individual attention as needed. A special period is scheduled each day for the teacher to give extra time and attention to the slower children. While the teacher

works with them, the rest of the class engages in a series of independent learning activities, referred to in this program as Workshop.

### Workshop Materials

The Open Court Workshop Kit is an important part of the Foundation Program. It provides materials for individual learning activities, which each child can use independently, and includes a number of teaching aids, such as Wall Sound Cards, Sound Flash Cards, and Phonograph Records for pronouncing the sounds. The Workshop Kit Supplement provides additional materials, largely for developing fluency. These Workshop activities are important because they free the teacher from the need to prepare seatwork and provide time for extra practice with the slower children. The Workshop concept and many of the materials and techniques were developed by S. A. Bernier.

### Remedial Use

The Open Court Foundation Program is designed not only for use in the first semester of the first grade but also for remedial use in the primary grades. The need for such remedial use is indicated whenever a child in grade two or three is unable to read Open Court Basic Readers 1:2 and 2:1. (Remedial classes in higher grades should use the Open Court Remedial Program, *Breaking the Code*.)

### The Getting-Acquainted Sessions

Most classes will complete the Getting-Acquainted Sessions in about two weeks. If the children have had much of the necessary instruction or routine in kindergarten, the sessions may be completed in an even shorter time. The teacher should not yield to the temptation to extend this first stage, however. There may still be some children who have not yet mastered the alphabet by the end of Session 10; but unfamiliar letters will be presented again and again through sound-symbol association in the months to come, and children who seemed to fall behind during the first ten sessions will learn these letters as they need the sounds.

### Pacing the Program

As teachers come to the BLUE BOOK, they should try to set a lively, challenging pace. Of course, each teacher must decide what is right for a particular class,



but brisk, stimulating lessons are generally best. Two lessons a week is a good rate for most classes. Monday, perhaps, should be considered "fun day"—for art, music, Workshop activities, and especially one-to-one work.

When classes begin the GOLD BOOK, three or four lessons a week will challenge them to finish by early March, if not late February. The pace of each lesson is as important as the pace of the program: it is best to move on, rather than wait for whole-class mastery of each step.

#### **Basic Readers 1:2, 2:1, 2:2, 3:1, 3:2, 4, 5, and 6**

The hardcover Readers cover the second half of grade one and all of grades two, three, four, five, and six. They offer challenging literary selections and a wide range of informative reading. The literary style and subject enable the teacher to maintain a high level of student interest and participation, while they provide the stimulation necessary for developing skills in thinking, discussion, and writing, as well as in reading. The Teacher's Guides to the Readers provide background information for each selection, suggestions for motivating the children to read, and suggestions for discussion and activities to be done after the selection is read. Vocabulary is presented as Words to Watch. Other language arts skills are treated as a part of the Composition Cycle.

#### **Literary Quality**

Open Court holds that one of the most vital tasks of the educator is to acquaint children with good literature. "The task of the educator is to bring the young and the great together," said John Jay Chapman, noted American author and poet. He continued,

Curiously enough the greatest works are just the ones which the young understand. It is only great things . . . whose meaning leaps out fiercely enough to attract the child. . . . They deal with the major passions: love, hate, fear, remorse, religious feeling, superstition; they expound our deepest instincts: truth, justice, retribution, the fatality of character . . . and the great works of art are the ones that have exhibited these passions.

What qualities make a selection good literature for children?

**Plot.** Children lose interest if a story is trite or if it contains too much description or analysis. First and most important of all, children want an exciting story with an abundance of activity and a good plot.

**Meaning.** If a story depends wholly upon the plot,

however, children will forget it quickly. A good story must have meaning, a main idea or theme around which the action revolves.

**Characterization.** Whether the story is fantasy or reality and whether it is about people or animals, the characters in it must be unique and memorable. Children may forget *incidents* about which they read, but they will not soon forget main *characters*, such as Peter Rabbit, Snow White, Winnie-the-Pooh, Tom Sawyer, and many more in the Open Court Readers. Characterization has to be convincing.

**Style.** Without excellence of style, the best plot and finest theme remain lifeless. Although children usually cannot define why they like or dislike a book, very often it is actually the brilliance of style, the liveliness of the dialogue, and the clarity of construction that make them want to continue reading beyond the first few sentences.

#### **Wide Range of Subject Matter**

The selections in the Open Court Basic Readers have been chosen from a wide range of subject matter and represent all of the basic subjects: language and literature, science and nature, history and geography, art and music. Because the Open Court Readers introduce such a range of ideas, concepts, and vocabulary in the early grades, children are better prepared for their later work in these basic subjects. The varied subject matter and the interesting way in which it is introduced also help assure that the differences of background and interests of the children are taken into consideration.

Some children are interested in learning about new things, exploring known and unknown worlds, reading about science and nature, history and geography, or looking into the personal experiences of other human beings. Others may be interested in imaginative adventures. Still others enjoy poetry or short plays. All of these are included in the Open Court Basic Readers.

**Information Selections.** History and famous people who made history come alive through selections from anecdotes, letters, and diaries. For example, a story of Albert Schweitzer's youth gives us a glimpse of his whole philosophy of life through one little incident. Stories about King, Hidalgo, and Tubman, and excerpts from autobiographies of Franklin, Alcott, and Helen Keller introduce the children to great men and women in a way not soon—perhaps never—to be forgotten.

A selection from Holling C. Holling's *Paddle-to-the-Sea* offers much information. In it a miniature canoe travels from Canada through all the Great Lakes to the Atlantic Ocean. Following the little "Paddle Person" on his journey, the children incidentally learn about the people, places, industry, and geography of the Great



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Lakes region. Holling's superb writing makes this an interesting and worthwhile trip indeed.

Master writers do not write merely as scientific observers. They are able to convey their own intensity of feelings, their own sense of wonder and delight in each new discovery. As William Blake has written, a master writer is able

To see a world in a grain of sand  
And a heaven in a wild flower,  
Hold infinity in the palm of [a] hand  
And eternity in an hour.

*Tales of Fantasy.* Many children will prefer tales of imagination. Bertha Mahoney, president and editor of the *Hornbook Magazine*, says, in an article entitled "Fairy Tales and the Spirit":

Truth is told as strongly in fable, legend, fairy tale, and poetry, as in history, mathematics, and science. Many of the folk tales have come down to us from the childhood of the race. They are common to all peoples and so seem naturally the literature of childhood. Then, too, they present, if they are fables, universal truths in the form easiest for a child to absorb, and if they are fairy tales, they tell of different types of men and women—kind and unkind, honest and dishonest, simple and clever, and so prepare [the child] for the world as it is.

The best-known tales of fantasy are included in the Open Court Basic Readers, tales of all the different literary types. Children never tire of reading fairy tales. The magic words are "Once upon a time . . ." or "There once lived in a faraway country. . . ." There is the atmosphere of the miraculous that touches the child's inborn sense of wonder—this sense of wonder that may be the greatest gift a child brings into this world. "To be surprised, to wonder, is to begin to understand," says Ortega y Gasset, the Spanish philosopher. We must recognize this faculty in our children. We must feed and nourish it and not destroy it unwittingly by restricting them to practical tasks and factual books.

*Poetry.* "Poetry begins with delight and ends with wisdom," says Robert Frost. Once children have graduated from Mother Goose rhymes, it is important to offer them as great a variety as possible of the best poems. The Open Court Basic Readers are designed to fill this need. In the Readers almost all of the poems are less than one page long and can be easily memorized.

In *The Way of the Storyteller*, Ruth Sawyer, one of the foremost storytellers in America, has observed:

Let us never forget that we must *trust* poetry; we must never try to grade it down to an age level. Good poetry can be enjoyed by all ages. . . . Children are alert early to the picture-making quality in poetry as well as to the rhythm. They

like repetition—this you will find in Shakespeare as in Mother Goose. Deep within them they gather the universal truth, the spiritual appeal that fine poetry holds.

What each of us likes in poetry is a deeply personal thing. The urgent point is to share good poetry, to use it to break the steady prose of narrative, or to lead us on to the next story, or just to use it for itself alone. So—to establish a moment of singing, of inspiration, of the reassurance that life carries with it something more eternal than atom bombs, children need to hear the singing heart of the world.

Exposed to much good writing, children eventually develop an appreciation for the well-chosen phrase and for convincing characterization, which in turn gives them a foundation for developing a good style of their own.

"There is no time in one's life when right reading is so important as in one's childhood. The good instincts that the child has, and the taste that goes with them, should be kept right." (Padraic Colum in *Child Life Magazine*)

### Classroom Discussion

Leading the classroom discussion is one of the most difficult skills required of the teacher. The teacher must not only help the children to develop the habit of reading closely but must also encourage them to listen to one another and to think systematically. Children will not fully appreciate most of the selections in the Open Court Basic Readers until they are thoroughly discussed in the classroom. Although some of the shorter stories and poems can be read for enjoyment only and discussed quickly, other stories, such as "The Boy Who Cried Wolf," "The Three Wishes," "How Thomas Jefferson Learned," "Ellis Island," "The Story of the Wooden Horse," and "Hiawatha's Childhood," will require a fully developed discussion. And after a thorough discussion, the children should be encouraged to reread such selections independently to observe what they missed during their first reading.

Usually the main point or problem of the story is indicated by the questions in the student's text or in the Teacher's Guide. The teacher should help the children to start with the main problem of the story and then slowly move toward a solution if one exists. The children should relate and compare the aspects of the material read and order their flow of ideas. The teacher should encourage the class to suspend evaluation and judgment until the evidence is collected and interpreted. Thus, the teacher should read the story and questions ahead of time, perhaps rewording a question or adding key questions. In any case, the teacher will want to provide follow-up questions to involve every child, to elicit



agreement or disagreement about what the children think was meant by the author, or to relate the selection to the experience of the children.

Faster readers should be encouraged to answer some of the questions in the book in writing and should sometimes be allowed to read their answers during the discussion. Additional discussion questions in the guide are labeled *F* for *factual*, *I* for *interpretive*, or *E* for *evaluative*. In answering interpretive questions, children should often back up their opinions by factual evidence from the story.

#### The Emphasis of Each of the Open Court Basic Readers

Reader 1:2, entitled *Reading Is Fun*, is designed for the second half of the first grade. It introduces first graders to a wide variety of the best of children's literature, such as "The Little Red Hen," "The Old Woman and Her Pig," "The Gingerbread Boy," "The Swing," "The Hare and the Tortoise," "Betty Botter," and "The Three Bears."

Reader 1:2 also includes many selections from the contemporary world of the first grader, such as "Beth Learns to Write," "The Story of the Red Envelopes," "Everyone Has a Job," and "Daddy's Nursery Rhyme." In addition there are a few selections about science and nature, such as "The Oak Tree," "The Pine Tree," and "Clouds Tell the Story."

Reader 2:1, entitled *A Trip Through Wonderland*, is designed for the first semester of the second grade. Like Reader 1:2, it contains a great variety of the best of children's literature, such as fables, folk tales, legends, fairy tales, and poems.

The second grader's imagination is stimulated by such literary selections as "The Tale of Peter Rabbit," "The Bundle of Sticks," "A Parakeet Named Dreidel," "The Dog Gellert," "Who Has Seen the Wind?" "The Wolf and the Seven Kids," "Kind Hearts Are Gardens," "Why the Bear Has a Short Tail," "The Emperor's New Clothes," and "I Saw a Ship A-Sailing."

A greater proportion of selections about nature and science appear in Reader 2:1 than in Reader 1:2. These selections include "A Starry Night," "Birdwatching," "Norma the Caterpillar," "Seeds and Civilization," "The Busy Workers," and "A Birthday Surprise."

Reader 2:2, entitled *Our Country*, is designed for use in the second half of second grade. It introduces children to major events in the history of their country, such as the discovery of America, the coming of the Pilgrims, the Revolutionary War, and the opening of the West. It also includes stories about famous Americans—among them Benjamin Franklin, Thomas Jefferson, Nathan Hale, Harriet Tubman, Abraham Lincoln, Susan B.

Anthony, Roberto Clemente, and Leontyne Price. A large portion is devoted to the various Indian cultures.

Along with introducing second graders to the history of their country, Reader 2:2 helps to orient the children geographically to the country in which they live, for it contains stories about many famous places and is the basis for work with maps of the United States.

Reader 2:2 also offers a number of literary selections and folk songs, including "The Real Princess," "Tom Thumb," "Patrick O'Donnell and the Leprechaun," "The Story of Grandpa's Sled and the Pig," "Drill Ye Tarriers," and "Follow the Drinking Gourd." These selections, added to those concerning important events, famous Americans, and famous places, introduce the children to the rich legacy of the American tradition, a tradition of which each child can justifiably be proud.

Reader 3:1, entitled *A Magic World*, is designed for the first half of the third grade. Part I includes tales of fantasy, such as "The Great Minu," "The Boy Who Flew Too Close to the Sun," "The Owl and the Pussy Cat," and "Snow White and the Seven Dwarfs." Also included are chapters from the original books of *Pinocchio* and *Winnie-the-Pooh*.

Part II of Reader 3:1 includes anecdotes of such famous people as Alexander the Great, Cleopatra, William Tell, Boadicea, and Martin Luther King. With anecdotes about Marie Curie and Beethoven, third graders are introduced to art and music in a way that is both enjoyable and instructive.

Part III is devoted to science and invention. There are selections about the alphabet, the planets, the moon, and the invention of printing.

Reader 3:2, entitled *A Trip Around the World*, is designed for the second half of the third grade. It takes the children on an imaginary trip around the world and teaches them something about the legend and lore of England, France, Germany, Italy, Greece, the Soviet Union, the Holy Land, Africa, India, China, Australia, South America, and our nearer neighbors, Mexico and Canada. The children are also introduced to the people, customs, and heroes of these countries.

Reader 4, *What Joy Awaits You*, is designed for all of the fourth grade. The nine parts of this book contain subject matter that varies from ancient myths to modern poetry, from the lore of American history to stories of America today, from legends of ancient heroes to biographies of famous Americans. Tales of fantasy, folk tales and fables, stories of animals, and stories that have been the favorites of children for generations are included.

Fourth graders learn about the great treasures of literature by reading such stories as "Damon and Pythias," "King John and the Abbot of Canterbury," "The Cowardly Lion" from *The Wizard of Oz*, "The



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Nightingale" by Hans Christian Andersen, "New Skates for Gretel and Hans" from *Hans Brinker; or, The Silver Skates*, "Black Beauty's Midnight Ride," "Adventures of Baron Munchausen," "How Theseus Lifted the Stone," and "Hiawatha's Childhood."

The story of America's growth is revealed through stories such as "Cheyenne Life in the Olden Time," "Penn and the Indians," "Diary of an Early American Boy," "The Cricket in Times Square," and "Adventure in Space."

Throughout the Reader, poems follow or introduce stories. "To a Butterfly," "Autumn Fires," "Fog," "Dust of Snow," "Seal Lullaby," "Skyscrapers," and "The Brook Song" are but a few of the poems in this reader.

Reader 5, *But Life Is Calling You*, is designed for all of the fifth grade. The eleven parts of this Reader contain selections that cover the field of literature from the myths of the ancients to the science fiction of today, from the songs of the Bible to the poetry of living Americans. A wide variety of selections is offered: folk tales, tall tales, legends, myths, American history, adventure stories, mysteries, biographies, classics of children's literature, nature stories, and fantasies.

Fifth graders learn what life offers them by reading stories and poems such as "John Henry," "Casey Jones," "Ol' Paul, the Mighty Logger," "The Voyage of Odysseus," "Captured by the Mohawks," "Declaration of Independence," "The Village Blacksmith," "The Sands of Dee," "Robbie" from *I, Robot*, "Wit and Wisdom" from *Poor Richard's Almanac*, "My Struggle for an Education" from *Up From Slavery*, "Jo's Sacrifice" from *Little Women*, "The Secret Garden," "The Shepherd Psalm," "The Gray Beginnings" from *The Sea Around Us*, "The Cloud," "The River Bank" from *The Wind in the Willows*, "The Naming of Cats," and "I Hear America Singing."

Reader 6, *Awake to Worlds Unfolding*, is designed for all of the sixth grade. The twelve parts of this Reader expose the students to a wide range and variety of prose and poetry. Folk tales, legends, stories of our Greek heritage, stories of and by famous authors, stories of America's past, adventure stories, science fiction, biographical sketches, nature stories, stories from world history, and stories of life today help show the children what they can find in their own world and in the world of literature.

Sixth graders learn of these opportunities by reading selections such as "The Barmecide Feast," "Song of the Witches," "The Slaying of Hector," "The Persians," "Beowulf and Grendel," "Roland and Oliver," "Chanticleer and the Fox" from *The Canterbury Tales*, a story about Emily Dickinson and several of her poems,

George Washington's "Rules of Civility," "I Was Frederick Douglass," "The Barefoot Boy," "Jules Verne, The Father of Modern Science Fiction," "Mountain Climbing with John Muir," "Johann Sebastian Bach," "For the Love of a Man," from *The Call of the Wild*, "The Tiger," "The Tale of a Wood," "Early Man and Tools," "The Diary of Anne Frank," Abraham Lincoln's "Basic Principles," and "Music Camp at Interlochen."

### The Open Court Composition Cycle

The main objective of the Open Court Composition Cycle is to develop the children's ability to communicate effectively. The cycle has three main aspects: self-correction, early writing, and a functional approach to language work.

#### Self-Correction

If a teacher red-marks the children's errors, he or she assumes a responsibility that rightfully belongs to the children. Not only does red-marking require a great deal of time but teacher and students become discouraged because a day or two later the written work usually repeats most of the same errors. In the Open Court Composition Cycle the teacher does not red-mark at all. Self-correction starts at the beginning of the first grade, or whenever a class starts using the Open Court program. Each child is taught to identify and correct mistakes through proofreading, a practice introduced early and emphasized and continued throughout the school years. Proofreading not only for composition errors but also for poor letter forms gives even the very young child the first lessons in establishing good penmanship habits.

#### Early Writing

In the Open Court Foundation Program, all of the common sounds and spellings of American English are introduced at a comfortable rate. As the recognition and mastery of sounds and spellings progress, the children are taught to write dictated word lists and dictated sentences. The Teacher's Guide for the Foundation Program gives complete instructions on how to introduce proofreading during the first week of school and how to help the children apply the principle of self-correction at each succeeding stage of their writing development. Each day, as the children learn more about hunting for mistakes and correcting them, they become more enthusiastic about their own improvement. They



work with a purpose, and their study habits improve as their effort and interest increase.

As the children's vocabulary grows and as they become able to write more of the words they actually use in speaking, the teacher motivates them to write original sentences, story summaries, and short original stories. However, additional writing by the children does not place more of a load upon the teacher for correction. Through the writing assignments, the children develop an awareness of their errors. They can hunt for and correct many of their own mistakes, drawing from the knowledge they have gained through the program's functional approach to grammar, punctuation, and spelling.

#### **Functional Approach**

In the Open Court Composition Cycle, grammar and spelling are taught largely by lifting faulty sentences from the children's papers and analyzing errors at the board. This technique is begun in Lesson 44 of the Foundation Program and is continued through grade six, with full instructions in each Teacher's Guide. Words that have been misspelled are identified by the class and are written correctly with the children's participation. The words then become a part of the teacher's master spelling list. Because they have first appeared in the context of the children's own writing, these words have greater meaning for the children than those contained in ordinary spelling lists.

Grammar and usage are also approached through the medium of the children's writing. As the children point out the errors in the faulty sentences that the teacher has lifted from their papers and copied onto the board, they develop an awareness of the type of errors they themselves tend to make.

### **OTHER ASPECTS OF THE PROGRAM**

#### **Spelling**

The Headway Program contains systematic spelling lessons that help the children to continue applying their knowledge of phonics to their writing. The spelling lessons provide a sequential review of all the sounds, which is especially helpful for transfers and for the slower students. The presentation of new words is done at the board, and standard proofreading techniques are used after the spelling words are dictated.

#### **Dictation**

The dictation of sentences, which is begun in 1:1, is expanded in the 1:2 program and is continued through grade six. It involves successively more complex problems of capitalization and punctuation, the principles of which are taught before dictation is given. Each set of dictation sentences in the Foundation Program forms a brief summary of a story from the BLUE or GOLD BOOK or is related to a story, so that the reading of the story provides automatic preparation for the vocabulary of the dictated sentences. In Headway, dictation follows the spelling lessons.

After the sentences have been dictated, put on the board, and proofread, they are used for work with sentence structure, spelling, punctuation, capitalization, grammar, usage, and all other language arts skills.

#### **Word Study**

Children's vocabularies tend to increase automatically when children's classics and informative selections are read. This tendency is reinforced by systematic word study features throughout the program.

The Words to Watch, which appear in the children's books, are put on the board before the reading selection is begun, with syllabication and markings as they appear in the Guide. The children sound them out, if necessary, and discuss their meaning. This procedure makes the stories themselves easier to read, both during silent reading and during oral reading.

The Word Study sections in the children's books provide an easy and interesting way to expand work with words. Often they serve as a stimulus to independent research or composition.

Various exercises in Headway are a third stimulus for increasing vocabulary. They deal with synonyms, antonyms, classification, dictionary work, compound words, prefixes, suffixes, syllabication, shades of meaning, and so forth.

#### **Oral Reading**

Reading aloud plays an important role in developing fluency and other good reading habits, especially during the primary years. It has a great deal of value for speech development. It also has diagnostic value for comprehension and word-attack skills. It tells the teacher whether certain children need additional work in certain areas of word-attack and whether they are understanding what they read. As the children are guided in proper phrasing and intonation, their ability to interpret the story correctly increases. The Guides give a



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wide variety of suggestions for dramatizing, reading favorite sections, reading to prove a point, outlining and then retelling the selection from the outline, and so forth.

### Style

From Reader 4 on, the Guides include lessons on style, in which the students criticize the awkward or misleading style of a story summary that the teacher puts on the board. After discussion, the students suggest a better version. The teacher directs the discussion, but does not provide the criticisms or improvements. The style lessons introduce principles that can then be applied to the students' own compositions when these are shown by means of an overhead projector.

### GOALS OF THE PROGRAM

Activities and exercises suggested in the Open Court Program have two main goals: to place children in contact with many of the important ideas and achievements of past times and of our time and to enlarge their capacity for effective self-expression. The program achieves these goals through a series of carefully

correlated language experiences that enrich their minds and develop their language skills. The stories and poems in the Readers acquaint them with the best in children's literature; they give them a bird's-eye view of their cultural heritage; and they introduce them to significant ideas and concepts. The students' language skills can be developed most effectively if they are exposed to selections by great writers and to selections about important people and events. They are guided in reading these thoughtfully and in reacting to them orally and in writing. All of their experiences in reading, writing, speaking, and listening are reinforced by the challenging content of the Readers.

The Open Court Correlated Language Arts Program is systematic and functional. It is thorough in building skills, yet varied in its activities. It provides glimpses of the world of fairy tale and fable and the world of modern science. It combines the thrill of creative writing with the satisfaction of revising and proofreading. The program employs the concepts of traditional grammar and the insights of the linguists as teaching tools in developing in students an awareness of the function of language. Grammar as a discipline is not presented as an end in itself, but as a means of contributing to the understanding of language. An appreciation of language as communication and a lifelong facility in speaking and writing effectively are the ultimate goal of the Open Court program.

Open Court Publishing Company  
M. B. Carus, *Publisher*

**SCOPE AND SEQUENCE CHART  
OUTLINING THE SKILLS  
COVERED IN THE OPEN COURT FOUNDATION PROGRAM**

When Intro- duced	Listening and Speaking Skills	Reading Skills	Writing Skills
Sessions 1 - X	Listening to poems and library books read by teacher Listening for rhymes and for sounds—in poems Reciting poems known by heart Discussing library books read by teacher	Naming letters of alphabet Introduction to alphabetical order	Tracing and writing letters of alphabet —in the air and at the board Proofreading letter forms (self-correction) —at the board
Lessons 1 - 6	Listening for sounds in words—in Response-Card drill Retelling stories from library books read by teacher Discussing illustrations in BLUE BOOK	Learning sounds: 1 vowel sound 11 consonant sounds Blending sounds into words Reading words and sentences and discussing their meaning Reading the first Storybook	Tracing of sounds, words, and sentences—in the BLUE BOOK Taking dictation of sounds and words—at the board (beginning of spelling work) Proofreading dictated material —at the board
Lessons 7 - 24	Continuation of the above Show and tell Contributing information as background for stories, etc.	Learning more sounds: 6 vowel sounds 7 consonant sounds Continuation of blending and work with word meanings Reading Storybooks, stories, and poems and discussing their meanings; time sequence	Continuation of tracing Copying words Taking dictation of sounds, words, and sentences—in the BLUE BOOK and on lined paper Proofreading dictated material—in the BLUE BOOK and on lined paper Beginning of punctuation
Lessons 25 - 55	Continuation of the above Discussing, retelling, and acting out fables Reading own original sentences and stories to the class	Learning remaining vowel and consonant sounds Continuation of blending and work with word meanings; prefixes, suffixes Introduction to special patterns (spelling irregularities characteristic of a group of words, as <i>would</i> , <i>could</i> , <i>should</i> ) Reading fables and evaluating actions of characters; developing critical thinking and ability to make independent moral judgments Reading Storybooks, nursery rhymes, and other poems	Writing original sentences —at the board Proofreading original sentences —at the board Writing original sentences—on paper Criticizing original sentences selected from children's papers and copied onto the board; identifying mistakes in spelling, grammar, punctuation, and sentence construction Proofreading own original sentences—at seats Writing original stories



# WORKSHOP\*

## Definition

Workshop is a term for all activities in which children participate independently, guided discreetly and indirectly by the teacher who provides necessary instructions, within set limits during the Language Arts period.

## Time

In early training periods, it is advisable for the teacher to set aside a specific time (daily) to *teach* to the group as a whole the techniques of Workshop and the use of materials and apparatus. (See detailed lesson, page xxi.) Thereafter, no specific time is regularly allotted for Workshop, although it is usually scheduled at the completion of assigned class work, when the teacher is occupied with individuals or small groups.

## Space

To realize fully the potential of the program, adequate work space is necessary, especially a large open area of floor at the front or side of the room. Low and easily accessible self-service shelves containing necessary Language Arts materials, supplies, and apparatus should be well-identified and labeled.

## Procedures

Routines and the concept of personal responsibility should be introduced first and should be well established for *teacher* as well as for pupils. Few rules should be made; but those made should be clear and concise:

- 1) Be Polite
- 2) Share
- 3) Whisper (natural voice)

## TEACHER

### Self-Preparation

The teacher has a primary responsibility to guide and challenge students in their Language Arts activities so they can work with little interference and much encouragement.

### Planning

The secret of productive reading activities depends upon the teacher's planning in many areas. Daily, weekly, and yearly plans should include the systematic use of Workshop materials as a continued reinforcement and

\* A more detailed description of Workshop techniques is presented in *Reading Activities in Workshop*, by S. A. Bernier (La Salle: Open Court Publishing Co., 1969).







follow-up of the Reading Language Arts program. As a professional guide, the teacher should observe constantly, so that he or she can better understand the children's behavior and plan the curriculum accordingly. Studying the individual child to discover what *he or she* thinks and feels and believes to be important should be part of the job of organizing work for effective learning.

## Schedule

Once Workshop procedures have been *well* established, no specific time is designated for Workshop, but children should have time every day to pursue some independent creative reading activities.

By organizing the school day to include Workshop activities, the teacher provides the children with freedom to think and to express themselves as they work independently.

## Primary Goals and Objectives

In order to achieve objectives and goals, the teacher should include creative, independent Language Arts activities that instill in the children habits of thinking for themselves, making decisions, and working on their own. Children then have the all-important freedom necessary to self-expression and the development of skills needed for reading achievement and enjoyment.

## Organization

The teacher should organize materials at the beginning of the year and plan to use them systematically. Materials are introduced gradually, depending on the ability of the class or group, as a reinforcement of the regular Language Arts Program. The integration of new materials by the teacher must be

closely coordinated with each specific phase of reading development.

## Skills

The creative teacher capitalizes on opportunities to teach skills on the basis of individual and group challenges, not grade-level standards. The teacher should match his or her knowledge of the children with his or her own judgment and observation to determine *which skills for which children at which time*.

## Procedures

The teacher should encourage students to learn how to conduct themselves and to get the most out of time available for work by a well-established routine and a few clear, concise rules. Rules and standards should be discussed by the group, and the teacher must be consistent in requiring that these rules be obeyed. The teacher is thereby setting up firm behavioral standards for the children and developing in them a sense of personal responsibility.

## Checking

Each teacher should provide for checking and filing students' work in the way best suited for a particular group and room situation.

Some suggested routines are: 1) teacher may observe materials being used while circulating in Workshop area at appropriate times and approve by a nod or smile; 2) children check work with teacher or teacher-aide; 3) children show work to teacher or teacher-aide, then file in own work folder, in file box, or cabinet; 4) teacher may just observe from position in group and signify approval; 5) general observation; 6) grading and marking papers is unnecessary.

## Suggested Reading

- Ginott, Dr. Haim. *BETWEEN PARENT AND CHILD*. New York: Macmillan Co., 1965
- Montessori, Maria. *ABSORBENT MIND*. New York: Holt, Rinehart, 1967
- Montessori, Maria. *HER LIFE & WORKS*. California: Library Guild, 1957
- Montessori, Maria. *SECRETS OF CHILDHOOD*. Bombay: Orient Longmans, 1936. Illinois: Theosophical Press, 1936
- Piaget, Jean. *THE LANGUAGE AND THOUGHT OF THE CHILD*. New York: World Book Publishing, 1955

## CHILDREN

### Orientation

The formal reading program in the primary grades plays an important role in the personality development of the children. The teacher must foster in the children attitudes conducive to independent learning. The teacher orients them to the room set-up, materials, standards, and responsibilities early in the year so that they will



## WORKSHOP

fully benefit from the learning experiences of vicarious adventures which a good Language Arts program offers.

### Rules, Social Behavior

The few rules and standards set up for the children to follow must be clear and concise and should be consistently observed: 1) politeness develops an atmosphere of proper living and working with others in a spirit of freedom; 2) sharing involves mutual respect of others: their ideas, their knowledge, and their rights in the use of materials, apparatus, and work space; 3) whispering is, for most young children, their natural conversational voice.

### Independence

The habit of working quietly, efficiently, and independently must be developed gradually and continually encouraged. Children take responsibility for using materials properly and returning them in good condition to the right place.

### Management of Materials

Children need much help in learning how to manage supplies, materials, and Language Arts apparatus in an orderly way. They must be patiently taught and



retought. Materials should be stored where children can reach them easily or with small stools. Reasonable mistakes in handling materials are to be expected as a normal part of the learning experience.

### Individual Differences

Children's individual personalities and differences in learning ability are easily handled through independent activities and varied, well-chosen materials that teach many different skills on many different levels.

### Written Work

Children may keep their written work in work folders (Manila file folders) when completed or may file it in a designated spot. Teachers may use the papers to guide the children or to evaluate their accomplishments. Papers may also be used during individual student conferences with the teacher.

## CLASSROOM

### Physical Set-Up

Many flexible room arrangements suitable for Workshop are possible with movable desks, tables, and chairs. Each teacher should adapt the room and furniture, taking into consideration lighting, shelves, his or her own and the group's preferences.

### Space

For concentration, one must have a comfortable place in which to work. For small children, the large open area at the front or side of the room is preferred.

### Rugs

Small (approximately 15" x 18") carpet squares (samples) are used to sit on while reading, to limit work areas of the floor, or on desk tops to prevent cards or objects from sliding. These rugs are easily handled, stacked, and stored by the children. They may be kept on shelves, rolled and put under chairs, or left on desk tops.

### Shelves

Self-service shelves save space if placed under windows, along walls, or under chalkboards. These should be low and within easy reach. If none are in the room, they can be built very inexpensively.

### Desks

Most teachers do not work at their desks during school hours, so the teacher's desk might easily be moved to a corner or side of the room, in an out-of-the-way place against the wall. Many space-saving arrangements of students' desks or tables are possible. (Desks may be grouped in pairs, fours, or sixes.)

### Work Areas

Certain work areas should be decided upon with the assistance of the children. (Children should be made to feel a part of the teacher's decision.) Where materials are to be used will depend upon the nature of the activity. The floor is the best spot for most work, but chairs, desks, tables, and even the chalkboard may also be used. Space is limited by use of small rugs.

### Files

Small, two-drawer letter-size files are low enough for children to use to file their completed work; or single drawer files of corrugated cardboard, which may be stacked, are available in most department stores.

### Containers

Wooden, Masonite, or cardboard containers may be used to hold materials. These containers may be made or



purchased.\* All Workshop containers should be clearly labeled and color-coded.

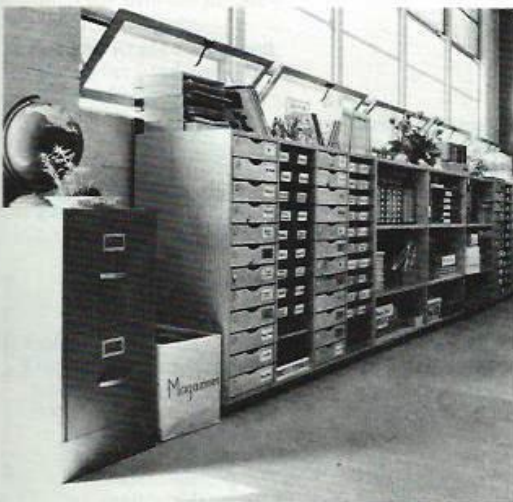
### MATERIALS

#### Selection

Besides the Open Court Workshop Kit and Workshop Kit Supplement, there is a wide variety of commercially prepared materials available in all educational supply stores. Materials can also be made. The proper utilization of all materials is primarily dependent upon the creativity and resources of the individual teacher.

#### Preparation

The use and preparation of materials varies according to the material itself, but long-term goals and definite educational objectives of anything considered for Workshop use should be kept in mind. All materials and apparatus should be clearly and neatly labeled with short classification vocabulary. Self-sticking colored labels are available in all stationery stores.



\*Cardboard drawers available at Pencil Box, 2107 E. Ball Road, Anaheim, California 92806

#### Storage

Materials and apparatus should be stored in boxes or drawers on low, self-service shelves.

#### Maintenance

The organized teacher is constantly maintaining materials by training children to be responsible for their management and to assist in upkeep.

#### Control of Error

To insure a complete learning process, materials should be coded so that they are self-checking. They may be coded by color, number, symbol, or a combination, according to the individual teacher.

#### Introduction of New Material

New Workshop materials should be introduced formally and carefully. The teacher should give specific instructions on the use and limitations of all new materials by a prepared demonstration and brief explanation. The teacher should determine the effectiveness of an approach by having some children repeat the actions while the group observes.

#### Possibilities

Children often discover new uses for materials that the teacher did not anticipate. Since there are no *inflexible* rules concerning the use of apparatus, there is no limit to creativity and new ideas. Teachers should respect and accept good ideas for usage and allow children to share their new ideas with the group. After planning the environment for creative individual Language Arts activities, the teacher must have the courage to step aside long enough to observe what the children can do. The teacher must have faith in the children's power to learn and to overcome obstacles by their own effort day by day.



## WORKSHOP

### READING ACTIVITIES IN WORKSHOP ENRICHMENT MATERIALS

Alphabet Picture Puzzles (inlaid)  
Alphabet Match-Ups  
Movable Alphabet (Warner-Dowling)  
Alpha-book (Chalkboard)  
Clay and Clay Boards  
Individual Chalkboards  
Laminated Boards  
Magic Slates  
Tactile Alphabets (sandpaper, velour)  
Easel Paints  
Play-Dough  
Sandbox  
Crayons  
Link Letters  
Vocabulary Builders  
Sentences  
Puzzles  
Flash Cards  
Duplicated & Laminated Worksheets  
Dictionaries  
Encyclopedias  
Reference Books  
Paperbacks and Library Books  
Magazines  
Periodicals  
Newspapers  
Audio-Visual Materials  
Art Media  
Science Materials

### OPEN COURT FOUNDATION PROGRAM LANGUAGE ARTS MATERIALS

Alphabet Flash Cards  
Anagrams  
Alphabet Sheets  
Plastic Alphabet  
Alphabet Puzzle  
Alphabet Puzzle Check Cards  
Tracing Paper  
Movable Alphabet with Printer's Box  
Tracing Sandpaper  
Individual Sound Cards  
Sound Flash Cards  
Response Cards  
Picture Exercise Cards  
Word Matching Game  
Word List Cards  
Story Sequence Cards  
Word Line Sentence Cards  
Fable Sheets  
Supplementary Storybooks  
*First Spelling Dictionary*

# WORKSHOP MODEL LESSON

## DETAILED PROCEDURES IN THE PRESENTATION OF

### OPEN COURT BASIC MATERIALS

#### Building Vocabulary Words

Producing sounds; Reading; Spelling; Writing

#### Materials

- 1) Individual Sound Cards (use cards in kit or ones made from children's books)
- 2) Word List for Lessons 1-4 (*Blue Book*, p. 102)
- 3) Rug (individual)

#### I. Orientation

**Teacher:** Places rug on floor.  
"Ken, will you please choose a word? Choose any word you want, and touch it. Do not say it."

**Children:** Watch

Ken chooses word and touches it.  
(*meat*)

**Children:** Focus on cards.

**Children:** Watch teacher closely.

**Teacher:** Holds up pack of Sound Cards.

**Teacher:** Finds *m* Sound Card and matches it to word (picture right side up). Places card on rug without speaking.

**Teacher:** Finds *e* Sound Card, matches it with word and places it on rug, picture (*Block E*) up.

**Children:** Watch closely as teacher performs

**Teacher:** Finds *t* Sound Card, matches it with word, places it on rug with the picture (*clock*) facing up.

**Teacher:** Reads word aloud, sliding her hand under the picture to blend sounds.

**Children:** Another child chooses a new word, (*feet*) and follows the procedures presented by the teacher. Other children observe and give objective criticisms.

**Teacher:** Observes, then guides objective comments.

#### II. Follow-up

**Teacher:** Suggests further activities using same materials.

- a) build more words on list
- b) turn cards over and copy correct spelling
- c) print words on chalkboard, paper, magic slates, laminated board

**Children** are free to choose *a*, *b* or *c* activities

### ENRICHMENT MATERIALS

#### Vocabulary Cards (Objects)

Decoding words; Reading; Spelling; Writing

#### Materials

- 1) Objects - drawer of small artificial fruits or farm animals
- 2) Vocabulary Cards (fruits)
- 3) Rug (individual)

#### I. Orientation

**Teacher:** Carries rug to Workshop area and places it on floor.

**Children:** Watch closely

**Teacher:** Procures drawer (fruit) and places it on rug.

**Children:** Watch each step

**Teacher:** Removes objects, one at a time, naming orally and placing on rug.

**Children:** Observe

**Teacher:** Shows vocabulary cards (fruit) to children, and explains that on each card is a word for one of the fruits.

**Children:** Watch closely

**Teacher:** Tries to read one word by sounding all sounds presented so far; after decoding word, places it by the fruit.

**Children:** Watch

**Teacher:** Encourages the children to *try* to match as many cards as they can.

**Children:** One of the children tries the procedure, using a new drawer of objects. (*farm animals*).

**Children:** Other children watch as he follows procedures, and comment objectively upon his performance.

**Teacher:** Observes, then guides group in objective comments.

#### II. Follow-up

**Teacher:** Suggests further use of these materials.

- a) copy words from cards, match with objects.
- b) print words, illustrate
- c) spell words with partner
- d) look up words in dictionary (faster students)

**Children:** Choose an activity according to ability and pursue it independently.



# WORKSHOP CHART

## OPEN COURT FOUNDATION WORKSHOP MATERIALS

### ALPHABET:

1-X to L 24

1-55  
Puzzle, Puzzle Cards, Anagrams  
Plastic, Flashcards, Alphabet Sheets

### CARDS:

1-55  
Individual Sound, Flash, and Response Cards

7-55  
Picture Exercise, Word Lists, Multiple Choice  
Word Line, Word Line Sentences, Word Matching

12-25  
Story Sequence Cards

25-1:2  
Fables

### PAPERBACKS:

12-55  
Storybooks

### DICTIONARY:

49-1:2  
*First Spelling Dictionary*

## ENRICHMENT WORKSHOP MATERIALS

### ALPHABET:

1-24  
Puzzles, Match-ups, Tactile, Movable;  
Books, Linkletters, Clay, Sandtray

1-3:2  
Paints (easel), Individual Boards -  
chalkboard, clayboard, laminated board

### VOCABULARY BUILDERS:

1-55  
Objects (a variety)  
Flash Cards, Definition Cards  
Picture Books, Dictionaries

### SENTENCES:

25-3:2  
Dictionary Sentence Cards  
Sentence Lifting  
Original Sentences

Learning to Read and Write			
1-X	1-6	7-12	13-24

Reading and Writing	
25-37	37-55

Basic Readers		
1:2	Gr.2	Gr.3

matching, building, tracing,  
modeling, writing, grouping

painting, writing, coloring, sequencing, spelling

handling, naming, matching, identifying, projecting,  
reading, defining, copying, sharing, discovering  
writing, spelling, dictating, classifying, comparing

reading, copying, illustrating,  
"growing", dictating, creating,  
changing words, picture cut-outs