

**PLAN OF WORK FOR
THE PROGRESSIVE
ROAD TO READING**

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Plan of Work for the Progressive Road to Reading by Georgine Burchill & William L. Ettinger
& Edgar Dubs Shimer

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GEORGINE BURCHILL & WILLIAM L. ETTINGER & EDGAR DUBS SHIMER

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BY

GEORGINE BURCHILL

TEACHER, NEW YORK CITY

WILLIAM L. ETTINGER

ASSOCIATE CITY SUPERINTENDENT, NEW YORK CITY

EDGAR DUBS SHIMER

DISTRICT SUPERINTENDENT, NEW YORK CITY



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**THE PROGRESSIVE
ROAD TO READING**

BOOK ONE

BOOK TWO

INTRODUCTORY BOOK THREE

BOOK THREE

INTRODUCTORY BOOK FOUR

(In Press)

BOOK FOUR

PLAN OF WORK

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INTRODUCTION

OUTLINE

- I. THE CRITERION OF READING
- II. THE *PROGRESSIVE ROAD TO READING*
METHOD
 - (a) Stimulus: Interest in a story
 - (b) Pure phonics: Ear training
 - (c) Phonetics: Eye training
 - (d) Manual expression
 - (e) Recapitulation
- III. THE PLACING OF THE BOOKS

INTRODUCTION

I. THE CRITERION OF READING

THE only criterion acceptable to-day for the soundness of any method of teaching reading to a beginner is this: Does the method from the start train in power to grasp not a word but a related set of words, a sentence, an entire situation? Does the method proceed from wholes to parts and back again to clearer wholes? Does it advance from a unit of thought, a sentence, to the words as words without loss of the relationship among the words? Is a flow of association maintained among the words as parts of the original whole from which they have been disentangled, or as parts of a different whole created anew out of the same words set in other relations?

It is this relation idea that makes for true reading, as opposed to mere word calling with little or no consciousness of a higher unity. Does the method ingrain this sentence habit first, and then proceed, and not till then, to treat a word as a whole, analyze out of it the constituent parts, and synthesize these back again into the original word or new words?

II. THE PROGRESSIVE ROAD TO READING METHOD

(a) Stimulus

In the *Progressive Road to Reading* method vital interest in a story is the stimulus. The surest way to catch a child's attention and to hold it is to arouse his imagination and give it ample room for play. When this has been successfully accomplished, the strongest possible motive for learning to read will have been created.

(b) Pure Phonics

In the beginning only the ear and the tongue are involved. Sound leads to thought, and thought to speech. "Tell me a story!" is the dominant expression. This creates a golden opportunity for pure phonics, — clear enunciation, clean articulation, and full, rich, deep tones of voice. The children will pay the price, if the teacher insists. Correct habits of speech will follow. Clear enunciation and articulation must be insisted upon even to the point of dramatic ex-ag-ger-a-tion. Let the *t* be plainly heard in *went*; the *d* in *and* and *found*; in short, never slight the final consonant.

Careful work in *phonics* during the teaching of the first group of stories must precede any attempt at *phonetics*. Not until the ear has been taught to discriminate nicely and the tongue to execute accurately should the eye be called upon to ana-

lyze sight words into their phonetic parts. Train the ear before the eye. Always let *phonics* (ear-and-tongue exercise such as even a blind pupil can follow) precede *phonetics* (work involving the eye).

(c) **Phonetics**

In the second place the visual relations between the thought and the printed, or the written, sentence are established, so that the pupil may get the thought as promptly from a sentence seen as from one heard.

Now the pupil is ready for the establishment of the visual relations between the separate ideas of a sentence and the separate words printed, or written, to represent the ideas.

By a still further analysis the pupil is led to discover the auditory relations between the separable sounds, or phonic elements, of a spoken word, and the visual relations between the letters, or phonetic elements, used to represent these sounds to the eye. Suppose we take the present order in the *Plan of Work*. Write *make*. Cover *ake* and sound *m*. Then cover *m* and pronounce *ake*. Soon the ear will perceive the sound that is attached to the particular part.

This is the process in phonetics: Tear sight words to pieces and find smaller parts, with which (1) to *rebuild* the original word and so get a firmer grasp on it and (2) to build new word wholes.