SCHOOL VOLUNTEERS:

WHAT THEY DO HOW THEY DO IT

BARBARA CARTER GLORIA DAPPER

SCHOOL VOLUNTEERS:

What They Do How They Do It

Barbara Carter and Gloria Dapper

Citation Press, New York 1972

For reprint permission, grateful acknowledgement is made to:

Chappell & Co., Inc. for two lines from "Show Me" from MY FAIR LADY. Copyright © 1956 by Frederick Loewe and Alan Jay Lerner.

Crown Publishers, Inc. for "Reds" by Lee Bennett Hopkins from THIS STREET'S FOR ME. © 1970 Lee Bennett Hopkins.

PHOTO CREDITS: New York City School Volunteer Program, 12; Roger Malloch, © 1970 Magnum Photos, 29; Board of Education, City of New York, 48, 96, 108; Eastern Kodak Company, 52; Jeffrey Fox, 76; N.C. Photo, 138; John Shearer, 18, 1966 Scholastic Magazines — Kodak Photo Awards, 142.

Published by Citation Press, Library and Trade Division, Scholastic Magazines, Inc., Editorial Office: 50 West 44 Street, New York, New York 10036.

Library of Congress Catalog Card Number: 78-179044

Standard Book Number: 590-0536-6

Printed in the U.S.A.

FOREWORD

We wrote this book because there isn't one like it—a handbook for the school volunteer that would tell what works and what works better, what might sometimes be done and what should never be done, where further information, advice, and materials can be found.

In gathering information from those involved in ongoing volunteer programs across the country, we met with an astonishing willingness to share and encouragement that such a book is needed. We are grateful for both the generosity and the encouragement.

Since volunteers in education are engaged in so many kinds of activities, this book may be another example of telling the individual reader more about penguins than he wants to know. The volunteer math tutor, for instance, may not be as intrigued as we were with the various games reading tutors can play. On the other hand, who knows? We found that creativity is one of the chief characteristics of school volunteers, and the math tutor may find not only ways to solve a reading problem connected with math, but a way to adapt a phonics drill to teaching about probability as well.

Creativity isn't the only hallmark of the volunteer. We also discovered a universal tendency toward larceny. Begging, borrowing, and stealing ideas from each other's pro-

grams has been a prime factor in the phenomenal growth of the volunteer movement in recent years. To encourage such larceny, we have included as many programs and ideas as space would allow.

Schools could probably stay open without school volunteers, but everyone seems to agree education would be far less effective without their services. We hope the information and suggestions in this book will help volunteers to be even more effective than they already are.

A WORD OF THANKS

Although it is customary to acknowledge that a book could not have been written without the invaluable assistance of a long list of people, it is more than custom that compels us to thank the many individuals, organizations, and school systems that gave us their time and shared with us their materials and experiences.

The unfailing co-operation began with a long lunch on a hot day last summer when Marcia Shalen, Betty Lorwin, and Shirley Rosen of the New York City School Volunteer Program gave us the benefit of their many years of involvement as volunteers and directors of the program. We were also privileged to attend the training sessions given by the New York program for reading tutors and for volunteers who work with non-English-speaking children. Finally, the criticisms of the manuscript, especially by Ethel Price of the New York program, have saved us—and all volunteers who might read this book—from terrible pitfalls.

Our requests for help were met quickly and fully with words of encouragement and packages of material from Sarah A. Davis, supervisor of the Los Angeles Volunteer and Tutorial Services; Nathaniel Potts, co-ordinator of Newark's Department of Volunteer Services; Vivian D. Adams, supervisor of Cincinnati's Tutoring and Volunteer Services; Elaine London, director of White Plains, New York, volunteer services; and June Baehr, co-ordinator of volunteer activities in St. Louis. Other cities, such as De-

troit, sent useful, helpful materials and, although we have no name to attach, we are grateful.

Organizations deserve thanks too for their ready response: The American Association of State Colleges and Universities, the U.S. Office of Education, The Volunteers of the Shelters, and the National Reading Council are just a few.

Most of all, the many volunteers who gave us their time and told us their experiences and needs as tutors have provided the major impetus and reward for writing this book.

Finally, we owe thanks to our able and patient editor, Mary Allison, who, going beyond the call of duty, took considerable time and pains to complete the bibliography and appendix.

Even with all this help, errors and omissions, we know, remain. These we take full responsibility for.

BARBARA CARTER

GLORIA DAPPER

Yonkers, New York
June, 1971

CONTENTS

THE ROLE OF THE VOLUNTEER

"A team is a number of people who work together, but you know which one is playing left field and which one is pitching."

—National School Volunteer Program booklet, *A Question of Relationships*

Today the range of volunteer activities in education is as broad as education itself. There appears to be no school program—curricular or extracurricular—in which volunteers cannot be used effectively. Not only has there been an explosion in the numbers of school volunteers—cities with only a few hundred several years ago now have thousands—but an explosion in the kinds of things they do.

At one time, volunteer activities were limited to the nonteaching chores of teachers—monitoring the lunchroom, overseeing the playground, taking attendance, helping with field trips—a list of endless housekeeping and clerical tasks that freed the teacher to teach. Volunteers still perform these essential services in the classroom, the playground, and the administrator's office (where would the schools be without them?), but today they also serve as aides to the

school psychologist, the school nurse, the school community relations director. They can be found counseling unmarried pregnant girls, making home visits to absentee students, arranging coffee klatches for neighborhood parents. And it doesn't stop there. Volunteers today are also directly involved in the very process of education itself—as visiting lecturers, kindergarten assistants, story tellers, readers of English themes, and, most of all, as tutors. Indeed, as tutors and homework helpers, volunteers have stepped outside the schools to serve in neighborhood centers and street universities as well.

Volunteers tutor children in almost every basic subject—reading, math, and science—as well as children learning to speak English as a second language. The secret of their success lies in their one-to-one relationship with the child, something the classroom teacher, with twenty-five to thirty children on her hands, is hard put to provide. Where the teacher must tailor the curriculum to fit the pace of the class as a whole, the tutor can tailor it to fit the child. But more than the way the material is handled, it is the warm supporting interest of the tutor that seems to spell the difference between success and failure. It has to do with motivation, that first step in learning, and the volunteer tutor's interest often supplies the key.

So valuable have tutors proved that school systems are staging recruiting drives for more. And who directs the drive? Volunteers.

Whether they serve in the lunchroom or the classroom, whether they are neighborhood parents, college students, or corporate executives (for many besides the middle-class housewife have joined the volunteer ranks), volunteers serve yet another important function. They are a bridge between the community and the school, a two-way street that enables the school to become more responsive to the child, and the community more supportive of the school.

Those with experience in running school volunteer programs have learned the hard way how essential it is to define the role of the volunteers and quickly establish what they can and cannot do. In the best programs, such defini-

tions are worked out jointly with the professional educators and then buttressed in orientation sessions for the volunteers.

It is also clear that the role changes. Not only do volunteers grow on the job, but the natural fears of the professionals lessen as the effectiveness of the volunteers increases.

The New York City School Volunteer Program, with its 15 years of experience, has stated four basic aims. Most volunteer programs around the country would probably agree with these general goals:

1. Relieve teachers of nonprofessional chores.
2. Provide individual attention and assistance that the classroom teacher is not able to supply to children who are not performing well in a group situation.
3. Tap the human resources of the community for the enrichment of the school program.
4. Develop greater citizen understanding of the problems facing the schools, enlist their support in securing better budgets, and involve them in the total effort to improve public education.

Even though these goals are broad enough to encompass a wide variety of volunteer activities, in a sense they are fences. In the first three, each has an operative word: "nonprofessional," "assistance," and "enrichment." Those three words touch on the essence of what the volunteer is and does.

NOT A TEACHER

"There is a role for the volunteer," said a participant in the March, 1970, Right to Read conference. "That role is not in teaching the fundamentals of the educational process . . . for which we have made trained, paid educators responsible."

The National School Volunteer Program honors that point of view:

A volunteer always works under the direction and supervision of a teacher or other member of the school staff. A volunteer is never considered a substitute for a member of the school staff. A volunteer is never expected to perform professional services. The teacher is always responsible for content and techniques.

Five years ago, the American Federation of Teachers issued a policy statement on the matter:

There is a place for lay volunteer assistance within the school setting . . . [but] the use of these volunteers must be restricted to those activities approved by the teacher, and under no circumstances must a teacher be forced to use or supervise a lay person . . . the direction, control, and responsibility for the educational process must rest firmly with the teacher.

In its handbook, *Volunteer ABC's*, the U.S. Office of Education set up seven principles to draw the line between volunteers and professional personnel:

1. *Diagnosing* of student needs is a professional task.
2. *Prescribing* instruction programs is a professional task.
3. *Selecting* appropriate materials is a professional task.
4. *Presenting* or teaching content is a professional task.
5. *Counseling* with students is a professional task.
6. *Evaluating* student progress and achievement is a professional task.
7. *Initiating*, determining the why, the how, the where, and the when are professional tasks.

"The teacher is the decision-maker for the implementation of the educational program," the statement continues. "The school volunteer does only those things that he is directed to do, working under the supervision of the certificated person." However, another sentence gives more latitude: "Depending on his skill, abilities, training, and interest, the school volunteer may he called upon to perform more complex tasks related to the reinforcement of instruction."

Every volunteer program explicitly points out that the

school volunteer, including the tutor, is not a teacher and should not try to replace any professional in the school system. The Detroit program further states that volunteers do not intend to "replace the school as the basic source of education" or "change the curriculum of the school." The University of California Tutorial Project in Los Angeles further warns volunteers to "disabuse yourself of the notion that you are about to 'save' the people."

Admonitions about leaving the main job of education to the professional educator undoubtedly stem from the initial suspicion of teachers and principals about volunteers. One of the New York City school volunteer trainers said, "We're well accepted now. But it didn't happen overnight. Many teachers were reluctant to have untrained lay citizens watch them in their classrooms. The reluctance was overcome because we orient volunteers in their proper role, give them appropriate training, and because teachers have come to recognize the value of the volunteer to the individual child." Her unstated warning to new volunteers is, "Don't blow it!"

If teaching is imparting knowledge, skills, and attitudes, then, as any parent knows, it's hard not to teach. Privately educators will admit that, sure, volunteers teach. The Los Angeles volunteer program, while reminding volunteers that "tutoring is not teaching," adds "Experienced educators agree that those not trained for teaching can change a student's picture of himself and his attitude through effective tutoring." There is also evidence, although scant to date, that student skills and knowledge increase under volunteer tutors, whether they are working in the schools or outside them. Of course, there are a few revolutionary programs whose aim is to change the educational system itself, but within the schools, at least, there is universal agreement that the teacher is in charge and that the volunteer effort is auxiliary, peripheral, and totally under the direction of the professionals. "Once the volunteers are too intrusive," the leaders of a successful program told us, "then we're dead. We're guests of the school."

CRITICISMS OF VOLUNTEERS

Some criticisms of volunteers stem from their confusion over their role, some from their lack of training and supervision, some from lack of experience on the part of both volunteers and the professionals. Looking at the criticisms not only helps clear the air but may indicate what you, the volunteer, can do about them as well.

One kind of criticism—directed by minority leaders against the white middle-class volunteer—only time can overcome. "I don't need any do-gooders from Scarsdale in my schools!" declared Rhody A. McCoy, when he was administrator of the ghetto schools in New York's Ocean Hill-Brownsville district. "How can aliens come into the inner-city," McCoy asked, "and expect to earn the respect and understanding of youngsters who know that these same aliens either help perpetuate or maintain that kind of oppressiveness in which they exist?"

Not everyone, not even all blacks, agrees with McCoy. Wilson C. Riles, when director of California's compensatory education services, had a word to say in favor of the "do-gooders from Scarsdale." "We have found," Riles stated, "that volunteers from middle-class neighborhoods provide disadvantaged children with contacts with persons who would otherwise be shut out by the walls of the ghetto. The volunteer from the other side of the tracks, so to speak, often brings in a cultural and educational background that is a vital stimulus to the child of poverty."

One white volunteer in Harlem, who drives down from Westchester County (the home of Scarsdale) twice a week to tutor in a neighborhood center, told us that the center "would love to get rid of us" but there were not enough black volunteers yet to let them go. She expected dismissal to come someday, but didn't view it as a tragedy. Meanwhile, trust and friendships were building up.

There is little disagreement that volunteer programs would be better if they included more minority people from the school's neighborhood. Some federal and local ways are being found to reimburse the low-income volun-

teer for transportation and babysitting expenses. Philadelphia's program now has 40 percent black volunteers, and half of Seattle's volunteers are black.

Sometimes minority parents are reluctant to volunteer because of their own limited education, or because they are afraid to go into an unfamiliar situation, or because of outright hostility to the school system. Several urhan school systems are facing these problems directly and with great success. One Detroit principal goes to neighborhood block clubs and churches himself to invite and recruit black volunteers, involving them in the work first before he suggests any training that might lead on to further work.

White volunteers, who may regard the words spoken against them as pure racism, should know that there are other reasons for increasing the number of volunteers from the minority community. One is that minority children tend to relate better to their own adults and, second, outsiders may, indeed, have private, even unrecognized, limited expectations for the ghetto child. Since studies have proved that a child tends to live up—or down—to the expectations of his teacher, this seems a valid reason to recruit more volunteers from the neighborhood.

Professional Doubts

When we asked an Iowa principal why she didn't use volunteers, she answered, "I can fire a teacher." Her answer speaks directly to some doubts some educators have about using volunteers. Are they dependable, consistent, and accountable, three qualities a school administrator can demand from his teachers?

Dr. Forbes Bottomly, superintendent of the Seattle schools, while acknowledging that "volunteers have been very helpful," has also admitted: "We've had problems in consistency. After all, volunteers are volunteers; you can't demand of them so many hours without fail. And yet much of our educational work must be sequential and consistent."

Volunteer programs acknowledge this criticism. The Los Angeles program states: "Do not start unless you can be faithful throughout the program. Few things will kill a

child's faith in his tutor and the program quicker than having a tutor who fails to appear at a scheduled session."

Although the Iowa principal implied she couldn't fire a volunteer, the New York City program, for one, shows no reluctance to do so. If a volunteer fails to show up three times, without an explanation, she is told that the children are the ones who suffer and is advised to find another type of volunteer work. Substitutes are available for replacements, and each school has a volunteer chairman who can substitute at the last minute. In other words, there are built-in precautions to see that the post is filled, just as if it were a paid job.

The fear about undependability seems to fade once a volunteer program is underway. Even high school volunteers, with less practice in resisting other demands on their time, show surprisingly little absenteeism.

Some professional doubts about volunteers are the result of hastily drawn-up programs. One fear, mentioned earlier, is that the volunteer will try to take over the professional role, a fear that can be dissipated when a mutually worked-out role definition is arrived at first. Another is the fear of an avalanche of volunteers arriving without the school knowing what to do with them. This is clearly a case of the cart before the horse. The jobs to be done have to be thought out first, with the agreement of the principal and his staff. Volunteers in New York City, for example, as elsewhere, never go into a school without an invitation from the principal.

Volunteers need orientation, even if it is only a one-day session, so that they are absolutely clear about their role and what is expected of them and know where and how to begin. For many volunteer jobs, little or no training is needed. For others, such as volunteers in the classroom, the teacher supplies direct supervision. But many—volunteer reading tutors, for example—need help the teacher is too busy to provide. "Volunteers can and do make mistakes," the head of one volunteer program said. "Sometimes the volunteer is absolutely wrong." Adequate training can foresee and forestall mistakes.

Yet the ingredient we found missing in most volunteer programs is training—both before the job starts and on the job. New York City's School Volunteer Program is an outstanding exception. It has a staff of teachers and volunteers who provide a pre-service training program and in-service sessions; further it provides consistent supervision by placing on-site volunteer chairmen in each school. Educators and successful volunteer leaders alike urge similar training efforts for all volunteer programs.

VOLUNTEER EFFECTIVENESS

"It's very difficult," a New York City volunteer told us, "to know how much the child gains in reading from our program. One girl gained two years, but it's usually not dramatic. Teachers generally say the best thing is the improvement in attitude."

William L. Smith, director of the USOE's Division of School Programs, pointed out at a 1970 Right to Read conference that there is "little or no empirical evidence to show that volunteers make a significant difference in progress and achievement of individual pupils, particularly those in the inner-city."

Recently PACE, a Cleveland group, compared students tutored in reading with a control group in three areas: skills, attitudes toward reading, and behavioral changes in class. The results were mixed. In skills, the only gain over the control group was in word knowledge, the focus of the tutors. Neither the mean scores for word discrimination nor reading showed extra advance. In attitude toward reading, the only gain over the control group was an increased preference for reading aloud. Liking for, or confidence in, reading averaged about the same. But the teachers' reports of behavioral changes in the class were more cheering. Far more of the tutored children showed improvement in oral reading, word knowledge, and comprehension than indicated by the test scores. Their attitude toward tutoring was unanimously eager, although their

attitudes toward the teacher and classmates did not change. Still, 47 percent paid more attention in class after their tutoring stint.

One tutor in the Cleveland program summed up how she felt about her efforts:

> I began quite trepidated,
> Came away exhilarated,
> Ron may not be educated,
> But now at least he's motivated.

It should be pointed out that while there are few objective studies that show the effectiveness of volunteer efforts, particularly in the area of skills, neither are there studies that show them to be ineffective. The results of objective studies, after all, are usually put in terms of averages or means. If half the children zoom ahead and half fail, for example, the verdict is "no change." For most volunteer programs, there are no evaluations of any kind. Studies take time, money, and personnel—three ingredients in short supply.

In the absence of objective data, the world of volunteerism abounds with opinions, nearly all attesting to the worth of volunteer activities. Most of them speak about changes in attitude and self-image, neither of which is easily measured nor always reflects itself in changes in behavior. True, some tutored students skip school less or don't drop out. (One elementary schoolboy we heard of skipped school as regularly as ever but always showed up for his tutoring session.) But how do you measure the change in a child who begins to feel he might make it? Sometimes a volunteer, giving a child undivided attention, can sense such a change even though it defies charting.

The effectiveness of a volunteer often shows up in unexpected ways. One volunteer, for example, in discussing television with her eight-year-old student, discovered the girl watched the late show every night, a sudden explanation of the circles under her eyes and the difficulty she had in concentrating. After the volunteer won her pledge to go to bed earlier, the child's schoolwork instantly began

to improve. It took another volunteer eight months, interspersed with visits to a girl's family, to learn that the child had been deaf for a year when she was younger, a fact the school had never been told. With this information, the volunteer went back further and helped the child sound out words, a step missed during the period of her deafness. There are countless instances of volunteers discovering that a child needs glasses or does not hear well, reporting the deficiency so that it can be corrected, and thus removing a major obstacle to learning.

A senior high school boy has vividly recorded his observations and pleasures working with a third-grade boy in an inner-city school in Ithaca, New York:

When I first started tutoring Jeff, I was under the impression that he was retarded. Jeff has a learning problem, but I don't believe he is mentally defective. When his interest lies with the problem, he can do it. Jeff has a great love of nature and he often took books on tree or wildflower identification. By the end of the year he was telling me the difference between squirrel's and bird's nests and pointing out carpenter ants and how they work to me. He is very observant—I think he spends a lot of time by himself . . .

As for mathematics and spelling and other school subjects, he probably tests low, but I don't believe this is an indication of his intelligence. When we read picture captions, he could pick out words that mattered to him (moon, deer, dog), but abstract words like "a, the, they" meant little to him, so he had trouble. Math was a problem but he could add as soon as we made a baseball game that required him to do so . . .

I think Jeff's main problem is controlling his interest. He often makes up fantastic stories which show his vivid imagination . . . School needs to be made more relevant to Jeff or he will fall behind. He has the intelligence to become whatever he wants to become. What is the most important part of Jeff is his spirit which I hope no teacher or adult will ever try to control. Jeff has been a joy—I hope I have helped him.

The value of such success stories cannot be discounted but neither can they replace objective evaluation. Objective evaluation is needed to pinpoint particular gaps in vol-

unteer training or to specify the kinds of changes needed to make a program more successful than it is. Without accurate diagnosis, it is hard to make significant improvements.

VOLUNTEERS AS A LINK

Volunteers serve as bridges between the community and the schools, sometimes by design, more often not. The development of greater citizen understanding and support of public education is always a goal. Anybody working within a school system, including volunteers, begins to get a truer picture of the problems facing the schools and the steps being taken to solve them. When critics begin, "Why don't they . . .," it is often the volunteer who responds, "But they are," or "They will be when . . ." Further, volunteers, as a link to the community, are a two-way street. They often bring the school valuable ideas from the community as well as relevant information about resources or problems there.

They can also bring the clear-eyed vision of a new look at the schools and, unhampered by the we've-always-done-it-this-way attitude, suggest innovations. Such suggestions can be threatening to those in charge. It is worth quoting Seattle's superintendent again: "Some volunteers are highly educated, energetic, and creative individuals. They can be viewed as threats to one's security. We've had some human relations problems to work out." Taking care to work through established channels, says NYC's School Volunteer Program, is essential. Suggestions for teachers or the school principal are made through the volunteer chairman whose experience will dictate whether the suggestion should go further, and, if so, how. You will find the schools are not really adverse to new ideas. "Some screwy things have been suggested," said Cleveland's superintendent. "Some didn't work. But some have. The best things we've just stumbled on or backed into. So in our office," he concluded, "we're *for* nearly anything."

Should you become involved with the parents of the children being helped? Some programs rule out such contacts. The Newark, New Jersey, program, however, believes volunteers should come to know the parents and, if invited, visit the children's homes.

The New York City program has tried to encourage parents to visit the volunteers in school—with growing success. A few years ago, the chairman of a reading help program began the experiment. She invited 34 parents to come to their child's tutoring session anytime during a two-week period. A ten-minute coffee break between tutoring sessions was scheduled to give the volunteer and the parent time for a chat. Only three of the 34 mothers came. Although suspicious at first, they began to relax during the 45-minute period. "Each mother seemed to leave with a ray of hope about her child's reading problem," the chairman reported, "possibly with even a changed attitude about the school's effort to help." Word got around. When the invitation was repeated in the spring, 21 mothers appeared. "This experiment suggests," said the volunteer chairman, "that there may be new fringe benefits from a reading help program—the possibility of helping to change the attitude of some parents. This in turn may relieve a pressure that may be interfering with some children's motivation to learn to read."

In Philadelphia, neighborhood mothers of children in the reading program are enlisted to help make materials —scrapbooks of color charts, collections of pictures from magazines, and other visual aids. The volunteer tutors use the sessions to illustrate how the materials help children learn to read.

In some programs, parent participation is mandatory. "In our pre-school programs, we require parent participation in school activities," affirmed Wilson C. Riles, California's Superintendent of Public Instruction, both to "obtain the services of volunteer helpers and . . . transmit to the parent of the disadvantaged child a greater understanding of the school program and how he can provide a home environment conducive to learning."

VOLUNTEERING AS A STEPPINGSTONE

"When we lose a volunteer," said the supervisor of a group of neighborhood parents serving as volunteers, "the schools usually gain a teacher or a teacher aide."

"More than ever," stated the 1968–69 annual report of the New York City School Volunteer Program, "school volunteer service is becoming a steppingstone to a career in education for those who not too long ago would never have entertained such an aspiration." The same report states that an entire corps of neighborhood volunteers in three schools in Brooklyn and the Bronx obtained employment in the schools as a result of their volunteer work.

Not only are volunteers gaining the experience that leads them into teaching, but even teachers are returning to the field through the volunteer route. A former teacher, after years away from the profession to devote herself to a young family, wanted to return to teaching but felt out of touch. Volunteering for a year or two brought her up-to-date on new materials and methods and gave her the confidence she needed to return to the classroom on her own.

Of course there is a career ladder in voluntary activities too. Some volunteers, with leadership and experience, move up to be volunteer chairmen, or volunteer co-ordinators, or co-supervisors with teachers of volunteer training, or heads of recruitment drives, or even leaders on the national level. Many, however, find their greatest satisfaction working with children and prefer to remain exactly where they are.

GENERAL TUTORING TIPS

"Have it in your mind that he cannot fail . . . Don't express sympathy for his situation. Instead, express your joy and confidence in him. He's a child, not a series of situations."

—Nina Phillips, speaking to New York City School Volunteer trainees

One of the first things tutors learn is that the stereotyped picture of the disadvantaged child—inarticulate, unresponsive, ill-equipped to cope with school—is not only untrue, but dangerously misleading and has to be discarded before he can make any headway.

"Instead of generalizing," wrote Anna W. M. Wolf in a pamphlet entitled *The Children You Help* (National School Volunteer Program), "learn to look at each child individually, [and] value him for what he is." Concentrating on preconceived notions of his weaknesses may blind you to the strengths he has. "Many of the characteristics which make your child different from you," Newark tells its volunteers, "are what make him an individual. Viewed this way, his differences often appear as strengths."

In addition to being unfair to the child, the stereotype has other false implications. For one thing, it implies the child lacks attention or love at home. Nothing could be further from the truth. The ghetto mother is intensely interested in her child's learning, sometimes so fiercely concerned that she exhorts him to "sit still and don't say anything," as if that were what the school really wanted most. For another, the stereotype implies that only the ghetto child is "disadvantaged." But many children from middle-class homes suffer the same deprivations usually assigned to the ghetto child and need help too. The ghetto has no monopoly on alcoholic mothers, absent fathers, or homes without books or conversation.

"The child you will be working with somehow lost his way," Nina Phillips told a training class we attended for New York City School Volunteers. "Learning is not fun for him. The classroom curriculum is too demanding for him, he may feel frustrated, confused, possibly resentful. His confidence in himself is gone. We don't know some of the reasons children fail. Maybe he has a virus, maybe he's just behind, maybe he comes from a home situation where he can't concentrate, maybe it's psychological. It doesn't really make a difference what the more subtle reasons are. The child needs you."

One can begin helping, then, without understanding all the complex and subtle reasons for failure. This doesn't mean ignoring the obvious facts that something *can* be done. If a child cannot see what is written on the chalkboard, then, of course, he needs glasses. But if a child is having difficulty in school because his parents fight all the time, that knowledge neither helps the tutor, who cannot correct the home situation, nor does it change the fact that the child cannot add or subtract or read. Even if all the psychological reasons were fully understood, the child still has the task at hand, the problem of recovering the steps he has missed.

The stereotype of the ghetto child is really nothing more than a list of "deficits" and the possible reasons for them. If you look at a child and see just the stereotype, there is a

good possibility that a hidden computer in your brain will automatically decide that, with so many cards stacked against him, the child cannot make much progress. As mentioned earlier, adult expectations for a child have as much to do with his progress as the child's ability. Newark's program, which operates almost exclusively among poor minority children, insists that tutors set the same standards for their children as any others the same age, making no allowances for whatever deficits they bring with them. Set your sights high for the child and so will he. "Have confidence he can learn," Mrs. Phillips advises New York volunteers. "Don't be afraid to stretch him. But strike a balance. Don't put the tasks out of reach, but don't downgrade them either."

We need to note again that a volunteer is usually not a certified teacher, since this fact has become a major stumbling block for both volunteers and educators in some programs. It often results in booklets on volunteering that flounder in contradictions. Some go on at length, for example, on how the volunteer is not teaching (heaven forbid) and then, a few pages later, discuss how the volunteer "teaches" certain skills. In some programs even the word "tutor" cannot be used for tutoring.

What is lacking is another word for "teach." But until a suitable word is coined, everybody is simply going to have to accept the fact that tutors can and do impart skills, and, to save ourselves from endless circumlocutions, we will use the word "teach" when speaking of increasing a child's knowledge and skills.

But there is a more important difference between the tutor and the classroom teacher than the matter of teaching. The aim is profoundly different. The teacher is engaged in carrying out an overall educational plan for a class of 20 to 30 children, a professional job that the average volunteer is rarely equipped to handle. The teacher *must* be concerned with curriculum and the schedules. The volunteer, whose sole concern is with the child who failed to keep up, concentrates on something else—the child's "self-image." The emphasis changes. As a volunteer, your

first aim is to help the child who failed to see himself as one who *can* learn and *wants* to learn, and only later to focus on subject matter. At the beginning of your relationship with a child, the emphasis is less on teaching than on establishing rapport. With a one-to-one tutoring situation, an opportunity denied the teacher, you are already ahead, with a 50–50 chance of success. The anxieties and competition of the classroom are removed. Time becomes gracious and expanded; there is no hurry. The child discovers he can succeed, because time after time he is given the chance to do just that. Best of all, he suddenly finds himself with an interested adult friend who respects him and his ability, just as he is. When Mrs. Phillips told the New York volunteers to "learn to look at each child individually and value him for what he is," it was not only to warn them against stereotypes but to illustrate how one begins "to explore ways of setting up the kind of rapport that is needed to spark learning. The personal interest that you show in the child may well be the catalyst that makes him recognize his own worth and his ability to achieve." Interest, rapport, faith, these, rather than lesson books, are the volunteer's tools.

SHOWING A REAL INTEREST

"The most important single characteristic a volunteer needs," it has been said, again and again, "is a real liking for children." That sounds obvious, but it means more than the usual automatic response. To like someone is to accept him the way he is and to take a continuing interest in him. But there is another reason educators put liking or interest so high on the list. "In many instances," Sidney J. Rauch of Hofstra University wrote of the volunteer reading tutor, "the understanding and sensitivity of the tutor to the problems of the adolescent or adult far outweigh the tutor's lack of knowledge about specific reading techniques. Many experts, in evaluating new reading techniques, have often wondered whether the improvement has been due to

the new techniques or method or to the amount of individual attention and interest. . . ."

Your respect and interest cannot be faked. "The liking must be genuine," Albert Harris, a reading authority, has warned. "Children quickly detect the difference between a warm, friendly person and one who puts on a show of friendliness without really feeling that way."

Children are far better at reading body language than adults. They are much more apt to watch what the tutor does than what he says. "I'm so happy to see you this morning" is meaningless if you pull away from a child or won't let him put his dirty hands on a book.

Many of the ways to show interest in the child are simple. The best is to listen. Accept the child's ideas as worthwhile. If you are interested in him, you will want to know what he thinks—what his favorite TV shows are, whether his team is going to win the pennant, how he and his friends settle quarrels. Ask for his opinion about things. Not only does this give him a chance to talk to you as an equal, but he can't be wrong about his own opinions. Discovering his interests, moreover, will give you the very steppingstones you need to spark his desire to learn.

When the child is talking, don't criticize his language, which is an intimate, personal thing to anyone. Don't interrupt by correcting his grammar or pronunciation. Instead, concentrate on the more important fact that he is communicating with you, making you a gift of his thoughts and feelings, and trust time to take care of the rest.

By the same token, don't worry about "manners." Most children are noisy and messy, interrupt others, or put their feet on furniture. Take him the way he is and, again, trust to time.

When you talk, talk naturally and avoid a patronizing tone. Adults who are not used to young children or have been away from them for a long time sometimes adopt a tone of voice that must set a child's teeth on edge. "Think of working *with* the child," Newark advises, "rather than talking *at* him."

Call him by name or, even better, by his nickname if he likes. Write your name out for him on a piece of paper to take home. (Don't be surprised if he never calls you by name and refers to you as "my lady.")

Never disappoint the child. If you cannot be there for a session, make sure a substitute is. If you know in advance, telephone the child, if policy allows, and let him know. If you promised him you would bring in a magazine, don't forget it. He won't.

"Don't be disappointed if your student does not seem grateful to you," cautions the Newark program. The volunteer who thinks it may be a useful "lesson" to point out the sacrifices she has made to come long distances to tutor a child has forgotten that debts are one of the quickest ways to end a friendship. It's more to the point to show you've come because of your interest in him as a learner. The Lady Bountiful approach has long gone by the boards. As one educator remarked, in speaking of the need for volunteers, "This is not just a nice thing to be doing."

The child may try to shock you with lies or street language. Shocked you may be, but don't let it show. "Students who want attention deserve it," one volunteer group says flatly. "All behavior is functional, fulfilling some need, not the random expression of deviltry." Crying, temper tantrums, incessant talking, or a refusal to concentrate are all ways of saying, "Pay attention to me." So when such behavior shows up, forget your plans for the session and do, indeed, pay attention to the child's needs of the moment. In cases of severe and persistent discipline problems, however, don't try to handle them yourself. Ask the program supervisor or the classroom teacher for help.

In your concentration on the child, don't be tempted to become an amateur psychiatrist. If there seem to be real emotional or psychological problems, take them to your supervisor or the teacher. Don't try to solve them yourself. But do trust your own sensitivity. You're warm and like children. Don't be surprised to discover that you know far more about him than you believed possible.

The child will test your avowed interest and liking for

him. He may even try to con you. One child prevailed on a volunteer to give him lunch money and then felt so guilty about it that he did not return to the program for two weeks—which brings up the matter of gifts, sometimes called bribes. There are two schools of thought about rewarding performance, neither of them backed by any evidence of effectiveness. In some programs, such as New York City's, volunteers are told never to give presents to individual children. Instead, they suggest, have a Christmas or joint birthday party where everyone gets a present. The Volunteers of the Shelters are against it too. "Do not bribe or reward a child with candy or presents. This, in itself, is not a bad practice; however, other volunteers on your program may not do it as often or at the same time, and unfair comparisons are drawn by the children." Other programs, such as Newark's, think it is perfectly all right to give a child a birthday present or a paperback book or magazine from time to time. To give or not to give is a joint policy decision to be followed by everyone in the program.

Should you become emotionally involved with the child? If you like him and want him to succeed, it's hard not to. As New York City's Nina Phillips put it, "You must be emotionally involved, not a bystander. You can't take him home with you, but you can't be unemotional." Of course, this does not mean taking sides with him against his teacher, or classmates, or his parents. It means something else. Subject matter only comes to life as the teacher and student respond to it and to each other. What makes it alive is when he gives you something, and you follow his line of thought. Essentially, subject matter is a means of establishing contact, a meeting of minds. You cannot reach such a high point without being emotionally involved.

GIVE HIM THE TASTE OF SUCCESS

If there is one thing your child lacks, it is experience with success. The tutoring program is tailor-made to ensure

that he has the opportunity to succeed, over and over, time and again, at each step that takes him ahead.

He would not be in the program unless there was reason to believe he could profit from it. Seriously disturbed children or those with severe learning disabilities are rarely assigned to a volunteer. Yet the child may not believe he can be helped. He may not believe this because he has failed so often, or he may not even want to learn as a way of protecting himself from further failure. You have to convince him that he can succeed, that you believe it, and that together you will prove it. You may have to use materials that don't smack of the classroom or remind him of past failures. You may have to make some of them yourself.

The first step is to find out where he is in the subject in which he is being tutored. The teacher is usually the source. She knows the child's test records and his performance. She also knows the specific skills he lacks. She knows the steps he has missed along the way and the areas he needs practice in. (Speaking of students' records, you must always treat these as what they are—confidential documents. They should never be discussed with anyone outside of the program.) It may, however, be necessary to determine his reading level on your own, and ways to do this are described in a later chapter.

The point is to begin at a level well within his grasp, where he can succeed, and to show pleasure that he is as far along as he is—*wherever* he is. When he is right, be sure and tell bim. But don't praise him for every little thing he does. Let the ball bounce. "Show him you have high standards for him," New York volunteers are advised, "but don't tell him." Only honest praise means anything to children. Your attitude will convey what you really think. (You may find, as his skills increase, that his need for praise and approval will diminish.) Set tbe standards high for him and, with encouragement and daily success, he will begin to have them for himself.

One block to learning many children have is the fear of making mistakes. Let him know that it is all right to make

mistakes, that everybody does, that that is one way to learn. Any boy will understand that nobody bats a thousand. But don't let the child flounder. Step in and help him out. Tact is the thing. Sometimes it is tactful to let him, with a nudge, find the answer for himself. One child for example, asked his tutor what a world's record was. He knew about phonograph records but was baffled by the idea of a world's record. The tutor took the opportunity to explain that words often have many meanings and asked the child if he knew any other kind of records. The child thought and then said, "Police record." The tutor was jubilant, told the child she never would have thought of that, and then went on to explain world's record. From there, they moved on to other words with several meanings, and the session was a triumph for both.

But sometimes nudging for the answer is not tactful. If you ask, for example, "Do you know that a period means a stop?" when a child is running sentences together, you have put the child in an awkward position. Obviously, he did not know it and so was left with the choice of admitting it or of answering "yes" and appearing stupid. It is better to say matter-of-factly, "A period means the end of a sentence. See if you can show me where the sentences end by pausing there."

Do all you can to promote instances of success for him while he is learning. When you are starting a new story, for example, take a few minutes first to go over the words you think he will have trouble with or won't recognize. Then, when he reads the whole story, he will know those words—success!

Discuss things rather than asking for a recall of facts. Devote part of every session to things you know he does well. Quick reviews can show him the progress he is making. There are other tricks too. One reading tutor told us of a girl who continues to do poorly in reading although she is very good in math. At the end of every session, the tutor lets the girl show her proficiency in math problem-solving, even though math is not the subject of the session.

Another tutor we talked with thinks success is so important that she wants to help her student have it in class as well as alone with her, even, she says, if it means "cheating." Her way of "cheating" is to find out from the child what the class assignment for the next day will be and go over any trouble spots with her beforehand. It could be called "one-upmanship."

Tutoring is a chance to discover what gaps the child has in a wide range of general information. "Don't concentrate on subject," the New York City volunteers are advised. "Increase his general knowledge." One tutor, for example, discovered her child did not know the names of any of the states. So she played "hangman" with her, drawing a gallows with blanks below for letters of a state. Every letter guessed right goes in its place, every wrong guess means a part of the hanged man—head, leg, or arm—is put in place. The child, to be "one-up," was given a map as a handy guide and could stump the tutor with city names if she chose.

Some children have little sense of large blocks of time. One tutor brought it home to a child by making a time line, starting with 1900, and inserting the child's birthdate and the birthdates of her parents, grandparents, brothers, and sisters. Some children know nothing about the seasons, so pictures of the same setting in the four different seasons can be used. Any way of filling in the gaps of a child's knowledge or adding to his experience multiplies his interests and supplies the raw material for conversation, writing, dictation, and reading itself.

Every child has interests but asking outright, "What are your interests?" is almost sure to stop the conversation altogether. But listening to him, watching which pictures in the books or magazines stop him, hearing his tone of voice reading, are all ways to discover what interests him.

In getting across the idea that reading is important, you have to begin with what the child thinks is important. If he is a sports fan, he will think it important to be able to read the sports page. All teenagers would like to have a

driver's license and reading a driver's manual is important. Reading the want ads to find a job, or reading recipes for those who like to cook, or following directions for those who like to put together model ships can all be serious business.

Get the child to participate actively in his learning. Ask him, for instance, to bring in words he would like to learn —the names of his brothers and sisters or words from a television program he watched the night before. His active role can turn the learning process into something he is really part of. Give him some responsibility for what he learns, give him a choice about what to read or what to do next, but limit it to several alternatives. When one volunteer absentmindedly asked a child, "Do you want to read the next page?" the answer was a sweet and reasonable "No." Another took a child to the school library and, with a grand wave, asked the overwhelmed youngster to choose a book out of the thousands on the shelves.

Find ways to show tangible evidence of his progress. As the child learns new words, for example, have him add them to an alphabetical list. Pretty soon he will have his own dictionary that he has mastered. Or put the words on cards in an index box and watch them grow. But be careful. Don't give him too much to learn all at once. Overloading is dangerous for adults and children alike. It not only brings on a dull, stupid feeling but drives what you do know out of your head.

If the child writes or dictates a story, take it home and type it up for him. Work together to illustrate it. Add a cover—even if it is only a sheet with the title and his by-line. Give the manuscript the dignity it deserves.

You should keep a notebook for each child, recording what was done in each session and with what success. Note ideas or activities that went over well and can be expanded. Note where help is still needed. Note any interests the child expressed that should be followed up. Note any promises that must be kept.

As often as possible, consult with other volunteers or the child's teacher to get new ideas on what might be tried.

KEEP IT VARIED

There is no point in telling a child that learning is fun and easy, because he knows, through bitter experience, that the opposite is true. But variety will keep the session from becoming dull and boring. Leave time for games and pleasant experiences in each tutoring session.

The child's attention span may be short. Ten minutes may be all he can take at first for a single activity. During an hour's session, a reading tutor, for example, can incorporate activities that involve all of the language arts—listening, speaking, reading, writing. The hour could include a time for silent reading, a time for reading aloud, a time for being read to, for the child to repeat a story he just heard in his own words, for discussion of the story, for using flash cards to build vocabulary, and for writing a few sentences about a character in the story.

Drill can take the form of games. (Examples are given in the following chapters.) For the child who cannot sit still, a walk around the schoolyard or even down the hall, observing what is seen on the way, can break the strain.

"A volunteer's greatest resource is herself," says the New York City School Volunteer Program. "She must apply imagination to the formal material and adapt it creatively to each situation." This involves converting on-the-spot situations into learning opportunities, building on anything that catches the child's interest, asking provocative questions to stimulate the child to think about content. Today's news can often be the subject of the opening conversation. The weather, a forthcoming holiday, or a fire drill that morning are all worth a few minute's conversation.

Volunteers often bring in things they believe might interest the child—a rock collection or a sea shell. Such objects can provide raw material for conversation and writing.

A portable tape recorder can be useful. Record the child reading a story one week and then the same story again several weeks later. More often than not, he will hear how much better he reads the second time.

Although a good tutor will follow the child's lead when he expresses an interest, it is disastrous to go to a session unprepared. You must have a plan, but be flexible enough to discard it if the occasion warrants.

A vivid example of inflexibility was that of a social science teacher who was conducting a class when a riot broke out in the streets nearby. The teacher carefully drew down the shades and continued her lesson, ignoring all the possibilities for learning that could be drawn from the drama outside.

Tutors usually try to cover the more difficult parts of the session early and let the student understand that when that is over there will be other activities. If you say, "We'll spend ten minutes on such and such now and then we'll play that game you like," that sounds reasonable to the child.

Plan plenty of time for the child to talk and for you to encourage the conversation with questions. It is tempting to rush in and help him express his ideas, but give the child a chance to say what he means. Your view of a story just read, for instance, may not be his and, if you supply a word or a thought, it might close him off. If he draws a picture, don't interpret it by giving it a title. You might get his meaning all wrong.

It is well to spend some time each session reviewing what was done the last time. Not only does this reinforce the learning but it gives the child another chance for success.

Most students learn best from something concrete. Use objects, drawings, photographs, and diagrams—not abstract ideas—as conversation starters. Don't lose him with long explanations.

Tutors who are comfortable with the technique use a lot of role-playing. For example, children love to act out a story they have just read and often get the meaning better that way. Something about the child can be learned, too, by noticing what kinds of roles he likes to play. Often the shy child will speak through puppets more easily than any other way.

Not every child will respond to the same thing. One who likes acting out stories may hate games. If a child really does not like an activity, or is having a hard time with it, there is no point in continuing it—at least in that way. Find another way to put across the same learning.

Without making it painful for the child, encourage him to use complete sentences. If he tends to answer all questions with only a word or two, ask him occasionally to say it again in a complete sentence. Use complete sentences yourself when you answer him.

Help the child to realize that it is all right not to know something and that there are ways to find out things. If a new word crops up, suggest that you both look it up in the dictionary. If the name of a city or state comes up, bring out the atlas. If the talk goes to the war in Indo-China, find Vietnam and Laos and Cambodia on the map. If you are talking about the telephone, look up each other's numbers in the phone book.

Usually it is a poor idea to give homework assignments. If the child does not do the assignment, he has failed once more. But simple assignments can be fun—a one sentence review, for example, of a television movie he plans to watch.

It may happen someday that a child who has been going along well suddenly won't respond to anything. Don't be alarmed. There are plateaus in learning, and he's on one of them. He needs time to assimilate what he has learned. Something is going on inside that neither you nor he can do anything about. Just carry on, despite his apathy. Keep the atmosphere of graciousness and respect unthreatening and unhurried. He'll come back as soon as he can.

DOS AND DON'TS FOR TUTORS

Some volunteer programs spell out regulations and suggestions, while others do not. All are in agreement on some matters though:

- Everybody agrees that the tutor's enthusiasm is marvelous but warns him to remember that this is an extra program that does not have top priority in the over-all school plan. Don't be surprised if your tutoring room is a corner in the hallway.
- Tutors are guests in the school, and the principal is boss.
- Whatever the proper channels are to the teacher or the principal, use them. Do not sidestep.
- Don't criticize the school or the teachers.
- Don't discuss the children you tutor with anyone outside the program.
- Don't pry into the child's home life.
- Learn the school rules and abide by them.
- Be prompt and be there. If you must be late or absent, arrange for a substitute.
- Do not give first aid or medication of any kind to a child.
- If there are cliques in the school, don't join them. If there are union disputes, don't become involved. Don't use the schools to collect money for any cause, no matter how worthy.

One volunteer leader has suggested that every tutoring room should have a sign, "Remember the children." Because, she says, "That's what we're here for."

THAT FIRST SCARY SESSION

"Here he comes, a non-reader in the seventh grade—resentful, messy, planning to drop out."

—Nina Phillips, speaking to New York City School Volunteer trainees

The worst moment for any volunteer tutor is usually the few seconds before meeting his child. "Will he like me? Can I help him? Why did I ever agree to do this?" If it is any comfort, realize the child is even more fearful. For some younger children, it may be their first experience being alone with an adult other than their parents. Also, the child may think that he has been sent to you as some kind of punishment for not having done well in his regular classroom.

It is helpful if the child has not been pulled out of a class he enjoys, such as art or physical education. Most schools schedule tutoring sessions at times devoted to the subject in which the child is to receive special help from the tutor, or during study hours.

Adults are usually so adept at forming new relationships that they don't even realize how they do it. They have the skill, born of practice, of entering a strange situation with new people and, quite quickly, making themselves at ease.

Some of the tricks used in such adult situations will work for the first meeting with the child.

First of all, do not overwhelm the child with a verbose greeting. This is especially important if the child comes from another language background, such as Puerto Rican or Chicano children do. If he is greeted with a barrage of meaningless words, he is defeated before the session begins. Even a native English-speaking child should be greeted quietly and with only a few words.

Tell the child your name and then write it down on a card to take with him. Ask him his name and make sure of the pronunciation. Ask him if he has a nickname and if you may use it.

If it is the policy of the program to do so, now is the time to exchange telephone numbers. Then, if you have to be absent any time, you can telephone the child after you have arranged for a substitute.

Quite early, give the child the schedule for the sessions. Tell him you will be seeing him every Thursday morning at ten, and write it out for him as well. The chances are he will lose the card, and the same procedure will be needed for the next few times. If he is very young, you might make an attractive bookmark for him, showing a clock with hands pointing to the time he comes for tutoring, circling the days of the week he is to spend with you, and your name.

Be sure the child knows how long each session will last. If the first session is to be a short one, let him know that at the outset.

At the first session, he may "test" you to see how far you can be pushed. The first session, therefore, can be important in establishing who is in charge. The best safeguard against the child taking over is to have a plan in mind, to outline it briefly for him at the beginning of the session, and then follow it, with enough flexibility to branch off if something new and better presents itself. He needs to feel you know what you're doing if he is to believe you can help him.

INFORMATION ABOUT THE CHILD

If the teacher has given you information about the child, you are that much further ahead. If not, ask the child his age, what grade he is in, and his teacher's name. As much as possible, keep this conversational, perhaps exchanging some information about yourself. For instance, you might tell the child where you live, or what school your children go to, or how long you have lived in the city.

Do not probe into the background of the child. One program actually instructed their volunteers to ask the children if they were white, Negro, or "other," whether their mothers were on welfare, and what education their parents had. As the Newark volunteer program put it, "Such information cannot be worth the discomfort it may cause." You might, however, want to ask him if he has brothers or sisters, more as a way of conversing with him than anything else. The first meeting is concerned with the delicate matter of beginning rapport—that is the most important.

Besides that, however, there are two other aims of the first meeting: (1) to begin to discover the pupil's interests and (2) to determine his level of achievement in the subject you are going to help him in.

THE CHILD'S INTEREST

Tutors should watch for any sign of interest as a starting point. "Sometimes," Newark points out, "They ask the child what he is interested in, not realizing that if these children had well-defined interests, some kind teacher or librarian could have helped them find appropriate material . . . Since many of these children are nonverbal, it's hard to discover their interests. From one lesson to the next, the tutor watches for response." There will be more on discovering and capturing interest in the following chapter. For the moment, it's enough to remember that every child looks at television. You can begin by bringing in a *TV*

INVENTORY

Directions: I am going to begin certain sentences for you. I want you to finish each sentence with the first idea that comes to your mind.

1. My idea of a good time is_____
2. When I have to read_____
3. I wish my parents knew_____
4. I can't understand why_____
5. I feel bad when_____
6. I wish teachers_____
7. I wish my mother_____
8. Going to college_____
9. People think I_____
10. I like to read about_____
11. To me, homework_____
12. I hope I'll never_____
13. I wish people wouldn't_____
14. When I finish school_____
15. When I take my report card home_____
16. Most brothers and sisters_____
17. I'd rather read than_____
18. I feel proud when_____
19. When I see math (arithmetic) problems_____
20. I wish my father_____
21. I like to read when_____
22. I would like to be_____
23. I wish someone would help me_____

Guide for the first session and, together, look through it to see what programs you both like. Discuss them easily and find out if you can, without directly asking, which ones he likes and why.

You may want to take an interest inventory the first session. Informally, you could ask such questions as these:

- If you had a million dollars, what would you do with it?
- What sports do you like?
- If you could go on a trip, where would you go? What would you do there?
- What do you and your friends do for fun?
- How do you settle your arguments?
- Do you play a musical instrument?
- Do you like to draw?
- What do you like to do around the house?
- If you could be a famous person, which one would you choose?

The Newark and Detroit volunteer programs use the inventory form shown on page 46. Children who can read and write can fill it out for themselves. For others, you can read the sentences and not what the child says.

If the child is nervous or wary, filling out such an inventory may seem too much like a test to him for the first session. It may be better simply to read some of the sentences in a conversational way and then fill out what the child said after he has left.

THE CHILD'S LEVEL

In many cases, the classroom teacher will have given you explicit information about the child's reading level or math level of achievement and the areas in which he needs help or practice. If this information has been given beforehand, you can bring books at a suitable level and go right to work.

If you are given the student's last reading test score, subtract one year or a year and a half to find the level at


QUIZMO
phonetic QUIZMO

which you will work together. This is called the instruction level. For example, a test score of 4.5 shows that he achieved a reading level comparable to that of a student in the fifth month of the fourth year of elementary school. But he is straining at this level. He will be more relaxed and successful working at a 3.0, or 3.5 level, or early third-grade reading level.

If no test score is available, an informal reading test of 100 or so words can be given, a shorter version of the procedure usually followed hy a classroom teacher. Many textbook companies supply such graded sections (samples are given in Appendix II), or you can select passages from graded readers on your own. If your child is a fourth-grader, say, prepare selections on a third-, second-, and first-grade level. Start with the middle or second-grade passage. If your student reads it aloud with more than five errors, move to easier material.* If he reads it with approximately five errors, check on his comprehension before assuming that this is an appropriate level. Ask four questions, one each to cover the main idea, a significant detail, an inference showing an understanding of content, and a reaction to the story. If his answers to three of the four questions show a satisfactory grasp of the material, you can usually work with reading matter on this level. Whenever in doubt, start with easier material and progress upward. This offers a greater chance for success and at the same time sufficient opportunities for instruction.

When moving to easier material never say, "This is too hard," or "I'll get something easier." Say instead, "Let me find something we'll enjoy more." That way you spare the student another failure.

---

*Some experts think five errors is too low and would allow 14 or 15 in a 100-word passage. This difference of opinion may make you feel hopelessly confused. However, it serves to point out there are no hard and fast rules among the reading specialists. A child's reading level cannot be determined as precisely as the figures seem to indicate. It's best to trust your own judgment. You will find you can tell whether he can handle the material easily.

The informal test is useful not only for finding the reading level the child can work on with you but also for spotting his specific weaknesses. This is discussed more fully in Appendix II.

In math, ask the child to show you his arithmetic or math book. If he does not have it with him, ask him what his class is working on. Then make up some problems and see how he does with them.

Don't be afraid of getting into the work phase too quickly. The child knows better than anyone that he is having trouble and that he is there to receive help. Let him know right away that you are eager to get down to business.

It may be tempting to promise him great success, but the temptation should be resisted. Don't make any promises you're not sure you can keep or that don't depend on you alone. There may be many reasons you and the child will not have success. Nor should the child be told that the work is going to be fun and easy. It may be neither for him. It would be far better simply to say that you are there to help him and that you firmly believe he can learn.

AFTER THE SESSION

As soon as the child leaves, make notes on what was done, what you learned about the child's interests and achievement level, and where he seems to need the most help. Note down, too, any promises you may have made, such as a story you said you would bring in to read to him next time. Make a note, too, about books or materials you thought of that coincide with his interests or his problems.

You may feel hopeless after the first session. You may think you were totally inadequate (perhaps you were) or that the child disliked you (perhaps he did). One session is not enough to decide either question. Occasionally, however, volunteers and children are mismatched. It may be a matter of temperament or life styles differing so much that the time will be a total loss unless the volunteer steps aside in favor of the child's progress. Such mismatings are

unusual, but they are neither unknown nor shameful. When it happens, it is better to admit it and let some other volunteer try with the child.

But if the session introduced you and the child to each other easily, began to get at the child's interests and his learning level, and began to reveal specific learning problems, then the first scary session broke the ice, and the real work can begin.

READING 1: CAPTURING HIS INTEREST—AND EXPANDING IT

". . . for all knowledge and wonder (which is the seed of knowledge) is an impression of pleasure in itself . . ."

—Francis Bacon

There isn't a child who doesn't want to read. We'll begin with that. The motivation is there—it needs only bringing out. Here the one-to-one tutoring session offers its greatest advantage. Most school programs follow a set curriculum, whatever the interests of the individual child. In tutoring it is just the reverse. The "curriculum" is patterned to follow the interests of the child, and patterned to meet his particular needs as well. The volunteer must meet the child where he is. He probably needs help in recognizing the printed word and in understanding what words mean. The twin essentials, word recognition and comprehension, are discussed in the next two chapters. But many children will come to you with no apparent interest in reading and no conviction that they can learn to read. So let's start with creating interest.

The aim is to have the learner discover not only that reading is useful but that it is enjoyable as well, something to be done as much for pleasure as for profit. Ignore the

advice of experts who tell you not to expect too much from poor readers beyond learning how to fill out job application forms and reading the tabloids. It's simply not true. And it is dangerous advice. For it limits you to practical, vocational material, leaving the world of laughter and sorrow, hate and dreams, to remain outside, the world we all respond to as ably as experts. This is what reading is all about. It speaks as much to the inner man as the outer. It's as personal a business as personality, or talking, or conversation.

The first thing, then, is to gain his interest, before skills or anything else can be effectively passed on. Take the case of David, who came to a Job Corps center operated by Westinghouse Learning Lab: he was a "youthful offender" on parole, a loner, who had been termed a "lazy, impudent boy," who "could do better but just didn't care." David's tutor was afraid that giving him meaningful activities required a level of accomplishment David couldn't manage, but he attacked the meaningful part first as a way to motivate him. This was admittedly moving from "the complex to the simple," but David's "specific weaknesses were not to be diagnosed until he became personally involved in the learning process." David's first need was to feel secure, his second to achieve. Thus the tutoring began with shop activities and related words, and there was not a chore or game offered that David couldn't do nor an answer sought that he couldn't get partly right. In time, his need for achievement took precedence over motivation. And in time, David passed his high school equivalency exam and joined the Air Force.

So don't worry too much at the beginning about the level your student is operating on. The thing is to start by finding his interests.

How do you do that? Not by the kind of questions you may have had to use in the initial session as a beginning. You do it by getting him to talk, a process that builds on trust. And how do you get a reluctant talker to talk? You "listen," Herbert Kohl has written, "to what he is trying to say, and respond instead of trying to teach." You "com-

municate," not merely educate. And he will talk to you when he finds you take his conversation seriously.

It is a continuing pursuit. From one lesson to the next, it's your job to watch for signs of interest to build on, just as it's your job to find material that will be appealing. Of course, anything goes—from paperback books, magazines, and newspapers to comics.

THE MOST INTERESTING READING—HIS OWN

We'll begin with the one thing that any student will find interesting to read, whatever his age—a story or an idea he told you himself. The route is direct, from talker to author to reader, and if putting the author before the reader sounds a little like the cart before the horse, it is. The route, like David's, is from the complex to the simple. "All the teacher is trying to do," said one writer who taught others, "is to make the student accessible to himself, make him as bold as possible." The aim is self-expression. It will tell you a great deal about where your student's interests lie, and it will captivate him.

The session should begin low-keyed. According to Newark, the tutor "opens the session saying something like, 'I'm having a hard time finding a book I think we'll have fun reading. And so I thought maybe we'd write some of our own.' The student is usually horrified! The very idea of him writing a story seems preposterous! The tutor then says, 'Don't worry. I'll be the secretary and take care of the writing and spelling. You just help me decide what to say.' The student feels better then; he doesn't have to do it alone."

Of course it doesn't have to be a complete story either. There are many ways to prime the pump:

- The tutor can begin a story and let the student finish it any way he cares to.
- The beginning could be a comic strip, with the student supplying the next day's installment.

- Ask a leading question that can elicit a single or several answers, such as:

  If you were the President in the White House, (or the Mayor, the landlord, the principal), what would you do today?

  Which "don'ts" do you hear most often? If you could choose the "dos" and "don'ts," which would they be?

  What would you do today if you were a bird, a spaceman, or one inch tall?

  Pick out someone you know very well and describe him, not only what he looks like but what he's like inside.

  If you could go to any place in the universe, where would you go? And who would you take with you?

  Tell about the smallest and the biggest thing you saw coming to school today, the sweetest and the meanest, the softest and the hardest, and the like.
- Some other sentence starters could be: I look forward to ———. I was never so embarrassed ———. If I had money of my own ———. If I had another name ———. I hope I'll never ———. I wish people wouldn't ———.

Children are usually thrilled to see their words in print. "I think it was the first time," said a volunteer from Albuquerque, "that some realized that print is just talking, written down."

There are scores of things to stimulate storytelling. A restaurant menu, for example, may provoke a story about ordering when the sky's the limit, what things taste like, and what happens when there's no money to pay the bill. A mail order catalog can be used to choose items needed for a camping trip or a photography competition and can lead to a story about what happens to the items when they are used. Planting seeds can lead to a composition. Some funny things may happen while the work is being done, like spilling water or getting dirty hands and trying to explain them away later, not to mention the possibilities within the seeds and the miracle of growth itself. Holiday

stickers for Halloween or Thanksgiving can spark an idea. Where does the witch sleep at night? What is the turkey expecting? Younger children can make up a story around a picture you bring. After discussing the various objects in the picture, have the child pretend that he is walking into it and ask him to tell what he does.

When one volunteer just happened to ask her student, who was giving her trouble, what he was going to do after school that day, he announced, "I'm a flyer." He meant, it turned out, that he was a breeder of pigeons. They talked about breeding pigeons and, to his mounting excitement, she wrote it all down, the different kinds of pigeons, their pet names, their colors, how he fed and cared for them, and finally let them go, hoping they'll come back and bring others with them. It was a beautiful story of patience, tenderness, and yearning. And the problem child feels like a big author now.

Children can be encouraged to tell stories or develop ideas by role-playing, or acting out—getting along with sister, buying at the store, what to do when teacher says you are cheating. As already noted, shy children often find it easier to speak through puppets first. Puppets, of course, can be made from paper bags or old white socks with faces marked on them with felt-tipped pens. Sometimes the telephone is a useful prop. Role-playing has another advantage: it helps a child to learn to identify with characters he has read about, which makes reading more enjoyable. Some children have not learned to identify with others yet. One volunteer, for instance, was in the middle of reading an exciting part of a deep-sea adventure when her child suddenly said, "Let's quit."

"But the diver is under the water with his air hose broken," the volunteer protested. "Don't you want to see how he gets out?"

"Why? 'Tain't me," the boy said. When asked if he would like to write a story instead, he was immediately interested.

Even the 23rd psalm can be used as a stepping-off place. One child, asked to paraphrase it, came up with this:

The Lord is my Probation officer
He will help me.
He tries to help me make it every day.
He makes me play it cool.

Volunteers are warned not to discourage the child who is dictating a story by continually interrupting. Let the student use his natural expressions and natural grammar. One child dictated, "For supper I et . . ." and the volunteer wrote "ate." The child told her it was wrong, and the volunteer told her that was how it was spelled. The child still insisted it was wrong, and at last the volunteer gave in. To have persisted could have shot the mood.

As Lee Bennett Hopkins wrote in *Let Them Be Themselves* (Citation Press, 1969):

> Children will only create and reveal their inner thoughts to a teacher who will accept them for what they are. When children write like this—when they create from their hearts—it is useless to take a red pencil from the desk drawer and correct spelling errors or misuses of grammar and punctuation.

A little editing is permissible. Students tend to overuse "and" and run all sentences together. You can quietly weed out many of these and keep the sentences short. Without making a point of it, put the apostrophes in can't, won't, and so on. You may point it out later if it's appropriate. Should you correct his speech? Some believe it is appropriate for the task at hand to let him say "ain't," "this here book," or "hisself," and write it that way. Others believe that the child knows the difference between "street talk" and "school talk" and should be led into correct usage once you've established rapport with the child. Much depends on the spirit with which you offer corrections.

Limit your corrections to those that affect the meaning of words. Don't try to phrase his ideas for him. Ask, "Can you think of another way of saying that to make it even clearer?" Allow for repetition of words. If he is writing it himself, overlook spelling errors. It's better to say, "We will work on spelling some other time." Concentrate on

meaning and organization instead. Keep to the spirit of the thing.

After a month or so, you can gradually work on better construction. Your role is to encourage self-expression. It may take ten minutes and a lot of prodding to get just the first sentence. It's up to you to keep things going, to keep it fun, to offer suggestions when nothing else comes. But after the first sentence is written, the child usually goes on more or less comfortably. Do not face the child with the formidable project of writing a story. Instead, the process should start as a free-wheeling conversation. In the back-and-forth discussion, help the child organize the ideas in logical order. Then, through skillful questions, help the child single out the main idea of the story and work with him to give a clue to the main idea in the first sentence or two.

Some children like to have their stories typed up for them. Others like to use the typewriter themselves. Still others don't like the typewriter either way and prefer to copy their stories themselves by hand. For the young child, the "ideas" or "stories" will, of course, be short, and you will have to use the largish manuscript printing they are used to seeing. It's done with a felt-tipped pen. Suit the method to fit the student. Don't forget to have him choose a title for the story, and, above all, give the author his by-line. If the story was developed from a picture, mount them together. Keep them in a scrapbook. This is important, not only for the student's sense of accomplishment but because you can build on them later.

As soon as a story is finished, have the student read it back to you. He will know most of the words since they were his in the first place, but he may hesitate on some, particularly those he has never seen in print before. Help him along easily, but note the words for review at your next session. At the moment, just take joy in the story.

As you begin to build a scrapbook of his stories or ideas, you will discover more and more of his interests. Here are the real building blocks with which you can expand his interests—and rapport as well. The pigeon story men-

tioned earlier, for example, could lead to related investigations about birds in general, not dull things like a list of their names and habitats but their variety of "human-like" traits—the jackdaw's instinct for monogamy and what happens when he violates it, the average bird's sense of "territoriality," or the strange trance that overcomes a bird in the curious practice of "anting" itself. Or the investigation could turn to flying or the use of birds in ads or as symbols. Don't worry about how you will find out about such things. New ideas are like new words—after the first time you hear one, it seems to pop up suddenly all over the place. You will find yourself a prowler of libraries and an interrogator of friends, pursuing an uncovered interest that has suddenly become yours.

There are all kinds of ways to use the story afterward. If the child has trouble with sequence, give him a minimum of help as he dictates but cut the story up later, sentence by sentence, or paragraph by paragraph, scramble them, and have him put them in order. If he reads too much word by word, missing the sense of phrases, cut the sentences up by phrases for unscrambling. The stories can be used as vocabulary builders, as sources from which to draw synonyms and antonyms, and so on.

OTHER WRITING ADVENTURES

Material originated by the child need not be limited to real or imaginary stories. They can be diaries, poems, plays or simple dialogues, TV commercials, riddles and jokes, recipes, how-to booklets, or letters.

Here is a sampling of ideas that have been used successfully to spark writing. Most of them make specific use of the child's five senses, helping him to become more aware of himself and the world around him in a variety of ways.

Quick Descriptions

Sounds can lead to many writing adventures. Open the window and what do you hear? What does the night sound

like? What sounds remind you of winter, summer, spring, and fall?

Ask for quickie responses to the way things feel. Bring in a number of items to stimulate quick descriptions—a *coarse* rock, a *silky* flower, a *bumpy* twig, a *pimpled* gourd. These adjectives came from second-graders. Add a thought about them ("Of all these things, I like ——— best.") and you have a poem.

Bring in a candy cane and ask for a five-line description, a line each for how it looks, smells, tastes, feels, and sounds when it's broken or just from the look of it.

Ask for one-line captions for provocative pictures you bring in from the newspaper, *Life*, *Look*, or *Ebony*.

We've mentioned one-line reviews of TV programs. Show the child examples of the way newspapers sometimes pan the late show and let him take it from there. Why not have a TV critic in the house?

Ask him to describe something common—a tree, a school, an automobile—as if he had never seen it before or was trying to explain it to a man from Mars. Have him add, perhaps, what most people think its purpose is and what he thinks it's really for.

Fictitious Newspapers

One fourth-grade class had fun with *The Alaskan Journal*, supplying items for it from time to time with funny weather reports, fashions, want ads, and sports news. Another does the same with *The Hawaiian Aloha News*. It can, of course, be done for Mars.

Fairy tales can be rewritten as news stories. JACK HITS TOP OF BEANSTALK could be the major headline of the day. Novels can be used the same way, for instance, CHARLOTTE SPINS FINAL WEB. WILBUR GRIEVES. Or history lessons—a newspaper called *Caveman Chatter*, MAN DISCOVERS FIRE and NEW TOOL DEVELOPED could be headlines. This sort of activity is also a superb way of giving practice in organizing thought and selecting the main idea—but more of that later in the comprehension chapter.

Fictitious Diaries

Let him pretend he's an explorer on a trip to anywhere exciting—the center of the earth, the moon, a Pacific island, the Alps. (Dear Diary: This morning on the moon I ———.) He doesn't have to be an explorer, of course. He could be a character in a book, or a comic book, an ant or a bee, or even a season. In March, 1970, "A Diary of Spring," written by Russell Baker appeared in *The New York Times*. It went like this:

March 3—Dear Diary: I dropped into Washington today to wake up the tulip bulbs and looked for places to lodge. What a dump! as Bette Davis used to say. . . . March 10—I had great sport making the tomcat yowl. . . . Slept under a rosebush. . . . March 17—A furious quarrel today with the sun. He says he will not—absolutely will not—spend another 12-hour day shining on Washington. . . .

Poems

Poems, of course, don't have to rhyme. They can be blank verse. But they do need some kind of agreed-upon form or structure to give the child a framework and a direction. The aim is not "literary" at all, however. Instead, it's to fool around and have fun exploring the senses. Always show examples first, to help him get the idea.

If you want to give him a little practice first, try him on similes. Offer the child several phrases, such as, "as white as ———," "as green as ———," "as soft as ———," "as sharp as ———," to set him off. Or try definitions a la Charlie Brown. Offer him "Happiness is a warm puppy," "Security is a thumb and blanket," "Love is walking hand in hand" and move on to "Misery is ———," "Good luck is ———," "Being rich is ———," and so on.

"If I were ———, I'd ———" can act as a starter. Try famous names or characters from mythology, particularly those used in advertising, such as Mercury (car), Atlas (battery), or Argus (camera). Just ask for a few lines, giving one or two thoughts, but rule that a color or a noise, say, or a smell or a taste must be included.

After you get going, list a few things of one color, perhaps, and end with a feeling about them. For example, here is a poem about red.

Reds

DONT WALK—sign red
Neon sign red
Shiny car red
Barber pole red
Lady's dress red
Fire light red

Flag red
Pizza red
Pigeon feet red

I'm thinkin' red—
Heat's got me dead.*

The same sort of thing can be done, without rhyme, for things that are sweet, sour, rough, smooth, loud, or soft, as well as other colors.

If they want to try a little rhyming (some children love it), try limericks like Edward Lear's. Show them that the form is five lines: the first, second, and fifth have one rhyme, the third and fourth lines another. Start them off, if they need it, with "There was a young man from Rangoon, who thought he'd go to the moon. He asked for a car . . ."

Poems are everywhere. In the morning newspaper, recently, for example, a poem had four stanzas which began, one after the other, the following way:

The best fields are _____
The best days are _____
The best pay is _____
The best spots are _____

*From *This Street's for Me!* by Lee Bennett Hopkins. © 1970 Lee Bennett Hopkins. Used with permission from Crown Publishers, Inc.

The same idea can be done with the best (or worst) noises, hours, moments, words, gifts, or silences.

But blank verse can be more than just a list of things. You could try the haiku: three lines with a five-seven-five syllable count that gives a single thought relating to nature and indicating a season. As a start, list the four seasons vertically and then fill in columns for sight, hearing, touch, and smell.

Of course, you don't have to literally name the season or even stick to the precise syllabication if it presents difficulties.

Here are two examples of haikus by sixth-graders:

Wild game wing their way
Following their head leader
Through the horizon.

The rain is a bore.
It tries to spoil the fine day.
I think it's jealous.

The haiku does not have to deal with the seasons or nature. It can be about anything, and then it's called a senryu. But it still concentrates on a single idea or image. Here is an example:

The wham of the bat!
The yelling of the large crowd!
"Out!" calls the empire.*

There is also a cinquain devised by a classroom teacher as a form of word play. It goes like this:

Line 1: A one-word title
Line 2: Two words to describe the title

*A knowledgeable critic who read this manuscript said, "I disagree violently with the retention of the word 'empire' in the haiku. This is not what the child is trying to say, and it neither destroys his self-expression nor his self-image for the volunteer to ask, 'Shall we write "umpire"?' "

Line 3: Three words to show action
Line 4: Four words to express feeling about the title
Line 5: Another single word for the title

An example by a fourth-grader is:

Eyes
Ever watching
Fiery, gentle, awake
Tears, expressing thoughts openly
Windows

Many of these ideas were drawn from Lee Bennett Hopkins' book, *Let Them Be Themselves,* (Citation Press, 1969). Another good source of ideas is *Wishes, Lies, and Dreams,* (Chelsea House, 1970) by Kenneth Koch, a poet and playwright who has been teaching children to write. He uses repetition rather than rhyme and meter, since he found they tend to inhibit children. Each line of a wish poem, for example, begins with "I wish ———," and the children suggest the other rules such as each line must have a comic strip character, a color, or the name of a place. The rules are not too important; they serve only as a place to begin. "Lie" poems simply tell something that isn't true, in every line or in the poem as a whole. The beginning of one is:

I was born nowhere
And I live in a tree

There are comparison poems: "A breeze is like the sky coming to you . . .," "Sleep is as furry as a kitten . . ."

Children respond to poems written by other children. Koch described reading fourth-grader poems to first-graders with the whole class shouting, "Yeah!" at the top of their lungs after every wish. The same is true for stories too. First- and second-graders have considered stories written by fifth-graders superior to those in their regular readers. It works in reverse, also. Many stories by kindergartners are appreciated by first-graders. The relevancy of content, vocabulary, and language patterns is instan-

taneous. Collections of young people's writing can be found in *Talkin' about Us,* edited by Bill Wertheim and Irma Gonzalez (Hawthorn Books, 1970); *The Voice of the Children,* collected hy June Jordan and Terri Bush (Holt, Rinehart & Winston, 1970); and *Miracles,* collected by Richard Lewis (Simon & Schuster, 1966). Others are listed in Appendix V.

Sometimes you will have to begin with a very familiar poem, even if only a jump-rope counting rhyme or jingle, and move on from there. The repetition of a poem helps children learn to use words, lots of words—new ones, old ones, and funny ones, any ones. Encourage them to repeat just lines or phrases from poems (not the whole poem) that have particularly funny or made-up words or descriptive words and phrases. Single out lines with lovely words or lines with lovely thoughts. Encourage children to talk about how they feel when similar things happen to them —when snow flakes catch on their eyelashes or rain in tbeir face or whatever is happening in the poem. Bring objects, a leaf, a flower, or whatever, to help create the setting if appropriate. Use poems that sing.

"Above all," one tutoring handbook says, "arm yourself with snatches of poetry appropriate to many kinds of occasions and happenings so that rain, or a sneeze, may be the occasion for poetry. This encourages awareness by the children of what is going on around them, reinforces the idea of the continuity and universality of human experience, and provokes interest."

Turning Things Upside Down

It's a good idea sometimes to change the point of view, to tell the story of the World's Series, for instance, from the point of view of the losing team, or the popcorn vendor, or the bat. If a child is studying insects, say, have him describe the Japanese beetle from the beetle's point of view.

For a welcome change, let him draw some metaphors—the drink's on tbe house, leaving town under a cloud, the tub is running.

Letters

Have him write letters to a friend who is sick, to a pal who moved, to an agency you are fairly sure will respond (state capitols, chambers of commerce, state or county tourist bureaus), or to famous people. Often authors of the books children read are delighted to respond; they can be written to in care of the publisher. Smaller towns rarely receive requests for information and seem happy to accommodate children. Harlem fifth-graders have received letters stuffed with brochures and information from small-town mayors and newspapers

Then there are imaginary letters to or from the characters in a book, or by historical personages to other famous people, or the response "Dear Abby" might make to teenage problems posed in her column.

WHEN IT COMES TO OTHER BOOKS

Children are quirky about what they like to read. They may be interested in one thing today and something entirely different tomorrow. Collections of short stories, joke or riddle books, question-and-answer books on natural phenomena, and magic tricks and card tricks are usually appealing (see Appendix V for selected list). How-to books on carpentry or cooking or cars interest some. As noted earlier, anything goes—paperbacks, magazines, even comic books.

Avoid any preconceived notions about age levels and interests. It is said that boys like stories about cars while girls like fairy tales. It may be just the reverse for your child. Dr. Jeanne Chall, author of *Learning to Read: The Great Debate* (McGraw-Hill, 1967), for example, has found that both first- and second-graders like folk tales and fairy tales:

> I never found one who would not identify with Cinderella, The Gingerbread Boy, or The Three Little Pigs. These tales contain struggle and triumph, right and wrong, laughter and tears—

themes that have disappeared from modern stories based on familiar experiences. Most authors who select and adapt stories for first- and second-grade readers seem to have forgotten the children, like adults, like a good cry once in a while.

The Negro child may not be at all interested in a story about black heroes; all boys are not interested in space, sports, or cars. Above all, do not discourage a teenager who wants to read a "baby" picture book; it may be just the thing for him. And if he takes a picture book one day, he may take a book almost beyond him the next. Growing up is like an elevator with the UP and DOWN buttons all mixed up. No book is "too" anything if it rings a bell. But you should know your reader, not just the superficial circumstances of his life. Try to get a line on the "inner man" —his fears, his dreams, his sources of pride.

Give him a choice of things you think may interest him, with a little gentle planning to move him up the reading ladder. One thing leads to another. Here is how it worked for Jane, age 14, who grew up in Harlem. She had avoided books and read, when she did, with difficulty, but *Let's Face It: A Guide to Good Grooming for Negro Girls* caught her eye. Thrown by that into a self-improvement mood, as her tutor put it, she took *Etiquette for Young Moderns*. Then she leafed through *Love, Sex and the Teenager* but turned it down and looked instead at the book that most people will not ask for by name, *Nigger*, by Dick Gregory. *Nigger* was great and moved her on to James Baldwin, another famous Negro writer, but she became a little puzzled by the complexity of his emotions. Then she wanted a change of pace. She turned to *A Tree Grows in Brooklyn* and after that *Anne Frank, The Diary of a Young Girl*. A non-reader? A possible gourmet, with growing appetite.

It goes without saying that you should know something of the books you offer. Suggestions on suitable books can come from the public or school librarian, from books about children's literature, some of which are listed in Appendix V, or from publishers who will furnish descriptive catalogs. It helps to spark interest when you give your reader a mini-

mum introduction—an indication of what it's about, who the characters are, and, without trying to sell it, why you think he might like it.

A WORD ABOUT THE MECHANICS

You will want to give him books to read alone at his "independent" reading level—a level lower than the one you are working together in. (See page 84.) With no one to help him, any errors he makes in word recognition, for example, should be minor so that they do not prevent his understanding. Remember, though, that a child will "stretch" to read something in which he is vitally interested.

The child can determine his "independent" level himself by the "rule of thumb." Let him choose a middle page with a lot of words and, reading silently, put first his thumb down, then his fingers one by one as he comes to words he does not know. If he uses up all his fingers on the one page, he puts the book back and tries another. But, again, there are no hard and fast rules.

All too often, he will want to read something too difficult. This is why it is important to read to a student. His interests—and comprehension—go far beyond his reading ability, and reading aloud is a prime way to expand his experience and his vocabulary. Furthermore, it's a chance to provide the child with a model as you phrase properly, drop your voice at periods, pause to stress meaning, and unconsciously use many techniques to sharpen the listener's ear. Some children are overwhelmed by being read to, however—the closeness, the superior ability of the tutor may seem too much at first. But most children like it. Practice reading aloud a little yourself to give the story as much dramatic quality as you can comfortably convey. Give the child a focus by helping him listen for something —a plot development, tbe reaction of a character, the beauty of a description.

Besides becoming your student's personal librarian, as it were, try to get some response from him about what he

is reading on his own. "Even with appealing material the children choose and seem to enjoy, they seem at a loss to discuss what they've read," reports one volunteer. One child reported that he'd read a "cool" book, *The Cat and the Hat.* Asked what it was about, he said, "A cat." He was unable to tell any more until he was asked, "How would you feel if someone did that to your mother's best dress?" Then he began to talk, telling the events in the story, and remembering them in sequence. The inexperienced volunteer might have concluded the child knew nothing about the story. Personalizing the reading this way ("How would you feel if ———.") is often the trick that brings a story home.

Asking a reader what the book was about or what it meant to him are unimaginative questions. "What did you like best?" or "What was the funniest part?" can start a lively conversation. He can love a book without analyzing it to death. Instead of book reports, let him do other things —map out the yellow brick road in *The Wizard of Oz,* say, or write a barebones quickie for a "newspaper," a single who-what-why paragraph with headline, or give a one-sentence, or even one word, instant "reaction," or just select a passage he particularly liked without explaining why. Would he like to write an ad for the book? Or maybe design the dust jacket?

Most of the ideas suggested here are more appropriate for the reading you are doing together. For the books he reads on his own, all you need is a shrug or a "Boy, that was something." Here all you want is some indication to help you select more books for him to read "off limits." Sometimes, many times, silence is best. When depths are stirring, leave them undisturbed.

READING 2: WORD RECOGNITION

"Never do I ever want to hear another word. There isn't one I haven't heard."

—from "My Fair Lady"*

Any discussion of reading begins with techniques of word recognition and moves on from there to comprehension. How can a child be expected to understand a word he can't read in the first place? In the ordinary process, learning to identify the word, or breaking the printed code for speech, comes first. It has to. More than that, as Dr. Jeanne Chall, the reading expert, has found from a number of studies, early emphasis on code-breaking, rather than meaning, "not only produces better word recognition and spelling, but also makes it easier for the child eventually to read with understanding." Even more to the point, "There is some experimental evidence," Dr. Chall reports, "that children of below-average and average intelligence and children of lower socio-economic background do better with early

code emphasis." Emphasis on code-breaking, then, may be essential, if that is what your child needs. Although we have stressed motivation and self-image, it is to a purpose. The business at hand, after all, is to make the child a better reader.

Many children are blocked in reading because they have difficulty recognizing words in print. And small wonder. English is a chaotic language. No rules for sounding out a word hold up for long. Words that sound the same can have different meanings. The same sound can have different letters. The same letter can have different sounds. Spelling is whimsical at best, an inconvenience many successful people have politely ignored.

The best we can do when we come across a new word is to make several passes at it. If one thing doesn't work, perhaps another will. We try to guess what it is from the context or to recognize parts of the word that will clue us to the whole. We try to pronounce the word, with as many variations as possible, to see if it sounds like anything we have heard before. (Children have a much larger speaking vocabulary than their reading one; with adults, it's just the reverse—we usually have a wider reading than speaking vocabulary.) We usually launch these several attacks on a new word at the same time and subconsciously. Some words, or their spelling, seem to defy analysis. These we simply memorize, using any trick we can think of to fix them in our minds.

Your reader may be missing one or more of the steps in attacking new words. Your job, then, is to show him the variety of gambits he can use on his own, checking his results by what makes sense. This is his chance to use all the clues he can muster. Each child leans heavily on the skills that work best for him, but you can show him all possibilities. You can give him practice in using context clues to guess what a word might be, in seeing phonic clues to "sound out" the word, in recognizing parts within the word that give a clue to the whole, and, when necessary, you can help him simply memorize the words that won't go

down otherwise. Your effectiveness here, however, depends on your being able to pinpoint his precise areas of weakness, so that your coaching is to the point. It may mean that you have to peel back, layer by layer, to find where the real trouble lies. He's mixed up about "peace"? He confuses it with "piece"? Then it's simply a matter of encouraging him to guess from context what makes sense and pointing out that "piece" has a "pie" in it as an aid to memory. But perhaps he is having trouble with the word because he does not know for sure how to handle "e" and "a" together. Then this calls for some practice with vowel combinations. But perhaps it is even more basic—he can't hear the difference between "peas" and "peace."

Most of us don't remember how we learned to read. It was such a long process. It began with learning to talk, to listen, to hear the differences in sounds and words, to recognizing the shapes, triangles, circles, squares, that make up letters—all the things now included under the general term of "reading readiness." Since volunteers dealing with children at this stage are usually in a classroom under the direct supervision of a kindergarten or Head Start teacher, we will not deal with the subject of reading readiness as such in this book, except to point out that the volunteer may have a child who confuses some sounds ("peas" and "peace") or some shapes ("d" and "b") and needs practice in a specific area.

Usually, a volunteer is given a child to tutor who has had some formal instruction in reading. Some tutoring programs, for example, don't begin until the child is in the second half of the second grade. Some include a sprinkling of junior and senior high students as well. We will begin, then, by discussing the help a volunteer can give from the top down, as it were. We will start with the use of context clues and word structure for the child who can already read to some extent, and work down to the very nuts and bolts of reading—phonics and the matching of letters and sounds—for the child who hasn't yet learned to "break the code."

THE CONTEXT CLUE

Children need to be encouraged often to make reasonable guesses. If a child is reading, "The dog lapped up the milk with his little red . . ." and hesitates, ask him what makes sense. But discourage random guessing, which leads so many children astray.

It is always good to combine several approaches to word recognition whenever you can without overloading. If your pupil stumbles on "right," for instance, give him a double hint by asking him what makes sense, in context, beginning with the letter "r." Get him in the habit of looking at the beginning of the word, as well as the context, for clues. Then you can recall "ight" words he knows—light, fight, might—to remind him of the family it belongs to. This is one of those combinations you cannot pronounce by sounding it out. If he needs further help, put "ight" at the left edge of an index card and the appropriate consonants, including "r," at the right edge of other index cards and let him match them physically while he says them. For a final touch, point out that the consonants are on the "right" edge of the index card. Be prepared to stop, however, the instant you see you are tiring him. It is better to come back to "ight" words later than to overplay your hand.

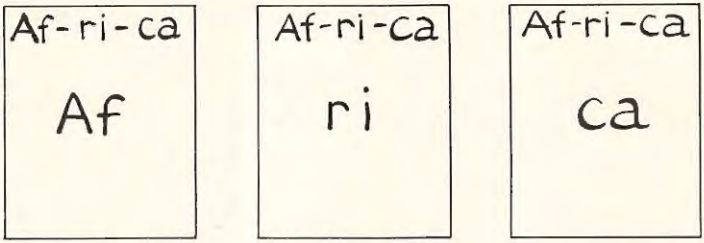
WORD STRUCTURE

Often new words are recognized from the parts that make them up. Some have words combined within them—fireman, for instance. Teach the child to look for recognition clues within. To do this, he will have to be able to distinguish the prefixes and suffixes from the root word and know how to break the word down into its pronounceable parts, or syllables.

Let him know that every syllable has a single vowel sound. Children can begin to learn this by clapping once for each syllable they hear, or by cutting up an easy word on a card, syllable by syllable. Some volunteers make a jig-

saw puzzle of syllables for the child to put together and form words.

To develop more advanced skills, play a card game. Make a set of 30 cards for ten three-syllable words. Each card has the whole word at the top and one of its three syllables below.

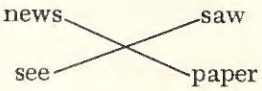


The words are chosen from a book the child has been reading, preferably words he has had difficulty with. The aim of the game is to collect as many words as possible. Deal three cards to each player. The student, if he has the "ri" from "Africa," asks the volunteer for a syllable to go with it. "Do you have 'af' from 'Africa'?" If he gets it, he can ask for another. If not, he draws. (If you score five points for each complete word, you can also work in a little math.)

Does he recognize common endings—ing, ed, s? Can he separate out the prefixes and suffixes, as well as know their meaning? To illustrate how prefixes and suffixes work, one volunteer drew a house and then added wings on the right and left—a nice concrete example rather than an abstract explanation. Any simple game, such as rummy, bingo, or concentration, can be adapted for a quick drill recognizing and pairing prefixes, root words, and so on. Some children enjoy practicing hy underlining prefixes, root words, and word endings in different colors.

Help him to see the words in compound words—grandmother, seesaw, newspaper, into. Show a child how a word

can be built up. Show him the word "in" and ask him to say it. Show him "to" and ask again. Then put the two together, or let him do it, and ask for that. Or give the child short columns of mixed-up parts of compound words and have him connect the proper ones together with lines:



Sometimes children misread word endings simply because they don't bother to look at them. To help them get in the habit if they are young, have them do quick exercises that require some physical response on their part, such as underlining the ending, circling it, or adding an ending to a root word.

Contractions are also part of structure. Some children may need to begin with "cannot" and write x's through the "n" and "o" before they can actually see what the apostrophe does.

SIGHT WORDS

For several decades now, teachers have had lists of the most common words children use—or rather some of the most common. The lists are selective. Pre-school children, it's been estimated, use nearly 4,000 words in their everyday speech (and understand far more than that); the lists, on the other hand, take only the top 200 to 500 words. Yet the 220 words on the Dolch list (the best known) make up

at least half (some put it as high as 75 percent) of elementary school reading matter. Over the years, the reading matter has been shaped by these lists.

Children learn these words "by sight," simply by memorizing them whole. Some—like "right"—would he difficult to learn any other way. But children have other sight words as well, words they've learned from television, street signs, or cereal boxes. Obviously it's a great advantage to a child if he can instantly recognize more than half the words he'll come across in reading. Usually the basic sight list (see Appendix I) is mastered by the time the child is reading at the third-grade level. But lists are for teachers, not children. Sight words are best introduced naturally, as they come up in reading. The list, however, is an enormously useful working tool. It is a ready frame of reference from which to lead the child from the familiar to the unfamiliar. It helps to give him quick success. Once he learns "black" on the sight list he has "ack" and can go on to "back" and "tack." Or if he has trouble recognizing or pronouncing "ight" he can he reminded of the "ight" words he knows on the list, "right" and "light." In addition, the sight list is valuable as a source of words for games and drills. Of course, the sight words he learned on his own, outside of school, count too. The list is a growing thing—and it's the words he knows that count.

How many of the usual sight words does your child recognize? Don't hand him a list. The simplest way to find out is to put each one on a card (you will want to be familiar with them anyway) and, handing them a few at a time to the child, ask him to divide them into two piles, the known and the unknown. (If it soon appears that he knows very few, stop.) When he is finished, have him read to you the pile he knows. You may want to break the process up into more than one session. Put the "known" words in a shoebox—to grow on. Now you have a frame of reference to teach new words from.

Save out the rest of the sight word cards to work on later, to introduce and then review in quickie drills or games. You'll have to keep a checklist of the ones he needs

to review. But don't introduce more than five, if they're new to him, at one time. Sometimes three will be the limit, but make sure he knows them. It's best if new sight words are tied in to something he's reading. Of course, other words drawn from his reading can be treated as sight words too. If he's smart, let him write the new words down to take home in an envelope. Or print them out lightly, and let him trace over them. Writing reinforces the word and helps him to concentrate. Remember, too, to save time at the end of the session for a game that uses the new words to reinforce them.

You can present new words, one at a time, on flash cards. Some students may need to do more than just look at the word; they may have to "take a picture" of it in their minds, then close their eyes and see it, then copy it from memory and check their copy with the original. To be sure he knows the meaning of the word as well, have him make up a sentence using it, or a sentence using two or three of the new words together. Funny sentences may bring needed relief.

But working only with flash cards is very dull. It's reading itself that gives the most effective practice. Certainly reading is more interesting, and reading and discussion should take up most of the session, drill the least. Yet, while you want to nurture his self-image and motivation as well as to teach him skills, don't overlook the fact that his image will improve as his skills increase, or that there can be fun sometimes simply in practicing skills.

Games help, too. It has been estimated that the average person needs about 38 repetitions to recognize a new word quickly and accurately. You can play a snappy game of tic-tac-toe, using two sight words (or any troublemakers) instead of X and O. Or you can set up a bingo game. Mark off a largish card (the back of a cereal box will do) with five spaces across and five down, and label the 24 spaces with words that need practice (the middle space is FREE; some words can appear twice). You need a complete set of words, including ones not on his board, to draw from. The covering markers (bottle caps will do) can be labeled with

the same words that are on his board. Let him draw and call out the words. The first one to make a pattern decided on beforehand—a diagonal, or an X, an L, or an H—wins. (Watch out! The H takes time to get.)

You can even make a game with flash cards. Each one he gets right allows him to advance a marker around the bases of a baseball diamond (How many runs today compared to yesterday?), or through the downs on a football field, or from dot to dot on a connect-a-dot picture. If he stands a good chance of winning, make it a competition. For each word missed, you get to advance on the baseball or football field. Or divide 20 colored sticks or tokens between you—you give him a token for every word he gets right, he gives you a token for every one he misses. Ten minutes for a game is usually the limit.

You can give each word a point, from one to five, depending on its difficulty (marking it on each card) and add up the points he wins after a quick run-through. Put the total on a graph, and let him chart his advance from one week to the next.

Why not add to his sight list the words from signs seen everywhere? Traffic signs—go, stop, don't walk, detour—can turn into a travel game down a path of squares. A walk through the school can start a collection of signs on doors —auditorium, principal's office, and the like. The list need not be confined to single words. They can be phrases, slogans, whatever comes up. The idea is to get him used to looking for words everywhere—on TV, packages, match books, store windows, the ketchup bottle—anything that comes to hand.

But the sight list is more than just a tool for review and memorizing. It is the first stage, the cement and bricks as it were, with which to build new words. It is the backdrop, the familiar, from which he moves to the unfamiliar in easy stages. He stumbles in saying the word "track" in a story? He's got "try" on a sight list card and "black." Maybe by looking at them he can make the new combination. Or he can cut the words apart with scissors ("try" into "tr" and "y," "black" into "bl" and "ack") or use scrabble letters or

anagram cards and reassemble the parts into "track." Doing this, he can see the word in a way he never can from just writing it.

SOUNDING OUT

Now we're moving into the business of phonics, or sounding out. This is just one of the tools in word recognition, but it is basic. Some children recognize only the words on the sight list and little else. They are unable to sound out words. They falter, or suhstitute something vaguely similar. Phonics helps them attack words independently, on their own, but it has some built-in difficulties—quirks in spelling and pronunciation. You will want to move carefully here. He may have had a lot of phonics in class, and you don't want to seem school-teachery. You want to keep the emphasis on his pleasure, whether it is enjoyment in reading or skill-building. You don't want to bog down in drill or continual criticism. It really doesn't matter if he does not pronounce some words exactly the way you do. His accent may be different from yours. But it does matter that he hears there is a difference between similar sounds, and more, that he is able to apply the correct sound in attacking new words.

It may be that your student is having trouble recognizing some words because he cannot make them sound right to himself. Find out where the trouble lies by being alert to the kinds of mistakes he makes when reading aloud. Don't interrupt all the time to correct or explain. Just take note of things to work on later.

When you give him that first informal reading "test" mentioned on page 49 to determine the level on which he will work with you, be prepared to listen carefully, with some idea of what you are listening for. It's already been stressed that your main concern is to create a relaxed atmosphere and give him a chance to do well. Hand him a 100-word passage you think he can manage and have him read it to himself first. Explain that you are going to make

a note or two when he reads it aloud. For example, "John, I'm going to ask you to read aloud to me. I may write down some words while you're reading. I'm not marking you. The notes I make will tell me how I can help you and not waste any of your time." If he makes too many errors (we noted the leeway of five to 15), quietly withdraw the book and offer one at a lower level. Simply say, "Johnny, thank you. Would you read another part for me? You may find this one more interesting."

It works best if you have previously made a copy of the selection for your notations while he is reading. The simplest way to do this is: circle endings or words he omitted; jot in words he added; write in words he substituted for others; make a wavy line under the words he hesitated on; write in the way he mispronounced (but don't count mispronounced proper names or an accent as an error). For example, your copy might look like this, after John reads:

this show
~~There~~ was an old woman who live(d) in a ~~shoe~~,

She had (so) many children

so
^ She didn't know what to do.

The errors you noted were these: reads "this" for "there," "show" for "shoe," "live" for "lived," left out "so," did not recognize "know," added "so" before second "she."

Now you have something to go on. Johnny needs practice in recognizing such basic sight words as "this" and "there," in noting endings of such words as "lived," in hearing and distinguishing the final sounds of words such as "show" and "shoe." Before you begin you may want to make a checklist of the things you want to listen for. Of course, you're as interested in whether he makes sense of what he reads as how well he reads. A quick summary of what to include can be seen in the following pupil information sheet distributed by the New York School Volunteer Program and filled in by the student's classroom teacher.

Don't feel you have to be an expert to give an easy, informal test, nor doubt its validity for your purposes. At least one reading expert, well acquainted with all the diag-

PUPIL INFORMATION SHEET

Pupil's Name_____ **Class**_____ **Room**_____ **Teacher**_____

Date_____ **School Volunteer**_____

Reading Grade Level (Child should be on at least a primer reading level)

Test Score_____ Date of Test_____

Teacher's Estimate_____ (Use only if test score seems inaccurate)

Areas Requiring Help (Please check)

_____ Verbalization

_____ Phonic Skills

_____ Consonant Sounds _____ Long Vowels

_____ Consonant Blends _____ Short Vowels

_____ Word Structure (roots and endings, contractions, etc.)

_____ Oral Reading

_____ Phrasing (esp. for word-by-word readers)

_____ Comprehension Skills

_____ Reads words without interpreting

_____ Lacks general experiential background to relate to stories

Additional Pertinent Information:

FINAL EVALUATION

Teacher's Comments

Reading Grade Level Estimate_____ Date_____

Attitude of Child:

Volunteer's Comments

Reading Grade Level Estimate_____ Date_____

Attitude of Child:

nostic tests experts use, prefers such informal inventories, particularly as a teaching tool. Standardized tests, it should be noted, leave a great deal to be desired. One university gave a high school junior a well-known standardized test and the results placed him at the 9.7 grade reading level—but when it went on to give him an additional word-recognition test, it discovered he did not recognize all the words at the first-grade level. Your testing is a much more effective tool and far more practical since it is aimed at finding specific weaknesses and helping you decide what to include in your sessions.

There are quick checks—not for the beginning reader—ranging from 10 to 30 words that will tell you how well he hears the initial and final consonants—the short and long vowels, the blends and combinations—and how well he recognizes letters and associates them with their sounds (see Appendix III). If you think you need help in pinpointing his difficulties, try him on them, but if he makes many errors, stop. The point is made.

As you know, your student will be working at several levels. His independent, or take-the-book-home-and-be-comfortable, reading level is the one where he misses only a few words out of 100 and gets most of the content. His "instructional" reading level, the level you work with him on, is where he misses no more than five to 15 of the words and understands at least 75 percent of the content. Beyond that is his "frustration" level, and letting him struggle there will only compound his problem.

Remember tests should be used sparingly. They are not fun, no matter how graciously offered, for the child who has failed. Also, some students do poorly on tests no matter how much they know.

Be leery also of leaping to conclusions when he makes a mistake. Give him a chance to correct himself, to hear what he was too nervous to hear, to use context clues. If he says "on" for "in," it may be only anxiety, particularly if the relationship with you is new and unsettled. Just say to him, "Johnny, read that sentence to yourself again and then say it. I bet you can get it this time."

Don't assume that every learning deficit he has will in-

terfere with his learning. He will have found ways to compensate for some. Despite handicaps in one area, he will succeed in others.

In traditional reading programs, sounds are taught in certain order—beginning and final consonants come first, then middle consonants. Because the short vowels are usually easier, they are taught before the long vowels, and so on to the more difficult vowel and consonant combinations. Contractions and syllabications are introduced gradually. The order is important to you only if your child is in the initial stages of the process. If he has been exposed to it all, you will be going back and forth depending on his weaknesses. If you need to show him how to sound out words beginning with the initial sound, help him to do it syllable by syllable. If he has trouble with a certain sound, remind him of sight words he knows that contain the same sound.

Some children can recognize big words easily because they have a special shape or configuration, like "elephant," that helps recall the word. The same child may miss small, easy words, such as "in," "they," or "then." If there is a pattern of continual confusion on small words, use them in games and give him lots of practice.

Stay away from rules about pronunciation as much as you can because rules are rarely remembered. The child will remember, instead, patterns of letters and families of words. The "ur" in "refurbish" becomes a reflex response when the sound of the "ur" pattern has been learned through constant repetition in words such as "curtain," "curl," and "burn." Help your student form associations in family terms—"sight," "light," "fight," for instance; "coat," "boat," "goat"; "nail," "rail," "mail"; "seat," "beat," "neat." Give the student examples of the rule you hope to point out, and let him discover for himself that certain patterns are usually dependable. For example, the soft sound of "c" followed by "i" or "e" in "city," "circus," or "center"; the hard sound of "c" followed by "a," "o," "u" in "cat," "cot," and "cut." The trick is to have the child remember the pattern or generalization from a visual presentation.

A few simple rules can be useful. For example, when explaining the function of the silent "e," which makes a

preceding vowel long, present parallel examples: "cap," "cape"; "fat," "fate." Illustrate one vowel at a time until its two sounds are understood. This rule of the silent "e" can be further reinforced by the pupil's discovery that an "e" two spaces away from a vowel makes the vowel say its name. Even this phonic hint doesn't work for "Camelot" or "doctrine." However, in spite of irregularities in pronunciation, a student's familiarity with patterns, as well as his expectation of what a word might be from the context he finds it in, help him to readjust his original tentative pronunciation when he tries a new word.

Some consonant blends are hard. A particular student may have trouble with "sm" for instance. If he knows "small" from the sight list, begin with that. Have him say the word. Then have him pronounce the blend by itself. Reinforce his ability to hear and say the blend by supplying other words that begin with "sm" and ask him to repeat them. Or play a riddle game with him. Ask questions like, "Your nose helps you ——— (smell)" or, "Another word for a grin is a ——— (smile)." Blends have to be gone over slowly, again and again and again, with much repetition.

Don't ever have him try to sound out a word letter by letter. Don't go "b"-"a"-"t." Go "at," "bat." Stress the sounds, not the letter names. Make the sounds as pure as you can when saying them alone. Prolonging a consonant sound, for instance, by saying "duh" for "d" can have the effect of adding a vowel.

Sometimes even 16-year-olds need to review certain sounds, and, more than that, may even need to train their ear to hear them. If they don't hear the sound, they cannot read it. This may mean turning to a workbook for an exercise in words stressing that sound. If it comes to that (meaning you couldn't design a better exercise, more suitable for him), tell the older student frankly, "Look, this will teach you what you need. I know it is a baby book, and I wish I had a better one. But it's all I have at the moment." Then do the exercise. Have him cross out or circle the pictures or words with the sound, not only at the beginning of the word, but at the end, and in the middle. You will have to go over the sound again and again. It's part of training

the ear to hear. Again, avoid using the letter name. And don't go through the workbook. Use only the page that makes the point. You can, of course, make up your own list of words, some with the sound, some without, and have him raise his finger when he hears it. If he has trouble hearing the sound at the end of the word, one trick is to say a series of words together with him, emphasizing the endings. Your voice supports his and gives him confidence. A common way to help him to notice the end of words is to work with rhymes.

Poems (see Appendix IV) have been written to help children with sounds they often have difficulty with. Many children, for instance, say "vet" for "wet," "choose" for "shoes," and so on. Some children enjoy poems, others don't. Use your judgment. Here's an example for the sound of "w":

> Water in bottles
> Water in pans
> Water in kettles
> Water in cans
> It's always the shape of whatever it's in
> Bucket or kettle or bottle or tin.

And another for "sh":

> When I go fishing
> I'm always wishing
> Some fishes I will get.
> But while I'm fishing
> The fish are wishing
> I won't, and harder yet.

There are lists of words with short vowels, long vowels, consonant blends and combinations, and so on, in many readers. But it is better to make your own list, drawn from the reading material you are using, as well as from words in the student's sight vocabulary.

Sometimes a child may know the letters and the sounds, but only in isolation. It may be only that he needs practice in concentration and discrimination, so that he will focus on the beginning consonant, for example. He may have to

cut up words into their parts in order to concentrate on a syllable, or use letter squares to form words.

But it may be he has trouble with the very beginning steps, such as connecting the letter or letter combination with the sound. He may need a picture to help him associate the sound with the letter—to pick out words beginning with "b," for instance, under a page headed by the letter (in both upper and lower case B and b) and a picture of a bat or ball. Perhaps he needs practice, via games of rummy or concentration, pairing letters and their sounds by matching pictures of words beginning with different sounds with their initial letters. After a while, he doesn't need the picture to remind him of the sound. He will remember it from seeing the letter alone. You can cover up the picture and have him say the words without it. He may have to go back to the picture, however, every now and then. There are workbooks that combine this triple approach—sound, letter and picture—for the vowels and consonants.

There are some obvious things to do to help with persistent problems. If your student tends to omit words, for example, have him read directions to follow—cookbooks, driver's manuals, and so on. If he reads word by word, losing the sense, give him easier material and let him practice reading in phrases, reading along with you. If he ignores punctuation, dramatize the material by taking parts. Again, if he stumbles over a word, encourage him to think about what makes sense in the context or to pronounce it different ways until it conforms to the phonic pattern of the word. But if the word is obviously beyond him, give it to him free.

ACTIVITIES

Most of the games for learning sight words can be used for learning the sounds your student may have trouble with. Some can be adapted for older students. Some can be used only with the young. You can play rummy or concentration,

for instance, pairing words with the same beginning sounds, ending sounds, and so on. "Dominoes" can be made with pictures of items with the same initial sounds to be matched, or with pairs of frequently reversed words such as "was," "saw;" "keep," "peek;" "raw," "war." Travel games are quickies. "I'm going to Boston. What other things can I take in my bag that begin with the same sound as Boston?" Or, "I went to the store and bought peanuts. What other things can I buy that begin with the same sound as peanuts?" Each item has to be repeated as the game progresses.

"I spy" is nearly the same. "I see something in this room that begins with the same sound 'dog' begins with." Or, "I see something that rhymes with 'hall.'" The point, of course (it's worth repeating again), is to avoid saying the name of the letter when you're working with the sound. One volunteer suggests taking 36 flash cards, each with a single word, and laying them out, end to end, in an S-like snaky path. Another set of cards carries directions: Go to the next long "a" sound, go to the next long "e" sound, and so on. You can use blends, initial consonants, or whatever you are working with. The players take turns at drawing the direction cards and the first one to reach the end of the snaky path wins.

On a large card, put five or seven word families, or phonograms, such as "ow," "at," "an," or "ight," going up and down in a shape like a mountain. Give the child consonants or blends that will make a word when place in front. The object is to climb over the mountain, reading each word he makes as he goes.

One tutor, training the ear to hear, teaches the sounds of "h" and "p" by cutting out a large red heart and a large pair of pants. The student picks up smaller pictures of objects starting with these sounds and, saying them, places them on the larger pictures. Another volunteer takes two or three margarine tubs, sticks a letter on the edge of each, and has the child identify small objects or pictures of things starting with the same sound to go into the appropriate tub.

Some volunteers make "television" sets—two slits in a

card or the front of a cereal box to draw adding machine paper through. The variations here are endless: phrases, sight words, or words in the same family can be drawn through by the child himself. Similar running strips can be used to build words, for example, running different consonants through to match with an ending printed on the side of the card or box.

There are decoding games that rely on context. Some volunteers bring pictures from magazines, printing an appropriate word below the picture with a letter or two missing. Even simple sentences, with all the vowels omitted, can be decoded.

Try anagrams. Throw out a shaker of seven or eight selected letters, make a three-letter word, such as "bid," and ask him to make words going from "bid" to "car," changing one letter at a time ("bid," "bad," "bar," "car"). It can be made harder for older children. Switch roles and have the child suggest words to you.

You may need games and activities for listening practice. Say the word, "hammer," and have the child say a word that begins with the same sound. Then say another, "pencil," and it's his turn again. He has to listen to play. Vary it by having him match ending sounds, vowels, and so forth. Have him play detective and clap every time he hears a certain sound in a group of sentences you read. Try him on listening to riddles: "I am yellow, pigs like me, I grow tall, I begin with the same sound as 'cake.' What am I?" (Corn.) "How do you feel when you need a drink of water? It begins with the same sound as 'thumb.' " (Thirsty.) Have him complete simple rhymes as you give him the initial sound needed: "Oh, what fun to play in the s———." Have him close his eyes and drop an assortment of objects on the desk—pencil, quarter, ruler—to see if he can identify the objects by the sound they make. Ask him to close his eyes and just listen to the sounds in the room. If he's older have him pretend he's a blind man and dictate a short piece on what the place seems like and where, as a blind man, he might think he is.

RECOGNIZING LETTERS

It may be that your student has difficulty recognizing certain letters—sensing the difference between "b" and "d" for instance. With most children, practice eliminates much of the early difficulty they have in telling the difference between confusing letters. He may need practice picking out words beginning with the same letter and identifying the letter in a series of words. This is not reading; it is recognizing letters that look alike. He may need to trace them out or see how they feel in sandpaper or velvet. Now you are moving into reading readiness. He may need help in recognizing similarities in shapes such as squares and triangles.

If you are working with a pre-school or kindergarten child, you will probably be in a class with a teacher and under her direction.

If your child is at the reading readiness stage, you will be doing things to encourage him to talk, to act out roles, and to learn space relationships by playing with cars, for instance, rolling them over and under bridges. You will find that play is child's work and toys are his tools. You will be helping him to see and listen, to remember what he sees and hears, and to be able to copy what he can remember. You will be introducing him to the joy of reading by reading to him, sitting at his eye level, and letting him use picture clues. Just as with the older child, you will praise him for achieving what he can do and then lead him one step further.

VARIETY IS THE SPICE OF LEARNING

No more than 10 or 15 minutes of each hour's reading session should be devoted to practicing word recognition skills. Even though the practice is designed to meet the specific needs of your student, too much isolated drill is dangerous. In addition, it should be noted, word recogni-

tion and comprehension are never separated in practice, as they are for convenience in two chapters here. One never concentrates on phonics, say, at the expense of comprehension. The aim is to *integrate* all the skills used in the process of reading. The International Reading Association used a basketball coach and his team to illustrate the point:

> Suppose on Monday, he demonstrates how to dribble the ball; on Tuesday, how to pass the ball; on Wednesday, how to shoot the ball for the basket; and on Thursday, how to rebound if they miss a shot. Each day the members learn their skills well, and on Friday they play another team, only to lose the game badly. Although they can dribble, pass, shoot and retrieve the ball, they still lose because the coach never gave them a chance to put these skills together in a practice game. The same thing can happen with your pupil if you overdo isolated drill. He needs to get into the "game"—he needs an opportunity to apply all of his skills to paragraphs, stories, chapters, articles, and books.

The following records of typical sessions show best how varied and exciting a session can be. They are drawn from New York City's School Volunteer Program. (You will find yourself keeping similar records. They are essential to planning. They are also the only thing a substitute has to go by should you have to miss a session.) The first chart is for a child in the fourth grade; the second for a child in the eighth. Each is for four 45-minute sessions over a two-week period. The recommended activities include:

- 7–10 minutes for relaxed conversation
- 3–5 minutes for rapid review
- 20 minutes for reading for fun
- 10 minutes for new skills, drills, or games to meet a need that was made evident during the 20-minute reading period
- 1–2 minutes at the end to borrow a hook for independent reading at home. You should offer about five pre-selected books that are likely to appeal to the student and are within his ability range.

John Williams — Name of Pupil | 4–3 — Class | 212 — Room

SV Reading Help Program-Elementary
P.S. 15 M

DATE	READING	VOCABULARY	PHONICS	GAMES	OTHER
4/16	"Curious George Gets a Medal" pp. 22–32	rattling grazing museum pump enormous aboard (could read as two units)	gr blend gl blend sl blend (see grazing in vocab. box)	Phonetic Quismo for blends (Use Pirate Keys for blends another time)	John dictated a story about his trip to a museum. Took it home to recopy and illustrate.
4/18	Read John's story. Cut up copy to rearrange sentence sequence, study words. I read aloud "Curious George" pp.32–47.	dinosaur guard rocket flight especially	Reviewed 4/16 blends Added cl cr tr (See game box)	Pirate Keys for blends	John borrowed "Curious George" to reread pages I read to him. Will make figures at home for dramatization.
4/23	John dictated and read the 2 character dramatization after we presented it.	proud medal review of all "Curious George" vocabulary	ou—proud loud ow—crowd allow allowed (See game box)	(Try to use Phonic Rummy—C for ou, ow blends)	John & I dramatized "Curious George . . ." for the entire group. Borrowed "Five Chinese Brothers."
4/25	John and Joe read John's dramatization. John read a story Joe wrote last week.	John asked for review of classroom reader vocabulary. Will start file of Social Studies words.	Reviewed ou, ow and other vowel combinations like ai, ea, oo.	Phonic Rummy C—picked out ou, ow words first, then played rummy.	John asked for help in his social studies text. Referred to a map of South America.

Luis Rivera — Name of Pupil
8–2 — Class
318 — Room

SV Reading Help Program—J.H.S.
P.S. 71 M

DATE	WORKBOOKS	OUTSIDE READING	HOMEWORK ASSIGNMENTS	VOCABULARY & SENTENCE WRITING	OTHER
4/16	"Basic Rdg. Skills" p. 13, Root Words	"Yes, I Can" Sammy Davis Jr.	Comprehension questions for "The Big Game."	Tech, technique, technical figure (2 meanings) carry-carrier defend, defender, defensive offensive-offense.	"The Big Game" —Springboards. Discussion of poem I read "A Family is a Way of Feelings" p. 8.
4/18	"Be a Better Reader" p. 41, syllabication. Practice Exercises in Rdg., V, A," Gates-Peardon pp. 17, 18.	Same	1 sentence for each of 5 new vocab. words.	Listed in alph. record bk. courage recognizable champion nervously convinced	"Yes, I Can," pp. 38–39. Luis & I read the conversation in dialogue form.
4/23	Prefixes—dis inter Robert's "Word Attack" pp. 96, 97.	Same	Checked homework. To select words from social studies text for permanent file. Prepare sentences.	disappoint dismay interrupt interview international	Dictated reactions to "Yes, I Can." Read and recopied for posting on SV bulletin board. Played "Blendograms."
4/25	SRA Lab I Word Game 41 (dis, etc.) and corresponding envelope.	Same and story in "Ebony"	Checked homework. Bring in newspaper story to read and discuss.	Review of random words in vocabulary "telephone" directory. Added 2 from Ebony story.	Arrow Book of Crossword Puzzles. Usage of don't and doesn't.

READING 3: COMPREHENSION

"O grant me understanding, and I shall live."

—Psalm 18

Comprehension is much more than knowing the meaning of individual words. It depends on that, of course, but it also means getting the main idea, recognizing details and their relative importance, recognizing sequence and order, and being able to judge what is offered—whether it is opinion or fact, loaded or fair, true to life or phony, exciting or labored.

At first you may have to discuss material without always knowing how clearly the child understands it. But when the child feels comfortable, he will begin to ask questions. There is another reason to encourage questions besides getting him to talk. The more he questions, the more he learns and the more you come to recognize the gaps in his experience that need to be filled. To get meaning from the printed page, the child must bring meaning to it. Some of the possible gaps in his experience have already been mentioned. He may have a fuzzy concept of time, few associations with the seasons, little comprehension of relative sizes, confusion about space relationships, trouble with the little words—"up," "down," "into," "above"—and so on. Many seemingly common things or ideas will be outside his experience. It is entirely possible that his word recognition level is far above his comprehension level. Yet his


+12
--18
+30
3a)
PUERTO RICO
A PICTURE
INTERPRETATION

ability to learn is not affected. That's why filling the gaps is so important.

BRINGING MEANING TO THE WORDS

Many students need extra help with even such ordinary things as telling time and knowing the order of the days of the week and the months of the year. These are fairly simple things to teach. Personalize the information as much as you can to fix it in his mind. The volunteer we mentioned who drew a time line, beginning with 1900, and put the boy's birthdate on it, the birth of his parents, and brothers and sisters, was doing just this—personalizing the concept.

Role-playing, or taking parts, helps to personalize things too. Volunteers are frequently surprised by how mechanically a child may read aloud. A lack of expression is often a sign of poor comprehension. One group of older children, assigned parts in a simple story, were startled to find that the phrases within quotes represented what characters said. The phrase, "said Johnny," had meant absolutely nothing to them until then.

Be as concrete as you can, too. Bring measuring devices, such as rulers, thermometers, cups, and spoons, and have the students actually use them if they need help in understanding measures.

If you can get your student to talk about his other class subjects, you may find gaps there too that need to be filled in. He may have trouble in math simply because he does not know what plus and minus mean or what words are the tip-off to the operation he is supposed to perform. If he is facing a spelling test the next day and wants your help with it, drop everything and go to it.

Difficulties with size can persist through junior high school. A student, for example, may have no idea of the size of the United States. He may have to begin with a home-made map of the classroom and move on from there to the neighborhood, the city, and finally the country before he comprehends it. Size can be a complicated thing.

A child first sees size only in relation to himself. His dog

and cat are small, his father is a giant. Gradually he learns to see the difference in size between his dog and cat—that one is smaller than the other. It will take him quite some time, however, to see that the volume of water in a wide glass can be the same as in a narrow glass or that five pennies are not more than a nickel. Even then, it will be as hard for him to understand a hundred dollars as it is for us to comprehend the size of the national budget. Again, he may know the size of his neighborhood, hut not the size of a city, or which is larger. The size of America is as hazy to him as the universe to us.

We are moving, really, from words with simple meanings to words that represent more general knowledge. It takes experience to understand a hundred dollars, not just the ability to count to a hundred—and we're not even talking yet about abstract words.

Most words come clothed with associations that give them meaning. Take the word "wedding," for example. To a small child, "wedding" is associated with clothes. To an older child, it means a party. To a teenager, it says romance, and to a grandmother, prayer and hope. Think of other words that are generalizations. Imagine trying to understand the idea of transportation if all you knew was a tricycle and nothing about cars, airplanes, trains, or ships. Such abstractions, such generalizations, may be difficult for some children. That is why teachers spend so much time having children classify things, grouping like objects together, or singling out the one that doesn't belong. It helps one understand meaning.

Help strengthen your student's ability to categorize. The process goes from the simple to the more difficult. For young children, it begins with grouping knives, forks, and spoons, say, things found in the kitchen drawer, and moves on from there to furniture found in the house, to wheeled things, square things, things to wear, things to eat, and finally to the more abstract—good things, bad things, sweet things, sad things. It moves from the simple to the more complex, from the concrete to the abstract.

There are games that help establish the meaning of words by relating them to categories. One is supermarket

shopping, for example. Cut out food pictures from magazines, label them, and have the child sort them out into fruits, vegetables, dairy products, desserts, or into breakfast foods or dinner foods. Go on from there, if you choose, to making up a story about ordering dinner in a restaurant.

For a small child, turn a shoe box into a treasure box. Fill it with as many small things as you can find. Have the child close his eyes and try to identify each item by touch. Then classify them into soft things, hard things, big things, little things, things that start with certain letters. Another time, have him close his eyes and see if he can guess what they are from the sound they make when dropped on a table. Some volunteers have asked students to list what they have put in a walnut shell. The record seems to be 32 items—a pin, a dime, a stamp, a gummed reinforcement and so on. (Don't worry about the spelling of "reinforcement.")

Above all, help stock his warehouse with associations and experiences. Reading to him is a prime way, as we've said. Bringing in pictures and objects that enlarge an idea is another. Field trips are invaluable. A visit to the zoo, a theater, a concert hall, a local newspaper, an industrial plant, a fire house, a park, a ferry boat, or a historic building may open a whole new world of associations for your child. (You should check with the school authorities about insurance for such trips, permission required from parents, and other regulations.)

These are the first things, then, to fill in the obvious gaps and go beyond to give him the needed wherewithal—associations, experience, ability to categorize—to understand the meaning behind words.

MEANING THROUGH VOCABULARY

You will, of course, be trying to increase his vocabulary too, not only to add words to his list but to add depth to the ones he already has. The best source of new words will be the stories that he is reading—but introducing them requires a little strategy.

Try to figure out first which words in a story will be new to him. Some school readers list in the back the new words introduced. This may not be a satisfactory guide for your child. Before beginning the story, whether he or you are reading it, take the words you think the child might not know and discuss them briefly. As already noted, this is one way to help him have success. Provide the explanation rather than asking if he knows what the new word means —he may be embarrassed at not knowing what he thinks you expect him to, and his emotions and feelings about himself are your first concern. Simply giving a synonym for the word is often not enough. A volunteer who said that "wild" meant "frantic" got the new word back: "I went into the field today and picked some frantic flowers." Explain a word as best you can. Bring in concrete objects or pictures if needed. Use the word in a sentence or two and ask the child to supply a sentence using it if you're in doubt.

As said before, keep track of the new words introduced so they can be quickly reviewed at later sessions. But don't overload. Three to five new words a session are usually enough. The child can write them on a piece of paper and slip it in his pocket and maybe study them before the next session. This is not homework, but without such review, very little is likely to remain with him.

There are other things to do with vocabulary that turn on meaning. Show him that words can sound the same but have different meanings. Play with homonyms. Give him "to," "two," and "too," for example, and let him fill in a set of sentences like the following:

Jim walked ——— miles to see his friends.
He walked — — the edge of the city.
He wished his dog had come ——— .

Help him recognize that the same word may have two entirely different meanings. Bring in, for example, two pictures of a crane, one of the machine, one of the bird.

Give him a short list of words—"up," "in," "big," "come" —and have him give the opposites. Let him finish common pairings—salt and ——— , cats and ——— . Help

him to recognize that the same word can have several shades of meaning. Ask him, for example, to supply other words for "friend," "happy," "comfortable," and so on. Take turns at it, and you have a game.

As mentioned before, there are basic sight lists (see Appendix I). Your job is to make sure that the words he recognizes by sight are also understood. Some are the little words that cause trouble—"how," "what," "upon," "these," and "those." We've noted that "elephant" is easier to recognize. It's also easier to understand. "Upon" is harder to grasp. Some children need to write the word as well as see it to get it. All need plenty of opportunity to use it, if they are to understand the meaning.

Of course, you'll stumble on new words you haven't prepared the child for. Good! This may be an opportunity, if there are enough clues, to let him take a guess. As said before, it's important that he realizes there are times he can guess what a word means from the context. His "guesses" are more than just stabs in the dark. They use all available clues—phonic and contextual—as he is finding keys to unlock words.

One way to help him use context clues is to give him practice. Make up sentences for which he must supply the missing word. Try it in sentences that call for simple definitions: "Since Bill and Tom play together, they could be called ———." Or ask for something he can draw from his own experience: "Mary was late for dinner and dinner got ——— ." Or comparisons: "It is no longer cloudy, it is ———." Or familiar expressions: "They waited for the traffic light to ——— ." "I need a loaf of ——— ." And summaries: "There were clowns, acrobats and a band. It was a ——— ."

You might think up riddles for new words he will meet. Perhaps you are going to read a Halloween story. Try this on him: "I am orange. I have a face. I make good pie. I am a ———." Or: "I am white. I say 'boo.' I scare people. I am a ——— ." Riddles have to do with meaning, sometimes meaning turned upside down, and all children love riddles. Bring in books of riddles from the library from

time to time for your child, and perhaps he'll make up some of his own.

Some enjoy the idea of context when it's silly. One game is to write nouns on pink cards, verbs on yellow, and adjectives on green, and let the child draw a word from each pile and use them in sentences, the crazier the better.

Again, help him to recognize words within words, like fireman, housewife, overshoe, and underdog, and build from there. Check that he understands what prefixes and suffixes mean, such as sub-, pre-, -ful, -ist. There is no harm in looking up words in the dictionary to see what they mean, but give him more than one or two to look up in one session, and you've lost a friend.

There are many sources of information he should know how to use—a bus or train schedule, a driver's manual, maps, and *TV Guide,* but don't make the activity a chore for its own sake. Tie it in, instead, to a possible story he might write as a way of supplying "real" details. Start him, for instance, with the "fact" that two robbers are going by bus on separate routes to X to rob a bank. He has to take it from there—when they leave, when they arrive, and what happened. Or try this. Tell him he is 21, has a driver's license, and is going with his best friend to Cleveland to find a job. They are to share expenses. How much it will cost and how long it will take are to be parts of the story. It means using a map, but for a purpose that hopefully really means something to him.

There are other ways to play with vocabulary. Have him help you build a hip dictionary. He supplies the slang and the synonyms. Or a sports dictionary. He probably knows words that appear in the newspaper but he can't recognize them in print.

Let him describe his friend or his sister in words that begin with their initials.

Bring in a record of a popular song he likes and ask him to help you put the lyrics down on paper.

Concentration is a good game for playing with meaning. Take ten pairs of synonyms ("big," "large"; "happy," "glad"; "carpet," "rug"), or antonyms ("up," "down"; "tall," "short";

"good," "bad"), or homonyms ("there," "their"; "see," "sea"; "high," "hi"). Shuffle the ten pairs, space them out face down, and turn two at a time. If they pair, they can be kept and another turn taken. If not, they are turned face down again until the next turn. Concentration works well for categories, too, pairing pictures or words of animals, food, and the like.

Children are fascinated by miscellaneous facts and queer words. Ripley's *Believe It Or Not*, the *Guiness Book of Superlatives*, the *Guiness Book of World Records*, or Joseph Kane's *Famous First Facts* all supply curious facts and new words. Incidentally, students enjoy learning foreign phrases for hello, goodbye, and so forth. They add a touch of glamor to a vocabulary list.

Some volunteers find it useful to show the student how much he is learning by keeping his new words on cards in a file box—and watching it grow. One volunteer has three word boxes, "friends," "acquaintances," and "strangers," with continual shuffling of cards.

GETTING THE MAIN IDEA

Knowing the meaning of words, of course, is only the beginning, the first step in understanding a story. A simple question will often reveal whether the child is getting the main idea. Ask him what character in the story he liked the best or, "What was the turning point?" or ask him if he could make up another title for the story. If he seems to he having difficulty, give him some practice by introducing the main idea before he reads the story. Ask him, for instance, what he thinks it is going to be about after hearing the title (or, with younger children, seeing the pictures), or how he'd react if such a thing happened to him, and then read to discover what the character did.

With young children, discuss the pictures accompanying the story first, particularly anything that may be unfamiliar to the child in the pictures. After the story is read, ask what kind of person the main character was, likable

or unlikable, and if a similar experience ever happened to him.

To get a student use to looking for who, what, where, when, and why, tell him he is assigned to write the first paragraph of a newspaper story, using the five W's after he has read the story. Don't let him omit the emotional qualities of the story by too strict an adherence to the W's—show him what an adjective or two can do.

For practice in comprehension with young children, you can make a chart listing the words—who, what, when, where, why—and then supply slips in separate envelopes giving words that fit each. Let the child draw a slip from each envelope, put them on the chart in the right place, and read the sentences he has made. Some will be absolute nonsense such as, "A girl jumped every night on the bus for fun."

Show older children tricks that will help them in their homework. Have them bring in a textbook they are using and underline the main idea in several paragraphs. Where does it usually fall? Are there introductions and summaries?

NOTING DETAILS

In many ways, getting the details is the easiest part. Indeed, sometimes the main idea is lost because of attention to detail. It does not require much thinking to answer simple questions about detail. Don't ask for names and dates; they mean too little. Try instead, without making a test of it, to see if he has caught the implications behind the detail. Do the descriptions of clothing, for example, tell what the weather was like or the time of year? Again, if someone in a story gets up at six A.M., ask if it was dark or light when he rose. Move into the area of feeling. Ask him what was the most telling detail that made him like or hate a character.

Don't forget to show him the tricks that point to the relative importance of details in his textbooks, words like "most of all," "above all," "primarily." Show him how the

space given one fact compared to another can be an index to importance. Note any italic headings, or heavy type. Show him how to underline for his own review later.

ORGANIZING IDEAS AND SEQUENCE

This calls for sharpening his ability to group ideas together, whether the similarities and differences that were discussed before in learning to form categories, or "for" and "against" steps of an argument. Show him how to use the table of contents in his textbook as an aid in seeing how the material there is organized. Show him the trick words that signify sequence—"then," "second," "subsequently," "finally."

Help him to recognize cause and effect. Why did this happen? How would you expect this character to react? For practice, you can scramble the sentences relating the events of a story or the steps in a process and have the child put them in proper sequence. You can cut up the comic strip, "Peanuts," into its frames and do the same, or scramble the lines of a limerick.

The ability to predict what will happen next shows that the child has the main point, understands the sequence, and is now ready to outguess the author. Have him make up new endings. If his new endings are utterly illogical but pleasant and surprising, let it go at that. He may be kidding (or outguessing) you. But if in doubt, come back to the story later and go over the events and characters. Perhaps then he will see for himself that his new ending was out of character. Let him try another ending for a different story.

If he has difficulty in following sequence, give him more experience following directions. You can do it with how-to books, cookbooks, or books on training pets or building things, anything that interests him. Not for practice in logical sequence but simply for fun in following directions, you can devise a treasure hunt, with cards bearing short directions, guiding the student to the "treasure." You could make the hunt go through a book. "Take the third word, seventh line, page 7." Stuck in the book on page 7 is an-

other card. "Add to it the seventh word, line 5, page 31." "Now get the first word on the inside flap of the back cover," and so on. In the end, the sentence could be, "We are going to the zoo tomorrow," or "It's almost three, and you can go home."

It may be the child needs practice in the simple sequence of a sentence. The scramble game works here as well. Cut a sentence into words or phrases and let the child reassemble it.

DEVELOPING CRITICAL JUDGMENT

Help the older child recognize that he is capable of reading between the lines. Ask him what he thinks of what happened, what he thinks of the characters, and what he thinks of what they did. Help him to recognize how valid feelings are, particularly his own.

Bring in newspaper clippings and advertisements to help him distinguish between opinion and fact. Have him write an ad for something he likes or a warning against something he hates. Talk about loaded words, such as "the flag," "home," "mother." Look for loaded words in ads—warm words, snobbish words, and so on. Have him listen to TV commercials and catch others.

Take turns saying the same sentence in different tones of voice—unbelievingly, questioningly, obviously lying, emphatically, whatever. Show how he can tell from context which emotion was called for.

Get him to look for the ways writers, whether in ads or books, are trying to appeal to him, to persuade him to accept their points of view. Up till now, he has been judged by the material he has had trouble reading. Now he can be the judge of all that is presented to him.

PRACTICALITIES

To ask a child to read aloud and then abruptly follow his reading with questions to see if he understood it is almost

always the wrong approach. Instead, start with a discussion preceding the reading so that it becomes a treasure hunt with the child looking for information as he reads. He needs a focus so that he is not just reading words.

After he has read, if you suspect he did not understand the story, dramatize a part, if possible, either by taking turns reading a dialogue or using hand puppets to act it out, or leading him into telling of his own experiences similar to the ones in the story.

Silent reading is generally preferred. Don't give him too much to read, but make a selection on his reading level. Ask him a question beforehand that he is to answer afterwards to give him direction and add to his motivation. It can be as simple as, "Let's see if Mike finds his lost dog," or it can be more complex, "See if you think Adam made a wise choice." But don't try to get information that really is not in the selection. Don't ask for inferences that aren't really there.

Above all, don't forget to give him something to read just for the sheer fun of it, not to be evaluated at all. He can, after all, understand a lot, even if a point or two escapes him.

CONVERSATIONAL ENGLISH

"Their school achievement rests ultimately on a mastery of the English language."

—Anna W. M. Wolf in the National School Volunteer Program pamphlet, *Also Americans*

He may be a Cuban refugee in Miami, a Puerto Rican new arrival in New York or Chicago, a Mexican-American in Albuquerque, an Indian in South Dakota, a Chinese immigrant to San Diego or New York, or a child from a half-dozen other foreign backgrounds in San Francisco. He could be in first grade or sixth. Whether he is the most native of Americans or the newest arrival, he does not know enough English to understand what his teacher or classmates are saying. Although he may be able to read and write in his native language, until he can speak and understand English he's not going to make it in school.

The old attitude toward this old problem was "sink or swim." During the great immigration waves of former times, the non-English-speaking student was plunged into the classroom in blind faith that baptism by total immersion would work. Often it did. More often than realized, however, a baffled child soon left school and escaped into a menial job, hoping that his children would have a better

chance. But few low-level jobs requiring neither literacy nor skills exist anymore; the old-fashioned farm has disappeared; the escape hatch is closed. So volunteers, in all urban centers and in rural areas with large populations of American Indians or Chicanos, are helping children from non-English-speaking homes who are sinking to swim. They are helping them to get hold of that first key to success in the classroom—spoken English.

The programs are usually called "Conversational English" or "English as a Second Language." They are aural-visual-lingual, and most make no attempt to teach the child to read and write. Instead, they teach the child to learn English as he learned his own language—by hearing it and imitating what he hears, by associating objects with words, and by associating actions with words.

In many ways, volunteering in its purest form is helping in these conversational English programs. Here the volunteer's chief tasks are to give the child psychological support, provide him with a trusting relationship, give him enough confidence in his own ability to try, and enrich his experience by showing him things he has not encountered but whose names he must know if he is to understand what is going on in the classroom.

THE VARIETY OF CHILDREN

It is tempting to generalize about non-English-speaking children because they have many things in common. Most of them come from homes where English is not spoken; indeed, many of them live in communities where English is rarely spoken. Nevertheless, on all sides, and especially through the television speaker, comes a daily flood of English.

Most of them are poor. Their parents' lack of English and skills make for unemployment or underemployment. Yet some, notably some of the Cuban and Chinese refugees, are neither poor, illiterate, nor unskilled.

No generalizations about non-English-speaking children hold up for long. Many want to "Americanize" themselves

as quickly as possible, discarding the cultural ways that make them "different"—even their native language. But many want to cling to the culture and language they feel comfortable with and love and value. Some, such as American Indians, see competition as a bad trait—except among themselves. Some, such as Puerto Rican children, have been taught that politeness includes being quiet with adults. These are generalizations, too, that are often false to the individual. Until volunteers appreciate and understand the child and his culture, very little progress can be made. (Some helpful and informative books are listed in Appendix V.)

GET THEM EARLY

The New York City School Volunteer Program, whose conversational English program is now in 25 schools, has learned from experience with nearly 5,000 children that it is important to reach the child early, before he has learned what they call "survival English." Once he has enough phrases to get by, his motivation to learn English tends to lessen.

Thanks to television, children learn survival English quickly. Too often, it masks the reality of how little they understand. Born mimics, they often speak their few phrases with slight trace of an accent. Teachers understandably have the impression the children know more than they really do.

Reaching the child as early as possible is also important if you are to catch him before he tunes out. The strain of trying to make sense out of a flood of foreign words is enormous. The psychological damage can also be great because the child begins to equate his inability to understand English with a total inability. He begins to think of himself as stupid. To save himself, he turns off the flood of English and takes refuge in his own neighhorhood or in daydreams, which he can conduct in the language of his choice.

The older the child, the more he has to overcome—and the further he has to go, at the same time. The older child

needs more vocabulary to function at class level. A first-grader can do well with a 2,000-word vocabulary; a sixth-grader will need three times that many words.

IMPORTANCE OF HIS OWN LANGUAGE

Volunteers working in conversational English programs have learned never to suggest, by word or action, that the child's first language is to be replaced by the "better" language of English. His own language, his mother tongue, is an integral part of him, and suggesting that it is worthless, is suggesting that he is worthless.

As the National Education Association put it, speaking of the Mexican-American child:

> In telling (him) that he must not speak his native language, we are saying to him by implication that Spanish and the culture it represents are of no worth. Therefore, it follows again that this particular child is of no worth. It should come as no surprise then that he develops a negative self-concept. . . .

The same holds true for a child's dialect. It, too, is a mother tongue, and no child should be made to feel ashamed of it or made to think school English, or standard English, is somehow "better" than the informal patois of his heart.

One way to put across the idea that the child's own language is important is to let him teach you a few phrases in his native tongue. "How do you say 'Good morning' in Spanish?" you might ask, and then greet him with "Buenos dias" every morning.

Surprisingly enough, volunteers need have no knowledge whatsoever of the child's native tongue. Indeed, if you should be able to speak it, it may be best not to let your student know. When the New York City program started in a school in Chinatown, the first volunteers spoke Chinese. It was, they say, a "disaster." The minute the Chinese children realized the volunteers spoke Chinese, the children would speak no English.

The programs do not encourage allowing the child to use his native language and translate word by word into

English. Not only is that a poor way to learn a second language, since it slows the process down, but the child will henceforth and forever speak English as a foreign language.

LIMITED OBJECTIVES

The volunteer who sees a child at least once and preferably twice a week is not giving a course in English. Instead, more limited objectives are sought.

The primary goals are to help the child to understand—and be understood by—his teacher *and* his classmates, since mutual understanding is important for him socially, both in the classroom and on the playground.

To achieve these goals, the child must be given the courage to try. He must be made receptive to English, to feel at ease in it, to lose his fear of making "dumb" mistakes, for which he has probably already been laughed at by his classmates.

At this stage, few attempts should be made to correct either his pronunciation or his grammar. "He cannot be allowed to fail," says one of the New York City trainers. Hopefully, he will begin to imitate your pronunciation and your sentence structure and English usage as well.

Many believe that no attempt should be made to teach him the written word if he is below a certain level of facility. In fact, they say, he should not even be shown the word he is learning. There is not complete agreement on this. The Los Angeles program, for instance, has as its second objective to help the student apply "the oral understanding and knowledge to reading and writing." But oral mastery comes first.

PLACEMENT AND PAIRING

In New York, volunteers rotate to give a child a chance to hear another voice and inflection with the same material. In addition, children are paired. One volunteer works with a pair of children for four or five weeks, and then another volunteer takes them over. Pairing is important. It not only

gives the child an additional opportunity to hear English spoken by another person but it helps decrease his shyness about speaking English poorly.

It is hard to evaluate precisely how well a child speaks English and even more difficult to judge his general intelligence, since his lack of English can hide his ability. Some attempt should be made, however, in order to pair children of similar abilities and to know where to start. The New York City School Volunteer Program uses the form shown on the opposite page to record the kind of information it finds useful.

New York City has set up the following classification to pair children eligible for the program:

- Speaks English but without facility or adequate vocabulary
- Speaks English haltingly at all times
- Speaks English only in stereotyped phrases
- Speaks no English

The program takes only children of normal intelligence, but since it is so often difficult to establish that fact with non-English-speaking children, New York City volunteers prefer to err on the side of the angels. They include doubtful children until it is certain they are seriously retarded.

Although they make no attempt to deal with speech problems, they also take children who stammer or stutter. Often, such speech defects disappear with English proficiency. If a child's only problem is a foreign accent, he is not eligible for the program.

Finally, since one of the objectives is to make school interesting for him, they try never to take him away from a class he can enjoy without English, such as physical education, art, or music classes.

THE OBJECT BOX

One of the quickest ways to find out how much English a child knows is by using the object box, a shoebox filled with everyday things. Each volunteer can make his own.

CONVERSATIONAL ENGLISH PROGRAM
PUPIL INFORMATION SHEET

Name_____ Sex____ Date of birth_____
Address_____ Apt. No._____
Class_____ Teacher_____ Room No._____
How long has child been on mainland of U.S.?_____
Country of birth_____
How long has child been enrolled at P.S._____? _____
Physical Condition: General_____
Eyesight_____Hearing_____Speech_____
Attendance Record:. Excellent____Average____Poor____
Personality: Shy_____ Outgoing_____
Language Spoken at Home: by father_____by mother_____
Does child speak readily in native language with children of same language?_____
Does child attempt verbal contact with English-speaking children?_____
Does child attempt verbal contact with the teacher in either native tongue or English?_____
Language grade
(Rating scale for classification of N.E. children):
D_____ E_____ F_____Date tested_____
Does child have siblings in the school?_____
Does child have English-speaking "buddy"?_____
Name_____

For S.V. use:
Date admitted to program_____
Language rating in tutorial situation
when admitted:_____
Date discharged from program_____Reason_____
General Comment:_____
_____

Although the box might contain just about anything, experience shows that some things are absolutely necessary. For example, the box should have a color chart. This is simply a collection of paper squares of colors (red, green, black, blue, yellow, white, purple, orange) stapled together at one corner.

The box should include objects, real or miniature, he would find at home: a knife, fork, spoon, plate, cup, saucer, napkin, drinking glass, and the like. It should include things he will encounter daily in the classroom: pen, pencil, chalk, sheet of paper, notebook, rubber band, ruler, and crayon. Some things he would use himself should be there: shoelaces, key, soap, comb, hairbrush, toothbrush, Band-aid, mirror, handkerchief, and tissue.

The box should also contain something soft, something hard, round, square, smooth, rough, sharp, blunt, sticky. And it should have toys: a car, a truck, a boat, an airplane, a doll, a balloon, a rubber ball, and a bell.

Other useful objects are a straight pin, a paper clip, artificial flowers, a stone, a zipper, a toy phone, a screwdriver and screws, a hammer and nails, and maybe a lipstick and compact. About the only limit is your imagination.

When meeting the child the first time (or children if they work in pairs), you will find it is most relaxing for the child to go right to work with the object box as soon as he has told you his name. Setting the fascinating box between you, pick out an object you are fairly sure the child has seen and say, "This is a spoon." The child may say nothing. Looking at the child, repeat, "This is a spoon." Maybe continued silence, maybe the child will say, "Spoon." "That's right," you say and repeat, "This is a spoon." You hope the child will respond in a complete sentence, "This is a spoon." But after three tries, let the child hold the spoon and go on to the next object.

The unvarying routine is important. First, you use a single sentence frame, "This is a ———," changing only the word of the object. Do not say, "This is a spoon" the first time, "Here is a spoon" the second time, and "Look at the spoon" the third time. If you do, the child will

be hopelessly confused about which word is the name of the object.

Later on, change the particular sentence frame but, even then, do not alternate sentence frames. Later, too, move on from simple identification to further conversation about the object. For example, when it is clear that the child knows "the red ball," you might say, "What else in the box is red?" and let the child pick out the red pencil and identify it in a sentence, "This is a red pencil."

In the simplest use of the object box, the child is receiving the full program. He is *hearing* the word, he is *seeing* what the word is, he is *touching* the thing the word stands for, and, with time and luck, he is *saying* the word.

The object box can be used to move into verbs. When the child knows "comb," for instance, ask him, "What do you do with a comb?" to which he learns to reply, "I comb my hair," often suiting the words to action.

"The only reason we ever stop using the object box," says a New York City trainer, "is that the volunteer gets bored with it. The child never does." Of course, the objects in the box can eventually be changed, but it's good to leave familiar things in to ensure his continuing success. Like any child in a tutoring program, the non-English-speaking child needs success at every session to breed the confidence to speak. The object box is nearly an insurance policy for that.

USING EXPERIENCE PICTURES

Once the child has gained some vocabulary through the object box, the sessions can be varied through the use of experience or instructional pictures. Many of these are produced commercially. Usually they are fairly large (20 x 30 inches) and portray a variety of people and things related to a single theme. For example, one experience picture might be a scene in a public park, showing old and young doing a number of activities in a summer setting. Another might be a living room with parents, grandparents,

and children reading, looking at television, playing a card game, or conversing.

Starting with words the child is most likely to know, begin asking questions in the same sentence frame. "Where is the baby?" or "Where is the mother?" Or "What is the baby doing?" or "What is the mother doing?" Maybe you can begin, if the child is far enough along, with "What do you see in the picture?" Chances are he will pick out something that caught his eye, something you might not even have noticed. Whatever the child picks out, for example, a dog, try to lead the conversation about the picture from that interest on: "What other animals are in the picture?"

If commercial experience pictures built around one theme are not available, you can develop your own picture files from newspapers and magazines. For example, one file could contain various modes of transportation—cars, trains, airplanes, ships, wagons, bicycles—pictures to leaf through or spread out on the table. Other files could be on sports, or foods, or buildings.

Pictures can serve not only to help spark conversation and build vocabulary but to broaden the child's experience. He may have little experience outside of a small community, and pictures or maps can show him things that exist outside the tiny world he lives in. Try water, from a glass of it, to rivers, waterfalls, lakes, and oceans. For a change in pace, many of the games mentioned in the earlier chapters—bingo, concentration, and rummy—can be played to match pictures of the words you are working with.

IMPARTING CLASSROOM SKILLS

Although a conversational English program usually makes no attempt to tie into the child's classroom curriculum, some skills he needs in the classroom can be imparted.

For example, he is confronted daily with directions from his teacher. You should make opportunities to use the typical directions the child is expected to follow, to suggest, "Then turn now to page 10," "Let's put away our books,"

"Underline your name," "Put a circle around your name," "Put an X in front of the one you think is right."

The child is also expected to know how to tell time. It is easy to make a clock face from a piece of cardboard or tag board, write on the numbers with crayon, and attach two cardboard hands. As soon as the child knows the numerals, or even as a way to teach them, he can start turning the hands and learning to tell time.

You will find it fairly simple to progress from one lesson to the next, building on the object box and experience pictures. Guidelines for what to do next will arise naturally out of each session. There are, however, some general principles to keep in mind.

DOS AND DON'TS

- Since stress and rhythm are as important as vocabulary, speak naturally.
- Never interrupt a child when he is telling a story or describing a picture, except on rare occasions to supply a word. Getting the child to speak is the most important objective, so you should remain quiet as much as possible.
- Keep corrections to a minimum and keep them simple. Accept any accent that is intelligible. Never repeat the child's error; repetition simply reinforces it.
- Do not paraphrase with a string of synonyms; this will only confuse the child.
- Avoid long explanations.
- Stick to simple language frames.
- Never assume the child understands. Check him.
- Don't let the child fail. Give him the answer if he needs it.
- Deal only with the concrete in the beginning. Ask, "What color are your shoes?" but not, "What did you do after school?"
- Teach numbers, letters, and colors as if they were objects (the number 2 on a piece of paper, a red paper square).

- Avoid errors by not introducing opposites together. For example, when teaching the verb, "close," do not teach "open" at the same lesson.
- Don't introduce related things together, such as knife, fork, and spoon. (Take the knife one day, the spoon the next, before you use them together.)
- Plateaus are normal in any learning, a valuable time for assimilation and acquiring deeper meanings of words. Don't worry about them.

KEEPING A RECORD

As soon as a session is over, it is important to note what ground was covered and with what success. The next session should build on this foundation.

Below is the form used by the New York City volunteers as a checklist of the games used, the words involved, the topics of conversation, and comments about the child and his progress. A quick review of such a record sheet before the next session will guide you on what to reinforce, what to try again, and what went over well with the child.

CONVERSATIONAL ENGLISH PROGRAM JOURNAL

Child's Name _____ **Language Rating** _____

Date	Games & Devices	Vocabulary/ Phrases	Conversation Topic	Comments
2/15	Object box Picture (family scene) Object lotto (food card)	brother, sister, mother, grandfather, cup and saucer plates carrying &_____ set the table go to the_____	dinner table family members setting the table	Seemed more at ease today. Partner he has now is good for both children—but he works better alone. Ended up with a fast game of "world about us lotto."

GRADUATION

Every volunteer we talked with in conversational English programs wished they could keep the children longer than they do. But the waiting list for other children, especially new arrivals, is a real consideration. Sometimes, too, the child himself seems to decide when he is ready to be on his own. One child began to show reluctance when his volunteer came to his classroom to pick him up for the session. Asked what was the matter, he replied, "When I come here, I miss my classwork." He "graduated" himself.

Jean Moscow, staff coordinator of New York City's conversational English program, describes the criteria they use to decide whether a child is ready to function in his class without further help:

First, in spite of the fact that we use no reading or writing for the children below a certain level of facility in English, we check to see whether the child we are testing is prepared for all the multi-choice tests he will have to face during his school career. We ask him to write his name, underline it, put a circle around it. We tell him to put a line through his last name, an X in front of his first name. If he can understand and follow these directions, he's on his way.

Then we choose a fairly complicated picture, hopefully one that he hasn't seen before, and ask him questions about it, checking his understanding of details, of active and passive verbs, spatial relationships, implications. "How do you suppose the man feels? Why do you think he's running? Where do you think he was before he came into the room? What would you do if it happened to you?"

We have him use specific words in sentences. On the basis of three small pictures chosen at random—perhaps a leaf, a boy, and a shoe—we ask him to make up a story.

For younger children, we might select a few everyday, ordinary objects that the child knows, and question him about them in great detail. Perhaps we choose a pencil and a comb. We might ask where they come from, what they are made of, what are they used for, when did he last use one, what would he do if he didn't have one, could he use something else?

If a child can answer these questions, he no longer needs help in conversational English.

The New York City School Volunteer Program has a diploma for "graduates" of the conversational English program that states forthrightly, "Amelia Rodriguez has learned to speak English very well."

USE WITH OTHER CHILDREN

The techniques that have been learned to teach English as a second language have also been applied by volunteers working with children whose use of English is meager even though it is their first language. Children who have had little experience in asking questions and having them answered, who do not realize that language is useful or important, who have been spoken to and answered in one or two words rather than sentences, who have meager vocabularies, or who are frightened about speaking—all can be helped by practice in listening, seeing, and speaking.

Like the child from a foreign-language background, this child should receive from you the confidence to try, the motivation to learn standard English, and enough vocabulary to function well in class.

HELPING IN OTHER SUBJECTS

"The time has come," the Walrus said,
"To talk of many things:
Of shoes— and ships—and sealing-wax—
Of cabbages—and kings—"

—Through the Looking-Glass and What Alice Found There

Lewis Carroll

Whether helping with homework or tutoring or giving a child a hand in selecting a library book or getting a preschool child ready for learning, the basic aim of the volunteer is the same. No matter what the subject, your main concern is to offer a supportive atmosphere to a child short on confidence and long on failure. The skills are secondary. But by providing the undivided attention of a one-to-one relationship with an adult, the child also receives information or practice that will improve his performance in the classroom.

Many of the general ideas and some of the specific activities already suggested for reading tutors will be usable in their entirety, or with adaptation, by tutors of other subjects. All subjects, of course, depend on the ability to read, and math tutors, for example, may well find themselves involved in developing reading skills.

Math requires the greatest number of volunteer tutors

after reading, but tutors are now helping out in science and art, and many volunteers are also working in early childhood education and in school libraries. More and more, volunteers are helping out in virtually every subject area.

BUT FIRST, MATH

More children who need help in math would be getting it if volunteers were not afraid of the "new math." Too many fear that math has changed so much since they were in school they would only confuse the child they were trying to help. Such is not the case. While it's an advantage to know the text the school is using, it's not necessary. As the Detroit volunteer program points out, "Much valuable activity can go on between you and your student without a textbook." Your job deals more with the basics than the refinements offered by the new math. The Detroit program spells out the math volunteer's role:

> Many of the children whom you will meet need the support you can give in the knowledge that mathematics is useful, has a real place in everyday life, and can be an exciting venture.
>
> In many cases, the basic facts [of math] will be the content area upon which you must work. Many of these children do not know the basic facts and, therefore, cannot build upon them the additional problem-solving activities which they must learn.
>
> You can work with your student in addition, subtraction, multiplication, and division without any fear of developing the "wrong" notions. The "modern math," as you know, is simply a refinement of basic principles with precision, an emphasis on logical reasoning in the learning process, and an introduction at an earlier age; the basic concepts are still there. . . .
>
> For many children, before any success can be attained in mathematics, they must overcome a great and real fear of the subject. You can be the person who can help a child to do this while you are building his ability to compute with accuracy.

What Is the "New Math"?

The new math is not really much different from the arithmetic of earlier years, except that there is now as much

emphasis on *why* things work as *how* they work. Besides learning how to add a column of figures, children now are taught why the answer is written in a particular way or why the same answer is possible if arrived at in another way.

To help understand and express the why, the new math has borrowed from higher math, such as algebra, to show unknown quantities, inequalities, and basic principles. Informal geometry is now also taught at the elementary level.

Modern math is mainly a matter of approach, putting more stress on the student discovering ways to learn by himself rather than doing what he is told to do. You are using the new approach when you help the child discover for himself how to work out a problem rather than telling him how to do it. When the child discovers for himself how to deal with a step in mathematics, the theory is, he will understand it and remember it better.

If it is the language of the new math, rather than the approach, that has shaken you, a look at the goals of the Los Angeles math tutoring program should be reassuring.

Success in the mathematics program of the elementary school depends, says Los Angeles, upon the pupil's learning to:

- Understand the number system and to see the relationship between numbers.
- Read and write the numerals.
- Master the basic facts of addition, multiplication, subtraction, and division.
- Learn how to add, subtract, multiply, and divide.
- Apply all of the above skills and understandings to the solution of problems which grow out of the pupil's environment.

There is nothing mysterious about that. Of course, it is to be hoped that the schools would have training programs for math tutors, which would give them better insight into the school's math program and equip them with the vocabulary and symbols used.

Beginning Math Skills

Those working in pre-school education or in early childhood programs will really be working with readiness skills. However, tutors of older students may find they will have to go back and fill in some of these gaps.

All children have some intuitive feeling for mathematics. For example, they have a strong sense of symmetry that may come from the fact that the human body is symmetrical—two arms, two legs, two eyes. This sense of symmetry is so strong that small children often put two suns into their drawings.

But young children have little sense of relationships of any kind. Their world is chaotic with no sense of order. One of the first things they have to learn to see is that there are relationships, that there is order in the world. Simply introducing them to instruments that measure relationships and establish order can help. A clock demonstrates that a day has a specific number of hours, minutes, even seconds. A calendar shows one week flowing into another to form a month, which, in turn, leads to another month. A yardstick shows that an older brother is three inches taller or the baby is three inches shorter.

Mathematical shapes surround the child, but he has to have them pointed out to see them at first. The wallpaper may have circles or triangles or squares that are repeated in predictable patterns. His mother's dress may have four wide stripes and one narrow one, repeated up and down the fabric. His own shirt may contain basic shapes. Shapes, of course, are important to recognize for reading readiness too. Shapes are everywhere—in floor coverings, in ice cubes, in magazines, in packages, in breakfast foods. The child should have every opportunity to look for them, identify them, handle them, trace them, and learn their names.

"Mathematics is simple visually," a mathematician has said, "but we get into trouble when we introduce language." Part of the reason for the trouble is that the layman uses mathematical language imprecisely. "Wait a minute" or "I'll be ready to go in just a minute," says the mother,

and 40 minutes later she is ready. What is a child to think —that a minute really doesn't mean anything?

There is no changing the idiomatic use of language, but you can consciously avoid certain imprecisions. For instance, do not tell a young child just learning to subtract that he can *never* take a larger number away from a smaller number, or he will have to unlearn that "fact" when he comes to negative numbers. Neither should he be told that 3 always follows next after 2. It does sometimes, but so does 2¼, 2½, and 2.9. Be as precise as possible but avoid pronouncements that could later cause confusion and misunderstanding and may even block further learning.

The child must have a concept of spatial relationships for math as well as for reading. He will have to know what "next to," "on top of," and "opposite" mean, to give just a few of the keystones. These short words are sometimes difficult to learn but are absolutely essential.

Another related concept a child needs is the concept of inequality, which cuts across everything in mathematics. One rectangle is bigger than another. This circle is smaller than the other three. Here is more, there is less. Any sorting or classifying the child can do—of pots and pans, shapes, pencils—can help him understand this idea of inequality. He also learns from grouping the important idea of "sets"—sets of pans or sets of numbers.

Awareness of balance is another basic skill, for which children have some instinctive feeling. A seesaw or a scales can be used to show that the weights on either side have to be made equal for balance. In trying to make things balance, the child begins to see that trial and error is an acceptable learning method. If the weight on this side of the scale is too heavy, he can put a little more on the other side and see if that works.

The concept of reversibility can be introduced even before the child starts to count. If you can go up the stairs, you can go down the stairs. If you can sing up the scale, you can sing down the scale. Later he will learn that you can count backwards and forwards. Reversibility is the basic concept he needs for division and subtraction.

The concept of zero is more difficult. It has to be experienced or discovered in a variety of ways before it can be grasped successfully. (Zero should not be taught as a counting number.) Until the child learns about zero in the classroom, you would be wise to steer clear of it.

Quite early, usually when three or four years old, the child can begin to learn to count. He should learn to recognize and name the numerals. He will begin to get vague clues about the relative size of compound numbers by their lengths. He learns the numerals first as language and later learns to put values to them.

In learning to recognize numerals, the child can also learn early other number facts and skills he will need in math. He can go beyond the mere recognition that there are such things as clocks and calendars and learn to tell time. He can even help make a clock. On a long, narrow strip of paper, he can draw a line and mark off four equidistant points, labelling them 12, 3, 6, and 9, in that order. In between, he can put the remaining numerals, and between them, four smaller marks for the minutes. Cut the strip into four equal pieces and form them into a square clock. Place the strips on a cardboard and add two hands, fastened by a thumb tack, to turn in the middle of the clock. Not only can the clock help in learning numerals and telling time, but it can be a child's introduction to fractions, without ever mentioning the word. He begins to realize that 15 minutes is part of an hour or a quarter of an hour, and that 7:30 is half-past seven and halfway to eight.

Ask him to look around the classroom and tell you all the numbers he can find, on the clock, the calendar, the room number, on rulers, books, whatever. By helping him to notice numbers, you will put across the idea that they are an important part of his life.

Even the most impoverished child has a world wealthy in things that can lead to number skills. His own body has two of most parts, ten of some. He can use his body to hold his breath for 30 seconds to develop some sense of time. He—and his brothers and sisters—have ages. He is older than some members of the family, younger by so much than others.

He has an address that is full of numerals—an apartment number, a street, a house number, a zip code number, a phone number. Ask him to write them down for you or to bring in the license number he saw on the way to school with the most 3s in it. From this array of numbers, he begins to get the idea that there are keys to locating someone in geographical space, that there is, after all, order in a cluttered world.

The "disadvantaged" child may have a more sophisticated idea of the value of money than the middle-class child. He probably has heard more conversations about it, and he may actually have used it on errands to the store, even at four or five years old. In learning to recognize and name the coins, he begins to learn to make change, which, in a rudimentary way, is fractions.

There are few games that do not involve numbers and mathematical skills. Hopscotch and other street games use numbers. Ordinary bingo does too—let the child call the numbers as well as you. Card games automatically involve numbers. Some, like old maid, involve matching cards, some taking tricks with the larger card. Some such as concentration, require memory in which the player must remember what a face-down card is. All prepare the child for the adding and subtracting to come.

Games or tasks can be done with a time limit. Give a child three minutes to put a puzzle together, with an egg-timer keeping track.

Rhymes or stories that relate to time or numbers are useful with young children. "Hickory, Dickory, Dock," "Cinderella," "The Three Bears," "The Three Little Pigs," and "Millions of Cats" help with math as well as reading.

If several of you are working in the same room, have a party where more glasses have to be brought in so everybody will have one. Let the children cut the cake into equal parts. Have them line up against the wall and mark their heights, then join the marks to make a graph. Give first, second, and third prizes for some games.

Help the child realize there are various ways to approach any problem (or game) and that he is capable of discovering one or more solutions. Above all, the mathematical

context of an early childhood program should be fun, and there can be large amounts of repetition.

Where To Begin with the Older Student

Precise diagnosis of math difficulties, as with reading problems, is essentially a professional task. Your child's teacher should be able to tell you what specific skills he's having trouble with and suggest the kinds of activities to give him practice in what he needs. As with the child behind in reading, the thrust is the same—to give him as many opportunities to experience success as possible to overcome his sense of failure.

The first thing is to find out if the child can add, subtract, multiply, and divide. By using flash cards with simple problems, you will discover what the child can do and where he needs help. Or you can make a game of it. Number the holes in an egg carton from 1 to 12. Have the child throw in two balls or beads or pennies, one at a time, and add, subtract, multiply, or divide the two numbers in which he lands. Or turn a chair upside down, tape a number on each leg, and let the child toss rubber rings to add, subtract, multiply, or divide the two numbers he has encircled.

It may be that his trouble comes from not recognizing the words that are the tip-off for the operation to be done. It is easy to find out, with quick word problems, whether he understands "together," "more," and "and," needed for addition, "less" and "left" needed for subtraction, and so forth.

If reading is one of the child's problems, you can combine addition with practice he might need on sight words (see Appendix I). Have the child list the alphabet and number the letters consecutively. Then he picks a word from the sight list and adds the numbers for the letters. For example. "cow" would be $3 + 15 + 23 = 41$. He can do the same thing with his name or any word. If you suspect he needs practice in recognizing numbers, write him messages in this code.

Any of these easy games will help you find out where the child is having trouble. Then you can begin concentrating on specific skills.

Arithmetic is simply a shortcut to counting. You may find that your child is not really adding two and two, say, but counting it out, one by one. If he reverts to counting on his fingers, that's a tip-off. Simply telling him not to do that doesn't help, however. One little girl took to clicking her tongue, one, two, three, against her teeth. Instead, use a yardstick or ruler, so he can see, or a number line he makes himself, to give him practice in counting in series by twos, threes, fours, fives, or by fractions.

With him, count out a handful of beans or pennies from a jar. Have him arrange them in groups of three, say, and play around with them—adding by threes, subtracting by threes, moving on to sixes or nines—and then switch to groups of four or five. Counting by groups backwards, or subtracting, is a help for the child working with division.

Now the child can chart his groups this way:

Counting by 3's	3	6	9	12	15	18	21	24	27	30	33	36
Counting by 6's		6		12		18		24		30		36
Counting by 9's			9			18			27			36

Once he has made this kind of chart, help him to see that he has a homemade multiplication table. How many ways can he make 18? Three six times, 6 x 3, 9 x 2.

Try a guessing game.

Tutor: I'm thinking of two numbers that make 12.
Child: 6 and 6?
Tutor: No, although 6 and 6 make 12.
Child: Are you thinking of 7 and 5?
Tutor: No, but that's right too.
Child: How about 8 and 4?
Tutor: Right. 8 and 4 equal 12.

Don't let an exchange like this go on for more than three tries, even if you have to change what you originally had in mind.

Counting in series helps the child anticipate the predictability of numbers. You can begin a series: one, three, five, ——— and ask the student to supply the next two numbers, seven, nine. Or let him fill in the missing numbers in sequences: 1, 2, ———; 9, 7, ———; 320, 325, ———.

Math in Daily Life

Many children have difficulty with math because they are afraid of it and probably don't see it as useful, beyond a certain point. You can overcome the fear by making math fun and can instill greater interest by showing that it is useful in ways that mean something to the child.

Capitalize, for instance, on most boys' interest in baseball by turning to the sports section of the newspaper and working out each player's batting average for his performance the day before.

Have the children look at the ads in the newspaper and make a shopping list for a certain budget. Or bring in a mail order catalog and let the child prepare an order for what he will need on a camping trip, or to furnish a kitchen, or to order linens for the house, or to buy a wardrobe.

Vary the routine with card games, and let him keep the score. Try your hand at rolling dice against him. Try some of the math puzzles listed under the fun and games books in Appendix V.

A "trip" to the supermarket offers countless possibilities for practice. "If these items are three for a dollar, how much is each one? If this item is taxable, what will the local sales tax be? If these items weigh the same, but sell at different prices, what is the price of each for an ounce?"

Bring in a road map and plan a trip. Find out how far the destination is, how much the gasoline will cost if the car gets 16 miles to the gallon, how long it will take to get there if you drive 50 miles an hour on the average. Try "buying" a car. "Which is the better buy—this one with these accessories or the standard model?"

Have the child make a scale map showing the various

routes that he can take to school. Which is the shortest?

Have the child work out a savings program, letting him figure the interest that would accumulate at four percent compounded annually. If he deposited a dollar a week, how much would he have at the end of five years? Make a graph showing how the money would grow.

Fear or dislike of math is contagious. Many girls, especially, have "caught" the disease from their mothers who sometimes have a kind of pride in their inability—or supposed inability—to deal with figures. Make sure that, neither by word or action, you transmit any of your fears to the child.

Finally, with the older child, as with the younger, avoid giving him the idea that only one way, and only one answer, is always, forever, right. "Sam, if a man can walk three miles in one hour, how many miles can he walk in four hours?" the teacher asked in E. B. White's *"The Trumpeter Swan."* "It would depend on how tired he got after the first hour," Sam said. "My father knew a man who tried to walk twelve miles, and he died of a heart attack," Albert offered. "Anything can happen in four hours," Sam went on. "A man might develop a blister on his heel. Or he might find some berries growing along the road and stop to pick them."

Then the teacher decided to give a problem to the girls. "If you are feeding a baby from a bottle, and you give the baby eight ounces in one feeding, how many ounces of milk would the baby drink in *two* feedings?"

"About fifteen ounces," said Linda.

"Why," asked the teacher.

"Because he spills a little each time."

It's good arithmetic. It shows how careful everyone has to be in dealing with figures.

HELPING IN SCIENCE

Science, even more than math, involves an attitude, a special way of looking at things. An eminent scientist once explained that all he did was, "to look at what everyone else has looked at, but to see what no one else has seen."

You, then, whatever the branch of science, should be more concerned with fostering a "scientific attitude" than with helping a child master a collection of facts. Once curiosity is aroused and led a step further to the spirit of inquiry, the child is well on his way. Your role is to provoke questions, to spark interest in "investigation," and to guide the child in finding new areas to explore.

You should be aware, too, that many of the skills needed in science are the same skills needed for all learning—not only curiosity and a desire to know, but patience, carefulness about detail, and an ability to establish and test hypotheses and to find sources of help. The scientific process also involves precise use of descriptive language and measurement.

Almost all children wonder about the world around them and are curious to find out about it. This is the natural gift they bring to science, and you need only build on it. When the child wonders aloud why something is so, you can say, "Let's find out."

The precise help you give will depend on many factors: the area of science being pursued, your own scientific knowledge and abilities, the child's specific difficulties with a science subject, and the school's facilities for scientific experimentation. Since these variables are too wide to cover individually, we will stick to the heart of the matter and suggest the kinds of activities volunteers can engage in to encourage a scientific attitude as well as develop scientific skills. The thrust is the same, whatever the particulars.

Encouraging Questions

No discovery was ever made without first formulating a question. At some time or another, even the most reticent child will ask a question that can be turned into a scientific experiment.

"Why does it have to rain all the time?" asks a child. "Do you think we have a lot of rain?" answers the tutor. "Let's keep track for a month and see." A tin can can be put into the ground to catch the rain for the next month. After every rain, the student stands a ruler up in the can

and measures the amount of water on the ruler, entering the amount of rainfall on a chart. At the end of the month, he can draw a graph showing the high and low points of the rain during the month, as well as the amount. Armed with information he has written to the U.S. Weather Bureau for, he can now compare the amount of rainfall in his city with former years and with that of cities in other parts of the country. He has answered his own question scientifically. He has conducted an experiment, used math skills for his measurement and graphs, and tapped available sources of information. He might even be interested enough to write a short essay summarizing his findings.

Encouraging Observation

The scientist quoted earlier was pointing out the difference between merely looking and really seeing. Motivating your child to observe the world around him, to become more aware of it, will help him in all subjects as well as science.

You may be discussing energy, for example. Help the child to begin noticing all the different kinds of energy around him—at home, on the way to school, in school. Electricity he probably has taken for granted and not thought of it as energy. That food gives him caloric energy may be a new idea to him. Chemical energy, as in the gasoline that moves the car, is part of his world. So is the steam energy from the kitchen tea kettle. Solar energy can be observed in plants, grass, and all growing things. He can supplement his own observations by clipping pictures of different kinds of energy from magazines and making a scrapbook.

Even for volunteers with neither ability to conduct complex scientific experiments nor sophisticated laboratories, simple equipment can open up the world for a child. The purchase of a package of seeds, for instance, can reap great benefits. With an inexpensive magnet and a box of sand, the child will be able to begin rudimentary grouping, a basic of science. Some materials will be drawn readily to the magnet, others resist it. "Does it make a difference if

some materials intervene between the magnet and the object? For instance, will the magnet work under water? Will it work if you put paper over the ends? Will it work through sand?"

You can draw material from the world immediately around the school. Take a census of the kinds of weeds in the school lawn or playground. What's the estimated insect population of a certain area? How many forms of life does the school support, both outside and in? How does the school get water? Heat? Lights? Beyond that, he has the stars, and, should a microscope be handy, the universe in a drop of water.

The most simple process, like growing seeds, can turn into a series of experiments, into a theme and variations, merely by growing the seeds under controlled conditions, withholding water from some plants, keeping others in dark corners, using different kinds of soil, and observing the differences in growth. Beans can race beans up yardsticks; the student, controlling the factors, can set the odds on who wins. Such experiments not only instill the scientific method but have ramifications in many other school subjects—not only the math skills needed in measuring and charting, but art, essay-writing, further reading of library books, and historical research into explorations and experimentation.

Volunteers who see the children infrequently can at least get them started on such experiments, which they can conduct at home.

Resources

Even the unscientific volunteer has experience that will be useful to the student. The gardener has a wealth of information and can bring in plants to demonstrate potting techniques, explaining the reasons for good drainage, proper soil, the effect of too much or too little watering. The rock or shell collector has an immediate resource to capture the interest of students.

If your own pursuits don't lend themselves so readily, there are undoubtedly others in town you can turn to as resource people. Larger cities have environmental special-

ists and scientists in hospitals, laboratories, or industrial plants. They can demonstrate not only the kinds of science with which they deal, but they can answer older students' questions about preparing for careers in science or technology. Perhaps there is someone with a butterfly collection who would be willing to show it or slides of his specimens.

Natural history museums and planetariums are goldmines. Both government and civic agencies have free materials on ecology, which offer an opportunity to teach science with practical application. If there is a recycling plant in town, perhaps the children can visit it or at least find out about it. Many free films on pollution and population are available. The classroom teacher or school librarian will know how to rent or borrow them.

Finally, don't forget the library. Follow up the lead of a child who has shown curiosity about rain or flowers or pollution and help him find his way in the world of information in the school or public library.

A Note on Safety Measures

Safety measures are essential in any scientific experiment. All precautions should be taken in using electricity, a gas burner, hot water, matches, chemicals, glass, or animals. You should always rehearse an experiment before conducting it with children present. Since children are great imitators, they should be cautioned not to try things at home that they have seen in the laboratory.

If you have any doubts about your own safety knowledge, consult the science teacher. The science department undoubtedly has written regulations on this score, and you should know them.

A WORD ABOUT ART

Ordinarily, the volunteer who helps with art has both interest and experience. However, lack of artistic ability is not necessarily a handicap, except when dealing with the child who has unusual artistic talent.

The New York City School Volunteer Program has pub-

lished an excellent *Art Manual* that should be especially useful to the volunteer without a broad background in art. The manual has guidelines and offers an outline for a full year's art curriculum as well. It deals with painting, collage, puppets, and sculpture and suggests supplies that can be used, many of them everyday objects. Art volunteers can write for a copy of this excellent reference from the New York City School Volunteer Program, 20 East 40th Street, New York, New York 10016.

Art may be a child's one main chance to use himself as a creative resource. It's impossible for a drawing to be "wrong" if it expresses the child's idea of something. One goal of the art program should be to help children trust their own intuition, to free them from a stagnant way of seeing and thinking, to "shock them," as a Tuskegee Institute handbook on art says, "into making good drawings despite themselves."

You should not set up "adult" art as a model for the child—it often cramps his style—but you can show the wide range that art forms take, from prints to sculpture to cavemen paintings to the design of coffee pots.

Learning by doing is, to most children, the best way to acquire the feel of art. Most children are too careful, too imitative with their drawings, and become bogged down in detail. One Tuskegee trick is to call for speed drawings. The volunteer, naming a subject, gives as little as 15 seconds for the child to draw it. "Working against time," says the Tuskegee manual, "they are compelled to skim over non-essentials and get right to the heart of things. The dashing vitality and freedom of these drawings will be immediately apparent."

Drawing and painting can be extended to wire sculpturing. All you need to start are a few wire coat hangers, pliers, screwdrivers, screws, and long nails. By bending, curling, and twisting, children can create people or animals or abstract objects. Sculpturing is an especially good way to wean students away from the two-dimensional world of television into the three-dimensional world of art. If they want to stand their sculptures up, screw them onto a piece of wood for the figure base.

Children can make mobiles out of nearly anything—pipe cleaners, colored paper, wire hangers—to represent shapes, animals, birds, flowers, the solar system, or to interpret a holiday such as Christmas. The same is true of stabiles. A collage can be made from paper, wood, or fabric, pasting small bits onto a larger background to form a design.

Art volunteers often find that they learn as much as the children, once they begin to trust their own instincts and free themselves from stereotyped ideas of how an object or a picture "ought" to look.

FROM PRE-SCHOOL TO THE LIBRARY

Volunteers today help the child all along his journey, from his first reaching for a letter shape to taking books from the library. More and more, volunteers are being used in early childhood education, almost invariably under the close supervision of the teacher. They serve a variety of functions. They do many non-teaching tasks so that the teacher can use her professional experience in the most productive way. They accompany the children and teacher on field trips. Their main asset is providing one more adult to give children more individual attention.

Many of the readiness skills discussed earlier, in reading and in math, will be the ones volunteers in early childhood programs will be working on. As mentioned before, play is a child's work; toys are his tools. Volunteers in early childhood education are engaged, perhaps, in the most important business of all—not only giving a child the wherewithal to grasp what life has to offer but pointing his inner compass toward a love of language, music, dancing, and art. The scene of their work could be nursery or kindergarten, first- or second-grade classes, day care centers, Head Start programs, or other settings outside of the school.

The volunteer in the library serves children of all ages. Whether in a school or public library, the aim is the same —to reinforce in the child a love of reading, to encourage

and help him to do independent study, and to show him that the library is his valuable resource, either for school assignments or to follow up his private pursuits.

You can do many clerical tasks, such as helping with the processing and cataloging of books, checking books in and out, sending out overdue notices, making simple book repairs, shelving books, or helping with displays and exhibits.

You can also help by talking over research assignments with pupils and helping them find the best materials, teaching them how to use the card catalog, suggesting books to suit their interests, and telling stories or showing films to young children.

Finding the right book for the right child, opening a new world to him, or finding the key to his heart is, in the end, what volunteering is all about.

A FINAL WORD

Any doubts about the usefulness of volunteer efforts in education have been expelled. To see volunteers in action is to know that education is richer for their services. Libraries now exist in schools that had never had them. Non-English-speaking students now understand what the teacher is saying instead of drowning in a flood of unknown words. Children are succeeding who had never before known success. Youngsters who had planned to drop out of high school are now making plans to go to college. The results of volunteer efforts are visible all around us.

In the process, volunteers have changed. Aside from their own growth, they have found volunteering a source of real satisfaction that adds meaning to their lives.

For those of you just starting out, there is mounting evidence that you will be successful, effective with the children, and fulfilling to yourself. Most volunteers have found their service a mind-expanding adventure.

Good Luck!

APPENDICES

I. Basic Sight Vocabulary Lists

Several reading experts have put forth lists of the words found most frequently in elementary texts. The lists do not agree, nor do they include the many words children learn by sight from other sources. They do serve, however, as an initial bank of words to build on.

220-WORD DOLCH PRIMARY WORD LIST:*

(Arranged by frequency of appearance in elementary texts)

1.	the	33.	you	65.	two	97.	own
2.	of	34.	were	66.	may	98.	see
3.	and	35.	ber	67.	then	99.	work
4.	to	36.	all	68.	do	100.	long
5.	a	37.	she	69.	first	101.	get
6.	in	38.	there	70.	any	102.	here
7.	that	39.	would	71.	my	103.	both
8.	is	40.	their	72.	now	104.	under
9.	was	41.	we	73.	like	105.	never
10.	he	42.	him	74.	our	106.	know
11.	for	43.	been	75.	over	107.	us
12.	it	44.	has	76.	me	108.	old
13.	with	45.	when	77.	made	109.	off
14.	as	46.	who	78.	after	110.	come
15.	his	47.	will	79.	did	111.	go
16.	on	48.	no	80.	many	112.	came
17.	be	49.	if	81.	before	113.	right
18.	at	50.	out	82.	must	114.	take
19.	by	51.	so	83.	where	115.	three
20.	I	52.	said	84.	much	116.	use
21.	this	53.	what	85.	your	117.	again
22.	had	54.	up	86.	well	118.	around
23.	not	55.	its	87.	down	119.	small
24.	are	56.	about	88.	because	120.	found
25.	but	57.	into	89.	just	121.	went
26.	from	58.	them	90.	those	122.	say
27.	or	59.	can	91.	how	123.	once
28.	have	60.	only	92.	too	124.	upon
29.	an	61.	new	93.	little	125.	every
30.	they	62.	some	94.	good	126.	don't
31.	which	63.	could	95.	very	127.	does
32.	one	64.	these	96.	make	128.	got

*Dolch, E. W. *Teaching Primary Reading.* Champaign, Ill.: Gerrard Press, 1941.

129.	always	152.	show	175.	ten	198.	fast
130.	away	153.	five	176.	bring	199.	buy
131.	put	154.	gave	177.	start	200.	clean
132.	think	155.	today	178.	fall	201.	sit
133.	far	156.	tell	179.	yes	202.	warm
134.	better	157.	shall	180.	blue	203.	sleep
135.	why	158.	together	181.	try	204.	grow
136.	find	159.	keep	182.	ran	205.	please
137.	going	160.	full	183.	lot	206.	eat
138.	look	161.	am	184.	myself	207.	draw
139.	give	162.	six	185.	ask	208.	yellow
140.	let	163.	run	186.	stop	209.	pick
141.	white	164.	black	187.	green	210.	pull
142.	his	165.	play	188.	seven	211.	ride
143.	four	166.	soon	189.	wish	212.	funny
144.	saw	167.	red	190.	pretty	213.	hurt
145.	best	168.	cut	191.	write	214.	wash
146.	light	169.	call	192.	eight	215.	thank
147.	want	170.	live	193.	walk	216.	sing
148.	done	171.	brown	194.	goes	217.	fly
149.	open	172.	read	195.	carry	218.	laugh
150.	kind	173.	cold	196.	drink	219.	jump
151.	help	174.	hold	197.	round	220.	ate

KUCERA-FRANCIS WORD LIST:*

(The 82 words from the top 220 of this list that do not appear on the Dolch list.)

more	between	however	hand
than	life	home	enough
other	being	Mrs.	took
time	day	thought	head
such	same	part	yet
man	another	general	government
even	while	high	system
most	might	school	set
also	great	untied	told

*Kucera, H., and Francis, W. N. *Computational Analysis of Present-Day American English.* Providence, R.I.: Brown University Press, 1967 as presented in "The Dolch List Reexamined" by Dale D. Johnson, *The Reading Teacher*, vol. 24, no. 5, February 1971.

though	year	left	nothing
back	since	number	night
years	against	course	end
way	used	war	called
should	states	until	didn't
each	himself	something	eyes
people	few	fact	asked
Mr.	house	though	later
state	during	water	knew
world	without	less	last
still	plate	public	
men	American	almost	

II. Informal Readings to Determine Reading Levels

Short readings to help a volunteer determine a child's instructional reading level were described in the text. Here are samples* for grades one (including one for pre-primer, primer, and end of first grade) through six. The child should read the passage silently to himself first and then aloud to you. The questions can be asked to test his comprehension (any reasonable answer will do, not necessarily the one suggested). The words he might be expected to recognize on sight and phonics checks will help you discover strengths and weaknesses in his visual and oral skills.

FIRST GRADE (PRE-PRIMER)

I go out to play.
What do I see?
Here is my little kitten.
She is up in a tree.
Come down to me, pretty kitten.
I want you to be with me.
I will give you something good.
You did come down to me!
You are a good kitten.

*These and most of the following lists, with the exception of the fourth grade sample, are from *Individualized Reading from Scholastic: Skill Supplement* by Priscilla Lynch (New York: Scholastic Magazines, Inc., 1969, 1972).

Comprehension Questions

Literal Questions
1. Where was the kitten? (up in the tree)
2. What did the child want the kitten to do? (come down)
3. Why did the child want the kitten to come down? (wanted to play with it or wanted to give it something good)
4. Did the kitten come down? (Yes)

Interpretive Questions
1. How do you think the kitten looked? (pretty, little)
2. What do you think the child gave the kitten? (any acceptable answer)
3. How do you know the child liked the kitten? (wanted it near, said it was pretty and good, wanted to give it something good)

Sight Words

a	go	me	tree
are	good	my	up
be	Here	play	want
came	I	pretty	What
did	in	see	will
do	is	She	with
down	kitten	something	you
give	little	to	

FIRST GRADE (PRIMER)

A boy went near the water.
He sat down.
He saw a red and yellow fish.
The fish went up, down, and all around.
The fish could jump up for something to eat.
It could jump up out of the water again and again.
But it had to go back in the water.
Splash!
The fish could not walk around.
But it had fun!
It was a happy fish.
The little boy could see that!

Comprehension Questions

Literal Questions
1. Where was the little boy? (near the water)
2. What did he see? (a fish or a red and yellow fish)

3. What was the fish doing? (splashing and jumping out of the water)
4. Could the fish walk around? (No)

Interpretive Questions
1. Why did the fish jump out of the water again and again? (playing, to get something to eat)
2. Why couldn't the fish walk around? (fish swim, can't live out of water)
3. Why do you think the boy thought it was a happy fish? (any acceptable answer)

Sight Words

A	eat	it	see
a	fish	jump	something
again	for	little	Splash
all	fun	Near	the
and	go	not	that
around	bad	of	to
back	happy	out	up
boy	He	red	walk
But	in	sat	water
could	It	saw	went
down			yellow

FIRST GRADE

One day a little boy said to his father, "Soon my birthday will come. Will you give me a surprise?"

"Yes," said the father. "Do you want something fast or something slow?"

"An airplane is fast," said the boy. "A car is fast. A boat is fast. But what is slow?"

At last the birthday came. "Here," said the father. "Happy Birthday. Here is your surprise."

"A puppy," the boy laughed. "He is fast when he is running and he is slow when he is sleeping. Thank you for a good surprise."

Comprehension Checks

Literal questions
1. Who is having a birthday? (A boy.)
2. What does he want for his birthday? (A surprise.)
3. Who will give him the surprise? (His father.)
4. What was the surprise? (A puppy.)

Interpretive questions
1. How do you know the boy likes his surprise? (He thanks his father for a good surprise.)
2. Does the boy want anything special? (No, but he wants to be sure to get a present.)
3. How do you think the puppy acts when he meets the boy? (Any reasonable answer will do.)

Phonics Checks

Initial consonants
boy, birthday, boat
came, car, come
day, do
fast, father, for
good, give
he, here, his
last, laughed, little
me, my
puppy
running
said, soon, surprise
to
want, what, when, will
yes, you, your

Final consonants
good, said
soon, when
car, for, father
boat, want, what

Initial blend
slow, sleeping

Inflectional endings
laughing, running, sleeping

Sight words
a, airplane
fast
is
something, surprise
thank
your

SECOND GRADE

Making a mask can be fun. Do it this way. Get a large paper bag and hold it in front of your face. Mark the places for your eyes, nose, and mouth. Lay the bag on a table, and cut holes the right shape.

What kind of mask will you make? Good ones are Indians, animals, flowers, and clowns. Use crayons or paint. Paste on colored paper or feathers. Wool yarn make fine hair and whiskers.

Comprehension Checks

Literal questions
1. What is this story about? (Making masks. Making paper bag masks.)

2. How can you see through the bag mask? (Cut holes for eyes.)
3. How can you color the mask? (Crayons, paint.)
4. What can you make hair from for the mask? (Wool yarn.)

Interpretive questions

1. What can masks be used for? (Halloween, for a play, for fun, etc.)
2. What kind of mask might you make at Thanksgiving? (Indian, Pilgrim, etc.)

Phonics Checks

Initial consonants
bag
colored, cut
do
face, feathers, fine, for
get, good
hair, hold, holes
kind
large, lay
make, mark, mask, mouth
nose
paint, paper, paste
right
table, to
way, will, wool
yarn, you, your

Final consonants
good, hold, kind
bag
mark
will, wool
clown, in, yarn
hair, paper, your
cut, get, it, paint, what

Initial blends
clown
crayons
flowers
front
places
shape
the, this
what, whiskers

Long vowels
face, hair, make
paint, paper, paste, table
fine, kind, nose

Short vowels
bag, mask
get
will
for
cut

THIRD GRADE

The largest money factory in the world! That's a new building in the city of Philadelphia. It opened in late summer of 1969. The factory, called a mint, will make millions and millions of coins each year.

More and more coins are needed for change and for the many coin machines Americans use. Some of the machines take photos, wash cloths, or shine shoes. Can you think of other machines which work when coins are put in?

Comprehension Checks

Literal questions
1. What is a mint? (A factory for making coins.)
2. Where did a new mint open? (In Philadelphia.)
3. Why do we need more and more coins? (Machines use many coins.)

Interpretive questions
1. What do you think happens to old coins? (They get lost, saved, worn out, etc.)
2. What other machines use coins? (Soda, telephones, milk, toll booths, etc.)
3. Does a mint make paper dollars? (No, just coins.)

Phonics Checks

Initial consonant
building
city, coin
factory
machines, made, millions,
mint, money, more
new
put
some
take
wash
year

Final consonant
called, needed,
opened, world
work, think
coin
other, year
at, mint, put

Initial blend
clothes

Initial combination
Philadelphia, photo,
shine, shoes
think
which

Long vowels
opened, use, each, shine,
take

Short vowels
Americans, machines,
factory, mint, millions,
summer

Inflectional endings
building, called, largest,
needed, opened

Contractions
that's

FOURTH GRADE

Coal miners, trapped by an explosion, huddle together hundreds of feet underground. They have little food or water, and their air supply is limited. Will rescuers reach them in time?

Until now, the answer has often been no. They're often too late, arriving after the men's food and air have run out. But recently, the U.S. government decided to spend 20 million dollars a year on mine safety research. It's already had results.

Now, scientists are testing new equipment. Researchers pretend to be trapped miners. They go deep into a mine, carrying a new kind of radio that can send and receive signals through earth. (Most radio signals travel through air.) Over the radio, the "miners" talk with rescuers on the surface, and tell them exactly where they are. In a real disaster, the rescuers would then know just where to drill to reach the men trapped underground.

Comprehension Checks

Literal questions

1. How are radio signals usually sent? (Through the air.)
2. What is unusual about the new radio for trapped miners? (It sends signals through the earth.)
3. How far underground do miners go? (Hundreds of feet.)
4. How much is the U.S. government spending on mine safety research? ($20 million.)

Interpretive questions

1. What happens to the air supply when men are trapped in an enclosed space underground? (It is used up by the men breathing.)
2. How can an explosion trap miners underground? It can make the walls cave in.)
3. Have you heard of others besides miners who have been trapped underground? Who? (Children playing in underground caves.)

Phonics Checks

Possessives
men's

Compound words
underground

Contractions
they're
it's

Syllabication
explosion
huddle
rescuers
government
safety
research
scientists
equipment
radio
receive
surface
disaster

Inflectional endings
trapped
limited
arriving
recently
testing
carrying

FIFTH GRADE

On the first day of September two men went down 200 feet into a cave in France. Five months and 500 books later they finally came out. They had volunteered to live in the cave as part of an experiment. Scientists wanted to see how men would behave without clocks, calendars or the sun to tell them what time or what day it was.

Plastic tents were put 100 feet apart in the cave. Each man had lights, hundreds of books, furniture and food—but no clocks or calendars.

How did the men react? Very soon they lost track of time. They began living on a 48-hour schedule. They stayed awake for 36 hours and slept for 12. When they came out of the cave at the end of January, they thought it was November.

"The certainty that the experiment will be useful to man helped me to go through with it," said one of the volunteers. Information about man's natural habits may help scientists prepare astronauts for space travel.

Comprehension Checks

Literal questions
1. How deep did the men go into a cave? (200 feet.)
2. Why did they go down in the cave? (To help scientists get facts which may help space travelers.)
3. Did they live in an empty cave? (No, they had plastic tents, furniture, books, etc.)
4. How long did they stay down? How long did they *think* they had stayed down? (5 months. 3 months.)

Interpretive questions

1. Why did the men's waking and sleeping habits change? (Because they weren't affected by seeing clocks, calendars, the sun.)
2. Why did the men think they had been down for only 3 months? (Since their days were longer, there were less days to count.)
3. How would their experience be helpful in learning how men might behave during space travel? (Both experiences involve small living space, darkness outside, limited things to do, different ways of measuring time.)
4. Do you think it was difficult for the men to go back on a 24-hour a day schedule? (Probably not, because the sun and clocks influenced them.)

SIXTH GRADE

(Child reads selection A silently and aloud and answers questions about it before working on selection B.)

A. The multicolored rainbow and the bright colors seen in a many-sided glass prism are produced by the same process—light refraction. Rays of sunlight are refracted (bent) as they penetrate raindrops or a prism, and are broken up into the seven basic colors—red, orange, yellow, green, blue, indigo, and violet—that are visible to our eyes.

B. A 1,200-mile waterway provides a sheltered route for small ships and barges traveling between Massachusetts and Florida. Less than 90 miles of waterway lies open to the sea; the rest consists of rivers, inland bays, and inlets linked together by man-made canals. The waterway, with a maximum depth of 12 feet, is kept clear by continual dredging.

Comprehension Checks

A. Literal questions

1. How are a raindrop and a prism similar? (Both bend rays of light.)
2. How many basic colors do our eyes see? (Seven.)

Interpretive questions

1. In this story, does the word *rays* mean (a) to increase in amount; (b) a kind of fish; (c) destroy; (d) beams. (d—beams.)

2. What is another name for this story: (a) The Colors We See; (b) Effects of Light Refraction; (c) Bending Rainbows? (b—Effects of Light Refraction.)

B. Literal questions

1. How long is the sheltered waterway? (1,200 miles.)
2. Is there any part that is not sheltered? (Yes, about 90 miles open to the sea.)
3. Do you know what *dredging* is? (Digging up.)

Interpretive questions

1. What does *clear* mean in this story: (a) plain; (b) unobstructed; (c) distinct; (d) bright? (b—unobstructed.)
2. Why do you think an ocean liner could not use the sheltered waterway? (Most ocean liners need water deeper than 12 feet.)
3. Would you say this is the most direct route from Massachusetts to Florida? Why? (No, because rivers, bays, etc., twist and curve.)
4. Why are man-made canals needed? (To connect the natural waterways.)

III. Quick Checks for Pinpointing Weaknesses

DISCOVERING HOW WELL A CHILD HEARS:

The following lists of words are probably not very familiar to most children, so the volunteer can find out whether his child can identify the sounds he hears correctly. Their unfamiliarity also permits the lists to be used frequently for checking his progress; they can be rearranged to suit the needs of different children. Two examples are given each time to reinforce the same sound. Say, "I am going to say two words, one after the other. Write down the sound (or sounds) you hear at the beginning (or ending or in the middle) of the words." If the child cannot write the letters associated with the sounds, ask him to repeat the sounds to you.

Initial Consonants:

(f)	fatal, faulty	(m)	mace, mirth	(t)	tempo, tidal
(b)	barge, basin	(d)	dangle, dapper	(v)	valid, velvet
(h)	harmony, harness	(n)	nasal, negligent	(w)	wasp, weasel
(g)	gad, gall	(p)	pantry, pun	(y)	yam, yeast
(l)	lament, leech	(r)	radius, reckon	(z)	zest, zeal
		(s)	sable, secluded		

Initial Blends and Combinations

(bl)	bleat, blink	(st)	stalk, stencil	(tw)	twinge, twirl
(cl)	clasp, classic	(sw)	swindle, swivel	(ch)	chow, chip
(fl)	flush, flute	(br)	braze, brim	(th)	thaw, thesis
(gl)	gloat, glum	(cr)	cress, crumble	(sh)	shawl, shingle
(pl)	plight, plunge	(dr)	drudge, dread	(wh)	what, where
(sl)	slab, slick	(fr)	fray, frequent	(scr)	scribble, scroll
(sm)	smudge, smear	(gr)	gratis, gravel	(spr)	sprang, sprout
(sn)	snag, snarl	(pr)	prank, predict	(str)	strategy, streak
(sp)	spade, speckle	(tr)	trance, trifle	(thr)	throne, throat

Final Consonants:

(d) bird, wood	(f) half, muff	(t) fight, throat
(g) catalog, lag	(k) sink, lock	(b) rob, tub
(s) miss, stress	(l) boil, cool	(r) pair, tower
(m) stream, ham	(n) barn, yawn	(p) soup, drop

Vowels:

This list can also be used to find out if the child can hear the difference between a long and a short vowel. Ask him to write S or L after each combination of words to indicate if the sound is short or long.

(a) bash, gasp S	(u) muse, fuse L	(e) next, mess S
(e) fetch, chest S	(a) chap, batch S	(o) glove, hoe L
(i) dill, bib S	(a) paste, haste L	(u) lug, mush S
(i) bite, chive L	(o) molt, loan L	(i) chime, gripe L
(e) cheek, heed L	(u) stuff, mum S	(o) frost, moss S
(a) faith, lame L	(u) mute, mule L	(e) greed, knee L
(o) mop, notch S		(i) fib, grit S

DISCOVERING HOW WELL A CHILD RECOGNIZES LETTERS AND COMBINATIONS OF LETTERS AND ASSOCIATES THE RIGHT SOUNDS WITH THEM:

Consonants

Print each letter of the alphabet on an individual card and show them to the child, one at a time, saying, "This letter has a sound. Can you say it?"

Consonant Combinations

Print the following consonant combinations on individual cards and show them to the child, one at a time, saying, "Can you give me a word that starts with this sound?"

sh	ch	th	wh	sm	dr	gr	pl	gl	sk	tr	st	pr	sl
str	cl	fl	cr	scr	sn	fr	spl	spr	br	sw	bl	sp	

DISCOVERING HOW WELL A CHILD RECOGNIZES AND SAYS VOWEL SOUNDS:

To check if a child can recognize and pronounce short and long vowels and vowel combination, show him the following, or similar, words on individual cards and say, "Try saying these words aloud to me, even if you haven't seen them before."

Long and short vowels

cake	peg	bride	globe	cube
pan	fed	lip	log	mug
late	them	hide	robe	tune
nap		did	nod	mud
sale		wire	pole	rule
grab		him	job	jump

Vowel Combinations

pain	feel	read	load	avoid
mail	deep	clean	loan	cook
paid	sweet	hear	roast	lout
fair	cheer	heat	coat	lie

IV. Poems to Help Improve Speech

Poems can often help children correct speech deficiencies. Some children enjoy the challenge of tongue twisters, but others may be embarrassed and become self-conscious if they cannot pronounce the sounds correctly. Present such poems only if they are fun for your child.

V as in Vine

AS I WAS GOING TO ST. IVES

As I was going to St. Ives
I met a man with seven wives,

Each wife had seven sacks,
Each sack had seven cats,
Each cat had seven kits,

Kits, cats, sacks, and wives,
How many were going to St. Ives?

L as in Let

NIGHT LIGHTS

We like the lights we see at night,
And guess at what they are.
And lights may come from autos,
An airplane or a star.

Some lights come from street cars,
Some lights come from trains,
Some lights come from windows
And glimmer through the panes.

S as in Ice or Scene

THE BEST

Good, better, best
Never let it rest
Until the good is better
And the better best.

Sh as in Shoes

THE SEA

Swish! Swish! Swish!
The waves roll in and out.
They touch my feet,
They wet the sand,
They toss my boat about.

Swish! Swish! Swish!
The water is so blue.
We love to watch
The waves roll in,
We love the sea,
Don't you?

Swish! Swish! Swish!

T as in Tin

TIMOTHY

The flyaway bat and the runaway rat,
They both made their nests in Timothy's hat;
Poor—old—Timothy!

When he took it down to go to meeting,
Out they jumped to give him a greeting;
Poor—old—Timothy!

The rat ran up the leg of the trouser;
(He cannot be blamed for making a row, sir!)
But the bat clawed his wig right off his head,
And said, "I will build in this instead."
Poor—old—Timothy!

W as in Wet

THE WOODPECKER

Woodpecker, woodpecker, pecking away,
Woodpecker, busy the livelong day.
Working away, working away,
Woodpecker, busiest bird in May.

Ch as in Church

SNEEZING

A choo! a choo! a choo!
I don't know what to do
Something makes me sneeze and sneeze
A choo! a choo! a choo!

V. Selected Bibliographies

BOOKS ABOUT BOOKS FOR CHILDREN AND TEENAGERS

Following is a selected list of widely available bibliographies that, in the main, contain annotated listings of hard cover and/or paperback books recommended for children and teenagers. Most of the listings are arranged by broad, general subject areas, and many of them indicate suitable grade or age reading levels. In addition, public and school librarians frequently prepare their own book lists for free distribution or are able to direct volunteers to bibliographies in current journals or in standard library reference tools. All publishers of books for young people will send their current catalogs free upon request.

American Association of School Librarians. *Paperbacks for Children.* Citation Press, 1972.

Best Books for Children. R. R. Bowker, annual.

Bibliography of Books for Children. Association for Childhood Education International, annual.

The Black Experience in Children's Books. New York Public Library, 1971.

Carlsen, G. Robert. *Books and the Teenage Reader,* rev. ed. Harper, 1971.

Child Study Association of America. *The Children's Bookshelf: A Guide to Books for and about Children.* The Association, 1971.

Fader, Daniel N. and McNeil, Elton B. *Hooked on Books: Program & Proof.* Berkley, 1968. (See reading list, pgs. 148–73.)

Hopkins, Lee Bennett. *Books are by People: Interviews with 104 Authors and Illustrators of Books for Young Children.* Citation Press, 1969.

International Reading Association. *Sources of Good Books and Magazines for Children.* The Association.

_____. *Sources of Good Books for Poor Readers.* The Association.

Larrick, Nancy. *A Parent's Guide to Children's Reading,* 3rd ed., Doubleday and Pocket Books, 1969.

National Council of Teachers of English. *Adventuring with Books: Book List for Elementary Schools.* New American Library, 1966; 2nd ed., Citation Press, 1972.

_____. *Books for You: Booklist for Senior High School.* Washington Square Press, 197.

_____. *High Interest—Easy Reading for Junior and Senior High School Students.* The Council, 1965; 2nd ed., Citation Press, 1972.

_____ . *We Build Together: A Reader's Guide to Negro Life and Literature for Elementary and High School Use.* The Council, 1967.

____. *Your Reading: A Book list for Junior High Schools.* New American Library, 1966.

Reading is Fundamental. *RIF's Guide to Book Selection.* Smithsonian Institution, Washington, D.C., 1970.

Spache, George D. *Good Reading for Poor Readers.* Garrard, 1968.

Strang, Ruth, and others. *Gateway to Readable Books.* H. W. Wilson Co., 1966.

FUN AND GAMES: RIDDLES, JOKES, TONGUE TWISTERS, PUZZLES, MATH GAMES, AND OTHER ACTIVITY BOOKS

Alpert, Helen, ed. *Laugh Your Head Off.* Scholastic Book Services, pap.

Arnold, Arnold. *Big Book of Tongue Twisters and Double Talk.* Random House, 1964.

Arrow Book of Brain Teasers (also *of Crossword Puzzles, of Jokes and Riddles, of Project Fun, of Tricks and Projects, of Word Games*). All Scholastic Book Services, pap.

Bach, *Word-a-day.* Scholastic Book Services.

Barrel of Chuckles (also *of Fun, of Laughs*). Scholastic Book Services, pap.

Campus Crossword Puzzles. Scholastic Book Services, pap.

Cerf, Bennett A. *Bennett Cerf's Book of Animal Riddles* (also *of Laughs, of Riddles*). All Beginner Books.

_____. *Bennet Cerf's Houseful of Laughter* (also *Little Riddle Book, Pop-up Limericks, Pop-up Riddle Book*). All Random House.

Cole, William, ed. *Oh, How Silly.* Viking, 1970.

Crampton, Gertrude, comp. *Your Own Joke Book.* Scholastic Book Services, pap.

Emrich, Duncan. *The Nonsense Book of Riddles, Rhymes, Tongue Twisters, Puzzles, and Jokes from American Folklore.* Four Winds Press, 1970.

Fliegle, Jane, ed. *TAB Crossword Puzzles.* Scholastic Book Services, pap 1968.

Hurwitz, Abraham B., and Goddard, Arthur. *Games to Improve Your Child's English.* Simon & Schuster, 1969.

Jaffee, Allan. *Funny Jokes and Foxy Riddles.* Golden Press, pap. 1968.

_____. *Mad Book of Magic and Other Dirty Tricks.* New American Library, pap. 1970.

_____. *Mad's Snappy Answers to Stupid Questions.* New American Library, pap. 1970.

Leach, Maria. *Riddle Me, Riddle Me, Ree.* Viking, 1970.

_____. *Stone Soup: The Magic of Familiar Things.* Funk & Wagnall, 1953.

Leeming, Joseph. *Fun with Puzzles.* Scholastic Book Services, pap.

_____. *Riddles, Riddles, Riddles.* Fawcett World, pap. 1970.

McGovern, Ann. *Ghostly Fun.* Scholastic Book Services, pap.

Meyer, Jerome. *Boiling Water in a Paper Cup and Other Unbelievables.* Scholastic Book Services, pap.

_____. *Fun with Mathematics.* Fawcett World, pap.

_____, and Hanlon, Stuart. *Fun with the New Math.* Fawcett World, pap.

Peterson, John. *How to Write Codes and Send Secret Messages.* Four Winds Press, 1970.

Pop/Rock Crossword Puzzles. Scholastic Book Services, pap.

Potter, Charles Francis. *Tongue Tanglers.* World, 1962.

Pun-abridged Dictionary. Scholastic Book Services, pap.

Rees, Ennis. *Riddles, Riddles Everywhere.* Abelard, 1964.

Rockowitz. *All-American Crosswords.* Scholastic Book Services, pap.

_____. *Crosswords for Teenagers.* Scholastic Book Services, pap.

_____. *X-word Fun!* Scholastic Book Services, pap.

Scoggin, Margaret, ed. *More Chucklebait.* Knopf, 1949.

Sobol, Donald J. *Two-minute Mysteries.* Scholastic Book Services, pap. 1969.

Untermeyer, Louis, ed. *Golden Book of Fun and Nonsense.* Golden Press, 1970.

Webster, David. *Crossroad Puzzlers.* Natural History Press, 1967.

Withers, Carl. *Counting Out Rhymes.* Dover, 1970.

Zero to Zillions: The Arrow Book of Number Magic. Scholastic Book Services, pap.

Poetry and Writing by and for Children and Teenagers

Adoff, Arnold, ed. *City in All Directions.* Macmillan, 1939.

Bontemps, Arna. *Hold Fast to Dreams.* Follett, 1969.

Bissett, Donald J. *Poetry and Verse for Urban Children,* 3 vols., Chandler Publishing Company, 1968.

Brondfield, Jerome, ed. *Bittersweet: Stories and Poems from Scholastic Writing Awards.* Scholastic Book Services, pap. 1964.

Brooks, Gwendolyn. *Bronzeville Boys and Girls.* Harper, 1956.

Clymer, Eleanor. *Arrow Book of Funny Poems.* Scholastic Book Services, pap.

de Regniers, Beatrice Schenk and others. *Poems Children Will Sit Still For.* Citation Press, pap. 1969.

Dunning, Stephen, ed. *Mad Sad & Glad: Poems from Scholastic Creative Writing Awards.* Scholastic Book Services, pap. 1970.

Hoffman, Hilde. *The City-Country Mother Goose.* American Heritage Press, 1969.

Hopkins, Lee Bennett, and Arenstein, Misha, comps. *Faces and Places: Poems for You.* Scholastic Book Services, pap. 1971.

Jordan, June, and Bush, Terry, comps. *Voices of the Children.* Holt, Rinehart & Winston, 1970.

Koch, Kenneth. *Wishes, Lies, and Dreams.* Chelsea House, 1971.

_____. *Swan of Bees: A New Way of Teaching Children to Write Poetry.* Chelsea House, 1970.

Larrick, Nancy, ed. *On City Streets.* M. Evans & Co., 1969.

_____. ed. *Somebody Turned on a Tap in These Kids.* Delacorte, 1971.

Leavitt, Hart Day, and Sohn, David A. *Stop, Look, and Write! Effective Writing through Pictures.* Bantam, pap. 1964.

Lewis, Richard. *Miracles.* Simon & Schuster, 1966.

McCully, Emily Arnold, ed. *Here I am! Anthology of Poems Written by Young People in Some of America's Minority Groups.* Dutton, 1969.

McGovern, Ann, ed. *The Arrow Book of Poetry.* Scholastic Book Services, pap. 1965.

Merriam, Eve. *The Inner-City Mother Goose.* Simon & Schuster, 1969.

Morrison, Lillian. *Sprints and Distances: Sports in Poetry and the Poetry in Sports.* T. Y. Crowell, 1965.

Sohn, David. *Pictures for Writing.* Bantam, pap. 1969.

Upward Bound Students. *Talkin' about Us,* ed. by Bill Wertheim and Irma Gonzalez. Hawthorn Books, 1970.

Especially for the Volunteer

Jamer, T. Margaret. *School Volunteers.* Public Education Association, 1961.

Janowitz, Gayle. *Helping Hands: Volunteer Work in Education.* University of Chicago Press, 1965.

Naylor, Harriet H. *Volunteers Today: Finding, Training, and Working with Them.* Association Press, 1967.

Rauch, Sidney J., ed. *Handbook for the Volunteer Tutor.* International Reading Association, 1969.

Stenzel, Anne K., and Feeney, Helen M. *Volunteer Training and Development: A Manual for Community Groups.* Seabury Press, 1968.

Materials for volunteers are also available from:

Office of Citizen Participation, U.S. Office of Education, Washington, D.C. 20006

National Reading Center, 1776 Massachusetts Ave., N.W., Washington, D.C. 20036.

Clearinghouse, National Center for Voluntary Action, 1735 Eye St., N.W., Suite 602, Washington, D.C. 20006.

Teaching Reading and Conversational English

Brogan, Peggy, and Fox, Lorene N. *Helping Children Read: A Practical Approach to Individualized Reading.* Holt, Rinehart & Winston, 1961.

Chall, Jeanne S. *Learning to Read: The Great Debate:* McGraw-Hill, 1967.

Fader, Daniel, and McNeil, Elton B. *Hooked on Books: Program & Proof. Berkeley,* pap.; Putnam, 1968.

Harris, Albert J. *Effective Teaching of Reading.* David McKay, 1962.

_____. *How to Increase Reading Ability,* 5th ed. David McKay, 1970.

Hopkins, Lee Bennett. *Let Them Be Themselves: Enriching Language Arts for Disadvantaged Children in Elementary School.* Citation Press, pap. 1969.

Mathews, Virginia H., ed. *Right to Read Resource Book.* Citation Press, 1972.

Mergentime, Charlotte. *School Volunteer Reading Reference Handbook.* New York School Volunteer Program, 20 West 40th St., New York, N.Y. 10018.

Phillips, Nina. *Conversational English for the Non-English Speaking Child.* New York School Volunteer Program, 1967.

Pope, Lillie. *Guidelines to Teaching Remedial Reading to the Disadvantaged.* Book-Lab, 1449 37th St., Brooklyn, N.Y. 11218, 1969.

Sleisenger, Lenore. *Guidebook for the Volunteer Reading Teacher.* Teachers College Press, 1965.

Smith, Carl B., and Fay, Leo, comps. *Outreach Reading Programs that Work.* Dell, 1972.

Educational Theory

Ashton-Warner, Sylvia. *Teacher.* Simon & Schuster; Bantam, pap. 1958.

Bettelheim, Bruno. *The Children of the Dream.* Macmillan, 1969.

Bruner, Jerome. *The Process of Education.* Random House; Vintage, pap. 1960.

Bereiter, C., and Englemann, S. *Teaching Disadvantaged Children in the Preschool.* Prentice-Hall, 1966.

Erikson, Erik. *Childhood and Society,* rev. ed. W. W. Norton, 1964.

_____, ed. *Challenge of Youth.* Basic Books; Anchor Books, pap. 1963.

Dennison, George. *Lives of Children.* Random House, 1969; Vintage, pap. 1970.

Dentler, Robert, and others. *The Urban R's: Race Relations as the Problem in Urban Education.* Praeger, 1967.

Deutsch, Martin and others. *Disadvantaged Child: Studies of the Social Environment and the Learning Process.* Holt, Rinehart & Winston, 1968.

Fantini, Mario D., and Weinstein, Gerald. *The Disadvantaged: Challenge to Education.* Harper, 1968.

Fraiberg, Selma. *The Magic Years,* rev. ed. Scribners, 1968.

Glasser, William. *Schools without Failure.* Harper, 1969.

Holt, John. *How Children Fail. Pitman;* Delta and Dell, pap. 1967.

_____. *How Children Learn.* Pitman; Dell, pap. 1967.

Kohl, Herbert. *36 Children.* World; New American Library, pap. 1967.

Passow, A. Henry, ed. *Education in Depressed Areas.* Teachers College Press, 1963.

Pines, Maya. *Revolution in Learning.* Harper, 1967.

Powledge, Fred. *To Change a Child.* Quadrangle Books, 1968.

Riessman, Frank. *The Culturally Deprived Child.* Harper, 1964.

Sawyer, Ruth. *The Way of the Storyteller.* Viking Press; Compass Books, pap. 1962.

Standing, E. M. *Maria Montesorri: Her Life and Work.* New American Library, 1962.

Trubowitz, Sidney. *A Handbook for Teaching in the Ghetto School.* Quadrangle Books, 1968.

Understanding Minority and Disadvantaged Groups

Brown, Claude. *Manchild in the Promised Land.* Macmillan; New American Library, pap. 1966.

Bennett, Lerone Jr. *Confrontation: Black & White.* Johnson Publishing Company (Chicago); Pelican, Penguin, pap. 1965.

Clark, Kenneth. *Dark Ghetto: Dilemnas of Social Power,* Harper; Torch Books, pap. 1965.

Deloria, Vine. *Custer Died for Your Sins.* Macmillan; Avon, pap. 1969.

Forbes, Jack D. *Mexican Americans: A Handbook for Educators.* Far Western Laboratory for Educational Research and Development, Berkeley, Calif.

Glazer, Nathan, and Moynihan, Patrick. *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians and Irish of New York City,* 2nd ed., MIT Press, 1970.

Gottlieb, David, and Heinsohn, Anne L., eds. *America's Other Youth: Growing Up Poor.* Prentice-Hall. 1971.

Harrington, Michael. *The Other America: Poverty in the United States.* Macmillan; Penguin, pap. 1962.

Heller, Celia S. *Mexican American Youth: Forgotten Youth at the Crossroads.* Random House, 1966.

Lewis, Oscar. *La Vida: A Puerto Rican Family in the Culture of Poverty San Juan and New York.* Random House; Vintage, pap. 1966.

Madsen, William. *Mexican-Americans of South Texas.* Holt, Rinehart & Winston, pap. 1966.

Pavenstedt, Eleanor, ed. *The Drifters: Children of Disorganized Lower-Class Families.* Little, Brown, 1967.

Samora, Julian. *La Raza: Forgotten Americans.* University of Notre Dame Press, 1966.

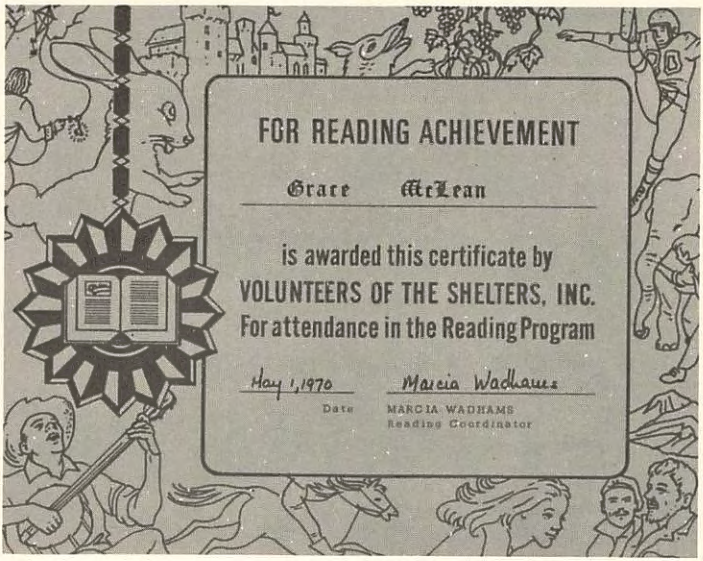
Silberman, Charles E. *Crisis in Black and White.* Random House, Vintage, pap. 1964.

Thomas, Piri. *Down These Mean Streets.* Knopf, 1967.

Weller, Jack E. *Yesterday's People: Life in Contemporary Appalachia.* University of Kentucky Press, pap. 1965.

VI. Sample Certificate

Some programs like to give certificates to the children who have attended tutoring programs. Here is one used by the Volunteers of the Shelters, Inc., of New York City.


FOR READING ACHIEVEMENT
Grace McLean
is awarded this certificate by
VOLUNTEERS OF THE SHELTERS, INC.
For attendance in the Reading Program
May 1, 1970
Date
Marcia Wadhams
MARCIA WADHAMS
Reading Coordinator

Housewives, college students, business executives, career women, senior citizens, even teenagers—many people would like to spend some of their free time helping the schools do a better job. But they hesitate to volunteer because they don't know what would be expected of them. Here is their answer —a clear, concise guide that spells out just what a school volunteer's job is and how to perform it effectively.

Since the most important and difficult volunteer job is tutoring—helping children on a one-to-one basis in subjects in which they are behind their classmates—the authors describe in detail specific techniques, games, and activities for tutoring in reading, conversational English, math, and science. Reading and speech aids and lists of helpful books are given in the appendices. Armed with these practical suggestions and proven methods, no one need hesitate further about volunteering his time and services to his local schools or community centers.

BARBARA CARTER and GLORIA DAPPER, partners in Free Lance Associates, Inc., have both written extensively about education in the United States. They are the joint authors of *A Guide for School Board Members* (Follett, 1966) and the forthcoming companion to this volume, *School Volunteers: Organizing an Effective Program* (Citation Press, 1972). Miss Carter received her BA from the University of Michigan, was on the staff of *The Reporter* magazine for 12 years, and recently completed *Pickets, Parents, and Power: The Story behind the New York City Teachers' Strike* (Citation Press, 1971). Miss Dapper, a graduate of the University of Minnesota, was director of public relations for the National Citizens Commission for the Public Schools for 10 years and is the author of *Public Relations for Educators* (Macmillan, 1964).

CITATION PRESS NEW YORK
Professional Books for Educators