

TEACHING PHONOLOGICAL AWARENESS IN THE CLASSROOM


Hands-On, Multisensory & Systematic
Phonological Awareness

Ages: 4–7 Grades: PreK–2

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WHAT IS PHONOLOGICAL AWARENESS?

PHONOLOGICAL AWARENESS is a LANGUAGE SKILL

- ◆ It is not a part of Phonics – No letters are involved
 - ◆ Often called LIGHTS–OUT ACTIVITIES – because it is based solely on listening
 - ◆ Develops naturally like all areas of language – so early language experiences play a big part for young students
 - ◆ Caregivers teach Phonological Awareness naturally with rhyming and word play games (*What's the first sound in 'Mom'?*)
 - ◆ In the same way that Vocabulary and Syntax (Grammar) are important early language skills, so is Phonological Awareness
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WHY IS PHONOLOGICAL AWARENESS IMPORTANT?

- ◆ It is the LANGUAGE PIECE of DECODING
- ◆ Research found that a typical kindergarten child needs about 20 hours of Phonological Awareness teaching to be ready to be a proficient reader
- ◆ Every Phonological Awareness skill has a relationship to a reading skill
- ◆ The greatest cause of Dyslexia is poor Phonological Processing
- ✦ **PIG LATIN** is an example of Phonological Awareness–Word Play
Reading Rocks = Eadingray Ocksray

WHAT DOES PHONOLOGICAL AWARENESS TEACHING LOOK LIKE?

- ◆ It should be designed to teach all levels of PHONOLOGICAL AWARENESS to the entire class of children – possibly in a Circle Time format.
- ◆ There should be examples of how sounds are made in the mouth. This is an ORAL–MOTOR component (see Page 6 below)
- ✦ PHONOLOGICAL AWARENESS can be taught alone but eventually integrates with PHONICS (letters & sounds).
- ◆ There should be lots of hands–on activities with materials that children can hold and use. The activities should repeat from one week to the next, so children become very familiar with them.
- ✦ THERE NEEDS TO BE OPPORTUNITIES TO REINFORCE THIS LEARNING BOTH INDIVIDUALLY OR IN SMALL GROUPS AS NEEDED

WHAT'S MOST IMPORTANT TO TEACH?

I. ORAL–MOTOR ACTIVITIES ARE A KEY FEATURE!

Each consonant sound is first presented to students by demonstrating how it is made by your mouth.

For example, the /m/–sound is made

- ◆ by closing your lips,
- ◆ by using your voice, and
- ◆ by letting air escape from your nose

By demonstrating each feature, a child gets a chance to think about how they produce sounds.



WHAT'S MOST IMPORTANT TO TEACH?

(CONTINUED)

II. PHONOLOGICAL AWARENESS IS A HIERARCHY

most complex

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most basic

- ◆ Addition (*an*>*can*) Deletion (*map*>*ap*)
Transposition (*stop*>*spot*)
- ◆ Phoneme Segmentation (*ship* > *sh-i-p*)
- ◆ Blending (*b-u-g* > *bug*)
- ◆ Rhyming
- ◆ Initial sounds Middle sounds Final sounds
- ◆ Syllables (*fan-tas-tic*)
- ◆ Compound words
- ◆ Words

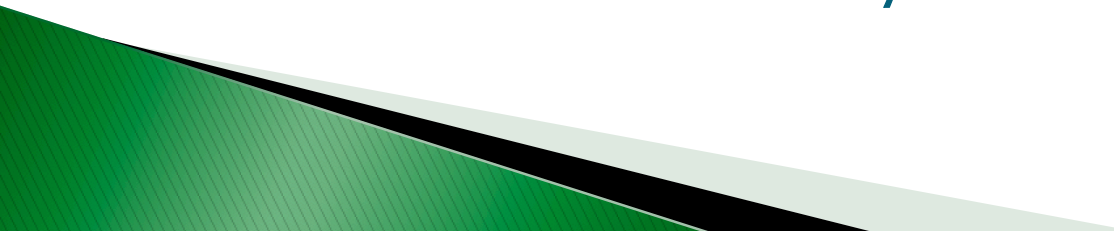
WHAT'S MOST IMPORTANT TO TEACH?

(CONTINUED)

III. META-LINGUISTIC SKILLS

The ORAL-MOTOR ACTIVITIES & THE PHONOLOGICAL AWARENESS SKILLS listed above are examples of META-LINGUISTIC teaching. Children get to think about things they usually do unconsciously. It makes their understanding just a little deeper and more poignant.

ALL PHONOLOGICAL AWARENESS IS METALINGUISTIC
It requires abstract thinking, discrimination, analysis & synthesis



HOW MUCH TO TEACH?

A potential weekly framework for teaching
PHONOLOGICAL AWARENESS
at Circle Time

Monday	Tuesday	Wednesday
<u>Letter-Sound Introduction</u> *Sound-Symbol Introduction *Auditory-Visual-Motor Cues -Visuals -Where it's made (lips, tongue, teeth, etc.) -How the air moves (puff, flow of air, etc.) -Voice used? -Mirror <u>Initial Sounds</u> *Beginning sound-Vocabulary *Appropriate Song or Poem	<u>Letter-Sound Review</u> *Review Letter-Sound *Review Auditory-Visual-Motor Cues <u>Letter Practice</u> *Demonstrate Letter-Writing (e.g. 'd' - 'start with the magic-c, go up, then go down - 'd') *Tactile-Kinesthetic Practice ('magic glue,' wikki stix, etc) Sound Awareness/Judgment *'Odd Man Out' <u>Rhyming</u> *selected rhyming activities	<u>Letter-Sound Review</u> <u>Syllable Introduction</u> *selected syllable segmentation activities <u>Introduce Phoneme Blending</u> *'Name That Word'

HOW MUCH TO TEACH?

Thursday	Friday
<u>Phoneme Blending</u> *‘Name That Word’ <u>Initial-Medial-Final Position</u> *Identify sounds in all positions <u>Phoneme Segmentation</u> (optional) *Finger Segmentation *‘Say-It-and-Move-It’	<u>Phoneme Segmentation</u> *‘Say-It-and-Move-It’ <u>Phoneme Deletion</u> *‘Take Away a Sound’ <u>Phoneme Addition</u> *‘Add a Sound’ <u>Phoneme Transposition</u> *‘Switch a Sound’

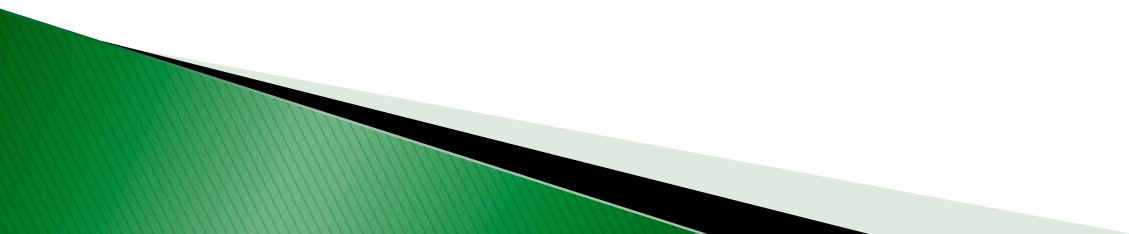
SCAFFOLDING

The students who need PHONOLOGICAL AWARENESS practice the most may be the ones who are having the most difficulty hearing the sounds.

The way to scaffold for a student like this is to put sounds closer together until s/he can hear the word.

c-a-t vs. c---a---t

Then gradually – over time & practice, stretch the sounds further apart.



THANK YOU AND GOOD LUCK!

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