

**UNIVERSITY OF CAPE TOWN**  
**FACULTY OF MUSIC**

**MUSIC AS AN EDUCATIVE ENRICHMENT MEDIUM  
FOR THE REMEDIATION OF CHILDREN  
WITH READING PROBLEMS**

*A dissertation*

*presented in fulfilment*

*of the requirements for the Degree of*

**MASTER OF MUSIC**

*by*

**DENISE FIVEASH**

**JUNE 1995**

The University of Cape Town has been advised  
the author requests that the dissertation be  
available to Cape Town University Library

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

## DECLARATION

I, DENISE FIVEASH, declare that this work is my own original work and has not been submitted before now, in any form whatsoever, by myself or anyone else, to this university or to any other educational institution for assessment purposes.

Further, I have acknowledged all sources used and have cited these in the bibliography. There has been no infringement of publisher's copyright stipulations.

I understand that any breach of this declaration may result in non-acceptance of this work by those concerned.

SIGNED: 

Signed by candidate
---------------------

Signature removed

DATE:

## ACKNOWLEDGEMENT

I would like to express my deep appreciation and admiration to Mr Paul Rommelaere, a dedicated lecturer at the University of Cape Town Faculty of Music, for his superb supervision of this dissertation. This dissertation would never have been completed were it not for the guidance and assistance of Mrs Phyllis Spooner. Thank you too to Ms Margie le Roux, who was instrumental in finding a group of children for me to work with, to Mr Hutchison, my headmaster, for affording me the opportunity of going to Oakhurst Primary School to work with a group of remedial children. I want to express my heartfelt thanks to my friends Pat Nieuwstad for her invaluable time in taking special care in the presentation of this dissertation, Mary Lumsden, Noeleen Sparks and Barbara Surmon for proof-reading. To my long-suffering family, friends and colleagues I want to extend special thanks for their continued support and encouragement.

# TABLE OF CONTENTS

PREFACE		vii
ABSTRACT		xii
CHAPTER	1. LANGUAGE AND READING	1
	1.1 Communication and Reading	2
	1.2 Hearing and Reading	6
	1.3 What is Reading ?	10
	1.4 The Concept of Reading Readiness	11
CHAPTER	2. APPROACHES TO READING IN GENERAL	15
	2.1 Reading Skills	16
	2.2 The Phonics Approach	17
	2.3 The Language Experience Approach	20
	2.4 The Controlled Vocabulary Approach	23
	2.5 The Programmed Approach	25
CHAPTER	3. DIAGNOSIS AND REMEDIATION OF THE SLOW READER	27
	3.1 Background to Diagnosis	28
	3.2 Causes of Slowness in Reading	29
	3.2.1 Dyslexia	
	3.2.2 Alexia	
	3.2.3 Physical conditions	
	3.2.4 Visual and Aural Discrimination	
	3.2.5 Language Difficulties	
	3.2.6 Personality and Emotional Factors	
	3.2.7 Environmental Factors	
	3.2.8 Factors in School	
	3.3 Characteristics of Poor Readers	37
	3.4 Diagnosis	39
	3.5 Remediation in Reading	43
	3.6 Remedial Methods:	44
	3.6.1 Monroe	

- 3.6.2 Fernald
- 3.6.3 Color Phonics
- 3.6.4 Gillingham-Stillman
- 3.6.5 Hegge-Kirk-Kirk
- 3.6.6 Cloze Procedure
- 3.6.7 Language Arts (Poetry)

<b>CHAPTER</b>	<b>4. THE ROLE OF MUSIC IN REMEDIAL ACTIVITIES</b>	<b>54</b>
	4.1 Remedial Methods including Music Activities	55
	4.2 Rhyming Program	71
	4.3 Tests used to Evaluate the Pupils' Reading Ability	77
	4.4 Remedial Sessions	86
<b>FINDINGS AND CONCLUSION</b>		<b>156</b>
<b>BIBLIOGRAPHY</b>		<b>168</b>

## LIST OF ILLUSTRATIONS

DIAGRAM	1.	Clay's Representation of Stages in the Development of Reading Ability	5
	2.	Auditory Discrimination Exercises	7
	3.	The Reading Process Model developed by Harris and Smith	40
	4.	Model of Sequential Steps in Diagnosis developed by Bateman	41
	5.	Tests used to Evaluate the Pupils' Reading Ability	77
	6.	Evaluation of Basic Reading Abilities	79-84
	7.	Summary of Reading Results	85
	8.	Evaluation of Basic Reading Abilities	156-161
	9.	Summary of Reading Results	162
FIGURE	1.	Adding Rhythm to Letters	62
	2.	Flashcards accompanying the Song	92
TABLE	1.	Two Common Symptoms of Reading Disability	38

## PREFACE

In 1982 I attended a week's summer school course at The Orff Institute in Salzburg, Austria where I was re-introduced to Orff-Schulwerk. This approach to music education involves the person as a total entity. Learning is accomplished by using every part of the body and personality. It was there that I realised how important music is as a means of developing self-esteem in children whose problems are complicated by a lack of self confidence. In an educational setting, music helped children master basic learning skills and concepts.

In various workshops, music was used as a tool to assist disabled children in overcoming their handicaps. Orff Music facilitates the development of a child's potential in a group situation where each child is totally involved in a musical experience. The "round table" found in Schulwerk classes, where all participants are equally important in the music-making experience, made an impression on me. Respect, affirmation, tolerance, sharing and constructive participation are all important values in life and music educators should be aware of this. In a Schulwerk class, relationships develop in the ensemble work, movement and improvisation. An atmosphere of learning and interaction promotes everyone's well being. Each person needs to grow: this is possible when participating in creative work. Tolerance of one another and patience in waiting for growth to take place within the learning situation, also become possibilities.

The importance of making music in a group situation cannot be over emphasised. These music activities enhance the creative ability of each child in a class situation. Children are all given roles to play in the music situation, ultimately improvising and enjoying music together in a non-threatening environment. In a classmusic situation it is quite clear that the children love using percussion instrument accompaniments to songs. Simple folk songs using the pentatonic scale, and sung in a foreign language add to the enjoyment of musical participation.

In 1989 I attended an International Music Therapy Congress in the Netherlands. It was there that I realised that there were people with problems and many had been inspired by music in a therapeutic context. People were actively involved in the musical experience.

A paper presented by Patricia Hart and Patricia Winsauer of The Music Foundation for the Handicapped of Connecticut, U.S.A. "A School with a Difference," particularly impressed me. Some examples of their work and the kind of pupils they have helped, follow:

... Melissa is 18 now. She was born blind and came to the Music Foundation when she was seven. She has a pretty singing voice and has learnt to play the piano... Now playing and singing with our band and even composing some of the songs may mean that music will become a vocation as well as Melissa's greatest enjoyment ...

... Chris has been at the Music Foundation for a long time. During his eight years with us he has played drums and keyboards ... Being multi-handicapped and now using a wheelchair, Chris' activities with other teens are limited. Playing in ensembles and making music with others has offered social opportunities he might not have had.

... Justin is 7 years old. He has learning disabilities and autistic tendencies. Most of the time Justin needs one-on-one lessons. At a recent recital, however, he was able to perform his own composition and remain focused long enough to complete the piece. His sense of achievement was apparent to all ...

These people go to The Music Foundation because they want to play music and wish to express themselves and share that expression with others.

There are millions of people throughout the world who have been isolated from the experiences of everyday life by their physical, mental or emotional disabilities. Often they lack the means of communication and ability to form relationships with other people and are dependent for their every need on the care and

attention of adults. Music is used therapeutically to help those suffering from severe disabilities. It was at this congress that I was convinced that music is a language everyone can share and respond to positively. Music is therefore used in the context of music therapy to reach the non-communicating, withdrawn or severely handicapped person. The very form and structure inherent in music can bring a sense of order, security and joy into the lives of disadvantaged children.

Initially I wanted to work with emotionally disturbed children in the school situation, using music to help them overcome their problems. However, after much careful consideration I decided that the skill of reading was so important in the life of every child that it would be interesting to see how music could be used as a remedial tool to help children overcome reading problems. Remedial lessons can involve a long process and music could be used to speed up the learning situation. A colleague suggested I contact The Newlands Clinic, where I made an appointment to see Margie le Roux, the clinical psychologist, who does testing and referrals. This clinic is connected to the Department of Education. She sounded most interested in what I hoped to do. I expressed the need to work with children in a small group situation, who were experiencing problems in the field of reading. I suggested using music as a tool to help these children overcome their reading problems. This would entail the active involvement of making music together rather than passively listening to music while reading.

Margie le Roux organised a meeting with Phyllis Spooner, an itinerant remedial teacher, who is totally dedicated to her profession. She uses The Newlands Clinic as a base, teaching at Oakhurst and Claremont Primary Schools. Phyllis Spooner is personally very interested in music. She was keen to work alongside me, and very willing to assist in every possible way.

The outcome of these interests is presented in this dissertation. Music with rhymes, poems, songs and worksheets was used to assist children with remedial problems in reading. Music enhanced and reinforced the learning situation. The remedial sessions were set out in such a way that they stimulated and motivated the children to read through fun activities, each one including music.

Phyllis Spooner and I met on a weekly basis to plan lessons for the following week. We worked out various poems emphasising the vowels *a*, *e*, *i*, *o*, and *u*, and introduced them slowly, one at a time. I composed simple music accompaniments to the poems and used either a descant recorder, electronic keyboard, glockenspiel or xylophone to introduce the song to the pupils and to accompany them. A guitar would also be an ideal instrument to use, as it provides an intimate atmosphere since the guitarist is in close contact with the children in a group situation.

I went to Oakhurst Primary School once a week where I worked with a group of pupils in Sub. A for half-hour sessions. The children were all remedial pupils experiencing problems in reading and they found great difficulty in blending sounds into words. Short vowels were emphasised and "drilled", due to their relevance in reading.

We commenced our sessions at the beginning of February 1993, until the end of September 1993. The outcome of all the sessions showed an overall improvement in the pupils' reading ability. The results therefore support the hypothesis demonstrated and researched in this dissertation - namely that: Music is an educative enrichment medium for the remediation of children with reading problems.



The footnote and style-format adopted for this dissertation is based on Turabian's<sup>1</sup> suggestions as set out in *A Manual For Writing of Research Papers, Theses and Dissertations*. For ease of reference footnote numbering is by page rather than chapter, and appears at the bottom of each page.

<sup>1</sup> KATE L. TURABIAN, *"A Manual for Writers of Research Papers, Theses and Dissertations"*-(London: William Heineman Ltd: 1982) pp.76 - 77.



## ABSTRACT

The primary focus of this dissertation was to work with a group of children who were experiencing problems in reading and to formulate strategies which incorporates an innovative approach using music. Many learning problems encountered today could be avoided if children's earliest backgrounds were rich in songs, poems set to music, nursery rhymes and musical games. It is necessary for a child to experience rhythm in every possible way to enable him to read with a flowing rhythm and a pleasant intonation. A child must be able to feel and experience the rhythm of the spoken word by repeating rhymes, phrases, chanting children's names, for example. This is done by tapping the word, using body movements (clapping, stamping) and transferring this rhythm to percussion instruments while experiencing the speech rhythm.

Many approaches have been used with children who are disabled readers and none use music as a tool. The progress of these children has therefore been slow, tedious and not always successful. Music has not been used before as an approach to assist children with reading disabilities. In this dissertation it has been proved that music helps children overcome their reading problems, as it is the only approach which offers total involvement of the child and therefore the best results are achieved. All children involved in the research enjoyed the activities and derived great pleasure from performing them unaware that the process of remediation was taking place. A brief summary of each chapter follows.

In Chapter One an understanding of the language process is discussed, as it precedes the process of learning to read. As auditory discrimination is strongly associated with music, the importance of the written and spoken word is discussed. Melodic and rhythmic elements of music assist children in learning poems set to music. The process of reading and the concept of reading readiness follows, as the reader should be made aware of the process involved whereby music enriches the reading experience.

In Chapter Two various general approaches are discussed, namely:

- The Phonics Approach
- The Language Experience Approach
- The Controlled Vocabulary Approach
- The Programmed Approach.

Each approach is viewed as an instructional strategy with specific characteristics. Individual children have unique learning styles; one approach may be more appropriate than another for some children and teachers have to adjust to the strengths and weaknesses of each approach.

Chapter Three deals with the diagnosis and remediation of the slow reader. Causes of retardation in reading may be due to the following: Dyslexia, Alexia, Physical Conditions, Visual and Aural Discrimination, Language Difficulties, Personality and Emotional Factors, Environmental Factors and Factors in School. Diagnosis identifies minor difficulties children experience in the reading situation and through diagnosis the strengths and weaknesses of an individual are evaluated, and remediation in reading follows. Various methods in remediation are discussed.

Chapter Four deals with general and specific goals of an approach using music. Practical work done during sessions is discussed in detail, where a small group of children with reading problems experienced music in assisting them in the learning process. Before the sessions, tests were given to the children to evaluate their reading abilities. Music was not offered in previous remedial sessions, and before the introduction of music the remedial children experienced difficulties in blending sounds to form words. In most of the sessions vowel sounds were introduced, initially introducing simple monosyllabic words to reinforce the learning experience. In the final sessions various music activities were introduced in the remediation process. Through the sessions it became obvious that music was playing a vital role in the remediation of children who experienced problems in reading.



# **CHAPTER 1**

## **LANGUAGE AND READING**

## 1.1 COMMUNICATION AND READING

Reading is a form of communication based entirely in the spoken language. It is essential that an understanding of the process of learning to read should be preceded by an understanding of the total language situation, the use we make of language as a means of communication and language as a vehicle of our thought processes.

The origin of speech must have been in the emotional cry. Expressions of fear, pain and ecstasy are involuntarily uttered when strong emotions are aroused. Depending on the type of cry and the intonation used, the listener is able to interpret the emotion which has given rise to the cry, but he may not interpret from the cry itself, the circumstances, the cause, nor the action required to satisfy the emotional or physical need.

In early times sound and intonation were probably accompanied by gesture, facial expression and bodily movement and the listener would gain much more information concerning the total situation. Many animals are successfully trained to respond to this type of intonation and gesture. Gesture is superior to the emotional cry as a form of communication and the two together are very expressive and effective. There are limitations in using gesture, for instance although it can portray objects, actions and emotions, it cannot portray abstract ideas which we express in language today and it is easily misinterpreted.

The young child passes the stage of the emotional cry when he expresses the comfort and discomfort cries of babyhood. At an early age he begins to babble when experimenting with the range of sounds which he is capable of making and very soon he is uttering and practising a whole range of sounds which are necessary when speaking any language. The young child will make up his own names for objects in his environment which have special meaning or attraction for him.

A child progresses through stages in his acquisition of language. The first words are usually nouns and this corresponds with the so-called labelling stage where he explores his environment and learns to apply a particular sound to any given object. Next he learns verbs as he becomes more active, after which he learns pronouns as he progresses to distinguish himself from the objects of his environment.

A mother usually shepherds the child through the different stages of early language development. The child needs someone to understand his private frame of reference. If he is unable to be understood, the communication process breaks down, because when the listener does not reply, the child's efforts are not rewarded. As a child matures, he revises and refines his language, experimenting and making mistakes, but he gains control over the expressiveness and complexity of language.

In order to foster a child's language development, opportunities must be created for him to be able to speak. When adults are not sure of whether they have understood a young child, they often repeat the child's language - a kind of imitation in reverse. The adult echoes the child. In conversation, the child's sentences, particularly his questions - are re-formulated in some way, for example :

"That a boy?" (child)

"Yes, that's a boy" (parent).

Parents who are not child-centred spend less time expanding their child's speech and so the child may struggle with rules of the English language from the haphazard flow of difficult speech around him. When adults speak to children they adapt or simplify their language, but their conversation is more complex in construction. From this the child isolates words or short phrases, but does not learn sentence patterns. At each successive stage the child masters a limited range of simple structures.

By the time a child enters school, his speech, though still characterised by the expressive use of nouns, includes most other parts of speech. The speech he uses is unlike the language of his books. We do not speak as we write. Oral language sentences are often ungrammatical, the usage is conversational or casual. As the child becomes familiar with the language of books that are read aloud, his attempts at reading are more 'book-like'.

At school there is continuing development and increasing precision in the use of the sound system, the vocabulary, the sentence patterns and the rules for combining words, and for a growing richness in the way a child puts meaning into words. He begins to acquire a feeling for the kinds of language he can expect to find in books. Some oral language is unlikely to be found in books. At whatever level the child functions on entry to school, there is always room for further differentiation, flexibility and new applications of skill. If a child can carry on a pleasant conversation with the teacher, then he is flexible with the language process to be able to communicate. This process transition from speaking to reading has been described in various ways by developmental psychologists.

The essentials of this process are as follows:

- ◆ The print seen by the child is turned into speech and so a message is recorded;
- ◆ In early readers pictures provide a rough guide to the message, which consists of particular words in a particular order;
- ◆ The child's memory and what the ear remembers helps in this process.

Gradually, with guidance, children can be prompted to develop and apply the above concepts to the language of books. The sequence is well illustrated by Clay<sup>1</sup> in the following diagram:

<sup>1</sup> MARIE M. CLAY, Reading: The Patterning of Complex Behaviour. (New Zealand: Heinemann Educational Books, 1979), p59.

**DIAGRAM 1: CLAY'S' REPRESENTATION OF STAGES IN THE DEVELOPMENT OF READING ABILITY**

<b>STAGE 1</b>	<b>PRINT CAN BE TURNED INTO SPEECH</b>
	The child invents a sentence which could describe a picture.
	<u>EXAMPLE:</u>
	READS: Tip in wall story
	DRAWS: Tip stuck in a rabbit hole
	WRITES: IS and read it as Tip (after 9 weeks at school)

<b>STAGE 2</b>	<b>A SPECIAL TYPE OF TALKING</b>
	The child begins to use a special type of talking found only in books.

<b>STAGE 3</b>	<b>THE PICTURE IS A GUIDE TO THE MESSAGE</b>
	The child invents a statement which is appropriate to the picture but does not use the exact text.
	<u>EXAMPLE:</u>
	DRAWS: Giraffe
	DICTATES: Here is Johnny the Giraffe eating the tree.
	READS: Johnny the Giraffe is eating the tree (after 25 weeks at school)

<b>STAGE 4</b>	<b>SOME SENTENCES FROM THE TEXT ARE ALMOST MEMORISED</b>																		
	The child's responses convey the text. The child alters his language because he remembers hearing something from the book. The child with a good ear for language may come to depend upon recalling what someone else has read.																		
	<u>EXAMPLE:</u>																		
	<table border="0" style="width: 100%;"> <thead> <tr> <th style="text-align: center;">TEXT</th> <th style="text-align: center;">RESPONSE</th> </tr> </thead> <tbody> <tr> <td>I like dolls.</td> <td>I like ____ dolls.</td> </tr> <tr> <td>I like my doll's pram.</td> <td>I like my doll's _____.</td> </tr> <tr> <td>I like the Wendy house.</td> <td>(no response).</td> </tr> <tr> <td>I like my kitten.</td> <td>I like my kitten.</td> </tr> <tr> <td>I like puppies too.</td> <td>I like puppies _____.</td> </tr> <tr> <td>I like ballet girls.</td> <td>and ballet girls.</td> </tr> <tr> <td>I like pretty dresses best of all.</td> <td>I like pretty dresses best of all.</td> </tr> <tr> <td>Can you make a book about what you like?</td> <td>Can you make a book about what you like?</td> </tr> </tbody> </table>	TEXT	RESPONSE	I like dolls.	I like ____ dolls.	I like my doll's pram.	I like my doll's _____.	I like the Wendy house.	(no response).	I like my kitten.	I like my kitten.	I like puppies too.	I like puppies _____.	I like ballet girls.	and ballet girls.	I like pretty dresses best of all.	I like pretty dresses best of all.	Can you make a book about what you like?	Can you make a book about what you like?
TEXT	RESPONSE																		
I like dolls.	I like ____ dolls.																		
I like my doll's pram.	I like my doll's _____.																		
I like the Wendy house.	(no response).																		
I like my kitten.	I like my kitten.																		
I like puppies too.	I like puppies _____.																		
I like ballet girls.	and ballet girls.																		
I like pretty dresses best of all.	I like pretty dresses best of all.																		
Can you make a book about what you like?	Can you make a book about what you like?																		

**STAGE 5****CONSTRUCTING THE SENTENCES**

This is an important transition which takes some experience to observe. The child combines the ability to produce sentences, picture clues to meaning and visual cues from letters. Putting all those together in a sequence of actions, he seems to compose his response word by word.

**1.2 HEARING AND READING**

There are various psychological factors that hamper reading development, such as impaired vision, intellectual readiness, maturation, experiential readiness and language development. The psychological factor most relevant to this dissertation is auditory discrimination, as it is strongly associated with music.

According to Dechant and Smith<sup>1</sup> auditory adequacy includes hearing, listening and comprehension; it encompasses auditory acuity, auditory discrimination, auditory blending and auditory comprehension. Dechant and Smith<sup>2</sup> suggest that hearing is the process by which sound waves are received, modified and relayed along the nervous system by the ear.

Some children find that their reading ability is hampered due to the fact that they do not hear, so they pronounce the words incorrectly. An inability to associate the sound with the appropriate printed symbol exists. A child must be able to distinguish between various sounds, so that he can learn to speak correctly and associate the appropriate sound with the corresponding printed symbol. The ability to discriminate is an essential skill in reading. For example, in order to teach reading the spoken word is used initially:

*"Look, this word spells cat."*

The spoken word is familiar, while the written word is something new. Through continual repeated associations between the written and spoken word, the child brings to the written word the same meanings that he attaches to the spoken word. Some children find it difficult to associate the spoken word with the written word, others may not see the word clearly while a few may not be able to identify the word.

<sup>1</sup> EMERALD V. DECHANT & HENRY P. SMITH. Psychology in Teaching Reading. (New Jersey : Prentice-Hall Inc., 1977), p.137.

<sup>2</sup> Ibid.

The importance of sound discrimination in the process of learning to read can therefore not be underestimated. The hearer must understand and interpret what he has heard. A child must think of words as having sound components (phonemes) and he must pay attention to parts of words, so that he is able to identify beginning sounds, medial sounds and ending sounds. A variety of techniques and exercises can be used to teach auditory discrimination, for example:

- See whether words rhyme;
- Match pictures with word sounds;
- Identify similarities and differences in beginning and ending sounds in words.

This factor has been recognised by developmental psychologists and examples of auditory discrimination exercises to assist reading ability are numerous. Smith<sup>1</sup> presents the following diagram:

#### DIAGRAM 2: AUDITORY DISCRIMINATION EXERCISES

##### A. Listening for rhyme words

1. The teacher pronounces two words
2. If the word rhymes the child says "yes", if not he says "no."

(small - tall, sit - hit, drum - hum, boom - bang)

##### B. Listening for the same word

The teacher says several words. One word is said twice and the child raises his hand once he hears the word.

Examples: ball, girl, fork, ball, tree, fish,  
tree, girl, cot, tree, pig, cat.

<sup>1</sup> LARRY A.HARRIS & CARL B.SMITH. Reading Instruction Through Diagnostic Teaching. (United States of America: Holt, Rinehart and Winston, Inc., 1972) pp.142 - 143.

C. Listening for initial sounds

The teacher says several words. Most of the words begin with the same sound as the word "bat." The words are:

big, boy, sick, basket, camera, bomb.

Either single consonants or consonant blends can be used in this exercise.

D. Listening for medial sounds

The teacher says several words and the middle sound is the same as "cat."

Examples: fat, get, man, sit.

Most middle sounds are vowels.

E. Listening for final sounds

The teacher says several sounds and most words end with the sound "big."

Examples: bag, fig, sag, leg, sick

A and B exercises have great potential for use in remediation with music, provided there is not a problem in a loss of hearing. A child with defective hearing finds it difficult to identify certain sounds. Some hearing losses reduce or eliminate the receiving of high frequency sounds. Sounds such as those associated with *f*, *s* and *k*, would not be noticed, or be effectively obscured. A teacher may detect signs from the child, such as turning his head to hear properly, cupping his ear, or there being no response at all to certain sounds.

Two types of auditory deficiency exist, namely:

- 1) Tone deafness
- 2) Intensity deafness.

A tone deaf child is not able to discriminate between different pitches. There are three types of intensity deafness described as follows:

- i) Central deafness is usually caused by damage to the auditory areas of the brain;
- ii) Conductive loss is caused by an impairment in the conductive process in the middle ear. In this case one may not hear people talking;
- iii) Nerve loss results from an impaired nerve and this may affect the clarity of speech. One may hear people, but not be able to comprehend what they are saying. High-tone nerve loss prevents a person from hearing and distinguishing certain speech sounds, especially:  
*f, s, z, sh, zh, th, t, d, b, k and g.*

Listening ability is basic to the learning of reading and it does have a positive effect on reading achievement.

Listening skills are vital in the process of reading:

- Listening provides the vocabulary and sentence structure that forms the foundation for reading;
- Reading success depends on a child's aural-oral experience with words;
- Without the ability to hear and interpret sounds, a child is unable to learn phonics;
- Words read with ease are those a child has heard;
- Listening ability gives a child the potential to develop into a good reader.

Listening goes beyond the mere recognition of sounds, and adequate hearing is the first step in listening. Language is learnt by ear, and the vocabulary and skills in language structure were first learned through listening.

In the reading process it is important to discriminate between speech sounds. Much can be done to improve a child's auditory discrimination skills and this is where the role of music cannot be underestimated. Indeed the main thrust of this dissertation is that an approach to remedial reading using music can greatly help in the slow reader's development, because it deals with an essential ingredient in the process of reading, namely auditory discrimination.

### 1.3 WHAT IS READING ?

Reading, like speaking, is a very complex process. It may be defined as a message-gaining, problem-solving activity, which increases in power and flexibility the more it is practised. The process of reading combines both psychological and physiological functions. When a person is given the printed page, both these functions come into play. It is a continuous cycle of visual stimuli and mental reactions, conveying sequences of ideas into meaningful patterns. There are four sequential steps in the process of reading: seeing, perceiving, understanding and interpretation.

- \* **SEEING** is a physiological process of looking at a page. Light is picked up by the nerves in the eyes and transmitted to the brain.
- \* **PERCEIVING** is a psychological process where the reader becomes aware of words and their sequence on a page. The reader associates words with meanings.
- \* **UNDERSTANDING** is when sequences are translated into meaning. This is arrived at through categorising, comparing and forming visual impressions.
- \* **INTERPRETATION, EVALUATION, APPLICATION and APPRECIATION** is when the reader comprehends the meaning and reacts to the material. He relates the content to his own background and experience. All the steps mentioned are interrelated and overlap.

In society today it is imperative to be able to read with understanding. The ability to read is vital for coping at school, and failure in reading is a child's first experience of being a failure in comparison to other children.

#### 1.4 THE CONCEPT OF READING READINESS

School entry is the beginning of society's formal attempt to instruct all children in important skills. As a result of different rates of maturing children become ready for formal reading at different stages of development. A child's reading ability depends on the home environment. To a certain extent, this includes his ability to understand, and use and enjoy language. He should adopt an extremely positive attitude to reading, provided reading has been impressed upon him as desirable and provided he is confident. Where the atmosphere at home is negative and there is no stimulation, the child's school experiences may be negative and the teacher has to help him to overcome this. Children who read before school, probably learn at home, because reading is regarded as relevant. The child being read to loves books. He studies stories that fascinate him with great interest and he begins to recognise certain words. Children who acquire a great interest in reading at home have an easy time at school and eventually they become good readers.

The ability to read is of singular importance to a child's life at school. Reading is a crucial learning task and that is why the way in which it is taught is extremely important. The way in which learning to read is experienced by the child will determine how he views learning in general. The teaching of reading places certain demands on the child. He uses his pre-school ways of responding in new situations and must discover or invent new co-ordinations. For example, at pre-school a child learns to look at picture books, where he scans objects and colours, and extracts meaning from the pictures. The new reader however must learn to confine scanning behaviour to a particular directional pattern suitable for moving across lines of print. In addition it follows that a child may struggle with a new complex of problems and how to act upon several issues relating to reading. A child could have developed good visual perceptions for forms and shapes and yet fail to learn to read, because he does not pay proper attention to visual cues.

To be able to read, children must acquire pertinent skills, such as being able to decode and sound out words they may not know. Much depends on the teacher and the textbook. Mastering these skills is a means to achieving a goal which is to become literate. Reading readiness is the extent to which a child is receptive to this task. Repeated exercises may be needed to acquire these certain skills: drill in decoding, reading games and so on. Fast learners are those who have been well prepared by their prior experiences. They usually learn the early reading skills quickly under good instruction and pass on to basic books within weeks. Average

learners need to extend pre-school experiences and learn transitional skills which may be accomplished within the first six months at school. Slow learners are those who may be unable to progress during the first year at school because teachers were not able to teach and build on their limited pre-school skills. This usually results in confusion.

For teachers to be successful in their attempt to teach children to become literate, teaching methods must be in accordance with the richness of the child's spoken vocabulary, his intelligence, his curiosity, his eagerness to learn new things, his wish to develop his mind and his comprehension of the world and his own avid desire for the stimulation of his imagination. Reading should always be an activity of intrinsic interest. Children should develop a fascination with reading and teachers should never underestimate a child's ability to learn words. A child may learn many words in a day. Helen Keller, not yet seven, a blind, deaf-mute learnt five to six words a day. Within weeks Helen could read, that is, she could recognise four hundred words spelled into her hand.

Remedial help is regarded as necessary if a pupil is functioning below either class or individual expectations in one or more areas of work. Too often a child is required to struggle on assignments above his capabilities or is expected to read via the one and perhaps only approach used by the class teacher. Some primary schools are fortunate to have a remedial teacher who works with the class teachers. Pupils usually attend remedial classes for individualised instruction to assist them where difficulties are apparent in the learning situation.

A child assigned to a remedial reading teacher may suffer the agonising experience of not being able to read, yet not know why he has not been able to accomplish what his peers have, without any effort. Sometimes it leaves the child with the degrading experience of being shunted from one teacher to another and then finally to a clinic for remediation. In this case the teacher must establish a rapport with the child to help him build up confidence. Interest must be shown in the child and his reading disability.

Children with learning problems are stuck in a morass of negativity. They see themselves as failures, unable to read, so the teacher must present an attitude of reassurance and explain their problem to them, as it is easier to accept adversity if one is able to see a reason and possible solution for it.

Several characteristics are apparent in the slow reader. The most important and widely used characteristic is the child's rate of learning or intelligence quotient (IQ), discovered in a group or individual intelligence test. A slow learner's IQ varies from 70 - 90. Other characteristics are as follows:

- ◆ They do not learn as quickly or as easily as others, but this may be due to poor motivation, chronic illness or emotional maladjustment;
- ◆ They do not show curiosity and appear to be passive and withdrawn;
- ◆ They do better with work requiring concrete thinking, as they experience difficulty on an abstract level. For example, in reading they have difficulty with higher-type comprehension and are therefore better in factual comprehension.

A very common cause of reading disability is the lack of sufficient reading readiness before formal instruction. This is true for immature and slow learners, who are usually average or fairly intelligent, but who are physically and emotionally immature. Emotionally immature children should be given one of the standardised reading readiness tests in existence for example, The Young Group Reading Test and visual and auditory discrimination tests, Wepman's<sup>1</sup> Tests for example. If immature children are given a formal-reading program before they are really ready, they are likely to fail because as soon as the program begins, they fall behind. As they begin to fail in reading, they develop a dislike for reading and a poor self-concept. This makes it even more difficult for them to succeed in reading. They become disabled readers for the rest of their lives, unless they receive timeous special reading instruction.

There are class teachers who do not understand the reading process well enough to be able to teach it effectively. They lack the knowledge of diagnosing either word recognition or comprehension difficulties of children in their classrooms. Some teacher training courses are too theoretical and undergraduates do not have enough contact with children in these courses.

<sup>1</sup> J. WEPMAN , "Auditory discrimination, speech and reading" Elementary School Journal, 60. (London: MacMillan Education Ltd; 1960) pp,325 - 333.

The teacher must be aware of all the different reading methods to choose the best one to use individually in the regular classroom or in a reading improvement program. Teachers must be able to motivate children to improve their reading abilities. A warm classroom environment should be provided and all pressures for learning to read should be removed. Children should respond to that.

The teacher-pupil relationship must be considered when thinking about school-related reading disability. A disabled reader must be made aware of his reading strengths as it is important for him to have some positive feedback regarding his abilities as a reader. The principles of human growth and development must be applied to a program of reading improvement. Each disabled reader must be considered an individual in terms of physical, intellectual, social and emotional characteristics. The teacher-pupil relationship is vital to the success of the reading program at all times.

From this discussion it can be seen that reading readiness is a crucial concept. There is no point in trying to force a child to read in the more formal and usual ways, if he is not ready for it. One of the tasks of the remedial teacher is to help the slow learner to become "reading ready" i.e. to develop emotional maturity, a sense of confidence and security and to work on specific skills, (such as scanning) that make reading possible. As will be shown in chapter four the special skills of the musician can be put to good use in this respect.

## **CHAPTER 2**

### **APPROACHES TO READING IN GENERAL**

## 2.1 READING SKILLS

To teach reading remedially a teacher needs specific knowledge and skills and must know several approaches and how to apply them. There are several methods, systems or approaches to reading of which a few will be mentioned. Children have unique learning styles. One instructional system may be more appropriate than another for some children. A teacher has to adjust to the strengths and weaknesses in each system. The key to effective reading instruction is the teacher. A skilful teacher creates a successful reading program using a suitable approach. In teaching reading the following skills have to be developed:

- ◆ Language
- ◆ Motor skills
- ◆ Visual perception skills
- ◆ Auditory perception skills
- ◆ A sight vocabulary
- ◆ Comprehension skills
- ◆ Word recognition skills
- ◆ Phonic skills
- ◆ Fluency and speed skills
- ◆ Left to right eye-movements.

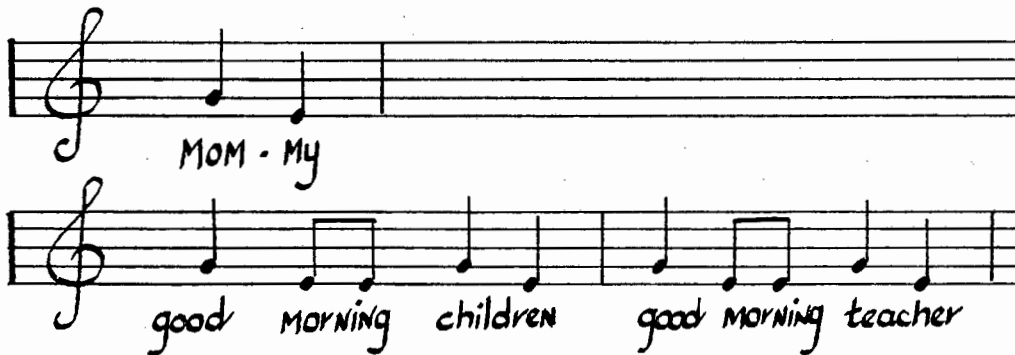
There has been much controversy about which approaches/methods should be taught, but McDowall<sup>1</sup> suggests that a judicious mixture is the answer. The following approaches to reading will now be discussed:

- ◆ The Phonics Approach
- ◆ The Language Experience Approach
- ◆ The Controlled Vocabulary Approach
- ◆ The Programmed Approach.

<sup>1</sup> MARION R. McDOWALL. An Anthology of Reading in Primary and Junior Secondary Schools. (Cape Town: Maskew Miller Longman, 1979), p6.

## 2.2 THE PHONICS APPROACH

When speaking of the Phonics Approach we are talking of a method of word analysis, a form of decoding, word attack, word recognition through phonic analysis and training the pupil to remember earlier encounters of the same phonic combination. What is phonics? McDowall<sup>1</sup> suggests it is attaching speech sounds to printed words, that is, the grapheme (the symbol which represents sound) is linked to the phoneme (sound). The Phonics Approach is therefore the process a reader uses to recognise the speech sounds that letters or letter patterns represent. In music the word may also be related to sound, for instance, the natural use of a falling minor 3rd interval when a child calls, "mommy." Certain rhythmic patterns represent words which may reinforce the learning situation, for example:



There are certain skills required for phonic recognition and unless a child has the following auditory and visual skills he will not be able to make the letter-sound associations which form the foundation of Phonics:

- ◆ Visual discrimination: seeing the similarities and differences in letters;
- ◆ Visual memory: remembering letters and words though not to the extent needed in the whole-word method;
- ◆ Auditory memory: ability to remember sounds;
- ◆ Auditory discrimination: recognition of the similarities and differences in sounds;
- ◆ Auditory blending: ability to analyse and blend sounds together to form words.

<sup>1</sup> MARION R. McDOWALL. An Anthology of Reading in Primary and Junior Secondary Schools. (Cape Town: Maskew Miller Longman, 1979), p.12.

In The Phonics Approach consonants are considered of prime importance and the child must have a sound knowledge of all consonants. Short vowels are taught before long vowels and special care is given to those children with speech articulation difficulties and auditory discrimination difficulties, who have problems with the following sounds:

	<b>a</b>	<b>e</b>	<b>i</b>	<b>o</b>	<b>u</b>
(pronounced in	hat,	met,	ink,	dog,	run)

<b>a</b>	mixed with	<b>e</b>	:	(mat / met)
<b>i</b>	mixed with	<b>e</b>	:	(sit / set)
<b>a</b>	mixed with	<b>o</b>	:	(cap / cop)
<b>u</b>	mixed with	<b>o</b>	:	(pup / pop)

Rules applying to short vowel words taught are as follows:

- ◆ When reading a short vowel word the vowel is written as it sounds as only one letter;
- ◆ There are two consonants before an ending (suffix) such as *-ing*, *-est*, after a short vowel for example : *fattest*;
- ◆ If the end of a word sounds like "*kuh*" after a short vowel, it is written "*ck*" for example *duck*, *tack*, *luck*.

A number of leading researchers are either explicitly or implicitly in favour of a Phonics Approach in learning to read:

- ☞ **CROSBY**<sup>1</sup> who says that Phonics provides the child with all the raw materials needed for learning. Once he has learnt the sounds of the letters and syllabification, a child can learn to pronounce and recognise many words that he sees;
- ☞ **FLESCH**<sup>2</sup> the protagonist against another popular approach called the Whole Word method, felt that if you teach the child what each letter stands for, he can read;
- ☞ **MAY**<sup>3</sup> says that in the early stages Phonics is almost the essence of reading, because the child has to become cognisant with the relationship between letters and sounds, the memorising of sight words is insufficient as a tool to becoming an independent reader;
- ☞ **DOLCH**<sup>4</sup> agrees with the teaching of letter only Phonics to beginners and once the child has grasped the use of this, to drop the method in favour of whole-word reading.

On the other hand critics Vernon<sup>5</sup> & Schonell<sup>6</sup> believe that Phonics is boring, frustrating, confusing and may take too long to teach. They feel that Phonics is boring because words have to be kept short and regular initially to illustrate the rules and so are the contents of some of the books, boring. Vernon<sup>7</sup> says that a child may become frustrated and confused by Phonic drill and unable to understand its relevance to reading.

1 R.CROSBY, Reading and the Dyslexic Child. (London: Souvenir Press, 1969), p.5.

2 R.FLESCH, Why Johnny can't read and what you can do about it. (New York: Harper and Bros. 1955), p.30.

3 FRANK MAY, To Help Children Read - "Mastery Performance Modules For Teachers in Training". (Ohio: Merrill Columbus, 1973), p.68.

4 DOLCH, Issues and Innovations in The Teaching of Reading. (Illinois: Scott Foresman & Co. 1967), p.45.

5 M.D.VERNON, Reading and its Difficulties. (Cambridge: University Press, 1971)), p.70.

6 F.J.SCHONELL, Backwardness in the Basic Subjects. (Oliver and Boyd, 1965), p.33.

7 Ibid.

Schonell<sup>1</sup> thought that drilling the phonic combination was a waste of time for the intelligent child, as he understands the phonetics and blending of word sounds by himself.

Phonics can be a very slow method of learning, even though it brings about an improvement in the mechanics of reading and there is an improvement in accuracy. There is less understanding in what is read, however, if it is a word by word, slow analysis and synthesis, for example:

"The s...a...d c...a...t...er...pill...ar sa...t on the ma...t."

This may be a tedious task for the child and the teacher could so easily lose interest in the child's reading.

These criticisms may be valid, but, as I undertake to show later in this dissertation, a Phonics Approach, enriched through the medium of music and musical activity need not be boring, frustrating nor confusing.

## 2.3 THE LANGUAGE EXPERIENCE APPROACH

The Language Experience Approach arises from interests and needs of a child. Children create or select their own reading material with minimum supervision, and making up their own stories, or rhymes, with musical accompaniment.

In this approach reading takes its place as one additional language skill that is essential to communicate. Speaking, listening, reading and writing form the foundation of exchanging ideas and information. Loban<sup>2</sup> indicates the interdependence of the skills of speaking, reading, listening and writing. Evidence indicates that this process has much in common with the processes that are involved in developing musical skills.

<sup>1</sup> J. SCHONELL, Backwardness in the Basic Subjects, (Oliver and Boyd, 1965), p.34.

<sup>2</sup> WALTER LOBAN, The Language of Elementary School Children, NCTE Research Report No. 1 (Champaign, Illinois: 1963), p.5.

The oral/verbal language a child brings to school is an excellent record of past experiences. The child with enriching activities uses language which accompanies such experiences. Others, unfortunately, lack the oral facility because of a lack of stimulation and opportunity. In The Language Experience Approach reading instruction using the language a child builds on takes place, for example: share the antics of a pet dog where the child becomes involved with the incident, or the process of making jelly. The child's story is then recorded in print. This enables the child to learn that

***"What he thinks he can say;  
What he says he can write;  
and what he can write he can read" <sup>1</sup>***

The story, therefore, is the child's - his background, experiences and self-image are all involved in teaching him to read. He later records his own thoughts as he learns to write, and books are selected that meet his interest.

The Language Experience Approach is adaptable to each individual, group and class situation. Activities are devised so that the child writes his own story, for example: group activities with dramatisations; sharing, through oral reading and instruction by the teacher on specific skills all play their part. Musical activities are devised as an accompaniment to stories written by children or as instrumental interludes, adding interest and enrichment to the stories. Class projects, such as field trips and book reports also play their part in this approach.

In The Language Experience Approach very little structure and systematic skill development exists. The teacher evaluates and diagnoses the needs of the pupils. Great responsibility is placed upon the teacher as the assessment of each child is encouraged. Individualised instruction is thus maximised. Each child progresses at his own rate and his interests lead him in many directions, and the freedom to explore promotes creativity. Skill development is conducted in a meaningful way. Ongoing activities are used to introduce and reinforce skills, the emphasis being on reasoning and using skills, rather than concentration on memorisation.

An important aspect of this approach is the relation that is developed between the spoken word and its graphic form. At the outset the teacher writes out the child's stories so that the child understands that reading is a method of communication with an exchange of meaning being the primary goal. The senses play an important part and the child interrelates visual, oral and auditory stimuli frequently with some kinaesthetic involvement. Poor auditory memory, if channelled correctly, can be strengthened.

While this approach is sound pedagogy, there are some limitations: the class teacher assumes more responsibility due to a lack of structure and prepared materials. Although it is a flexible approach, it raises the risk of creating a haphazard incidental reading program. Higher levels of competency are not available, as there is no instruction and practice on underlying skills. A skilful teacher can develop a sequence for individual children, but to instruct thirty children properly, superior ability and organisation are essential and this places enormous demands on the teacher. All children work from different work books. Practice exercises are necessary to reinforce skills and the teacher has to develop or find appropriate materials, which can be time-consuming.

In view of the close connection between The Language Approach and that of becoming musically literate and proficient, it is my opinion that this link could be investigated effectively and the theme will therefore be taken up in more detail later in this dissertation.

## 2.4 THE CONTROLLED VOCABULARY APPROACH

This is a highly structured system for teaching reading. The teacher has a manual that contains suggested procedures and activities, and the pupil reads from a book which is carefully graded in terms of reading difficulty, and controlled from the standpoint of vocabulary, sentence length, sentence complexity and story setting. Practice exercises are contained in the accompanying work book. The presentation and reinforcement of skills is organised into careful sequence. Music, like reading, may also be taught in a highly structured, systematic way, with carefully planned activities.

This approach tries to avoid problems by controlling the teaching - learning situation. Activities are carefully planned and the child learns in a systematic way. In this way he refines and broadens his skill in reading.

The Controlled Vocabulary Approach uses words that are a part of the vocabulary of almost all children. Word lists based on their frequency of usage, for instance those compiled by Dolch<sup>1</sup> are used as word sources.

This approach is based on the principle where the child proceeds from the known to the unknown. Neighbourhood scenes with pets are frequently found in the primary grades. The principle of systematic repetition of words is another central element. The research of Gates<sup>2</sup> indicates that repeated exposure to a word is necessary for mastery. A small number of words are introduced in each story and these are repeated a number of times to provide practice and reinforcement. Stories are graded to require more reading skills in a controlled, systematic way. The completeness of the program should be considered in that there are materials for the teacher and the pupil and enrichment materials are also provided, as well as tests and evaluation materials.

<sup>1</sup> E.W.DOLCH, The Basic Sight Word Test. (Champaign, Illinois: 1942), p.1.

<sup>2</sup> ARTHUR I.GATES, "Types of Materials, Vocabulary Burden, Word Analysis and other Factors in Beginning Reading". (Elementary School Journal, 1938) pp.27 - 35.

The Controlled Vocabulary Approach has been criticised on the basis of the highly controlled nature of the program. The critics Spache<sup>1</sup>, point out that today's children are sophisticated learners. Television programs have catapulted four year olds into space, under the sea and into the heart of a living man. Studies done by Strickland<sup>2</sup> and Loban<sup>3</sup> demonstrate that today's learner arrives at school with astounding verbal facility. Studies vary, but a six year old arrives at school with at least a vocabulary of 5000 words. Stories like "Janet and John" could be boring, although the success of the program should be taken into consideration. The disadvantage is the structured nature of the program, compared with the uncontrolled reading a child does for fun. The transfer of skills from the instructional program to application in everyday reading may be hampered. On the other hand reinforcement of skills, a well planned structure and proceeding from the known to the unknown, form the basis of any effective educational program and must be considered as strengths of this approach.

<sup>1</sup> GEORGE D, and EVELYN B. SPACHE, Reading in The elementary School. (Boston: Allyn & Bacon, Inc., 1969) , p.20.

<sup>2</sup> RUTH STRICKLAND, The Language of Elementary School Children. (Bloomington: Indiana University, 1962), p.64.

<sup>3</sup> WALTER LOBAN, The Language of Elementary School Children, NCTE Research Report No. 1 (Champaign, Illinois: 1963), p1.

## 2.5 THE PROGRAMMED APPROACH

The Programmed Approach is based on the work of behavioural psychologists such as Skinner<sup>1</sup>. Programmed instruction teaches by taking the pupil through a series of carefully planned steps, often in the form of statements or questions. An example of this step-by-step procedure is for a beginner to recognise a family of words that rhyme with *cat*. The pupil looks for words with the same spelling pattern as *cat*. The pupil has to respond to instructions in this approach. For example, only the last two letters may be missing from the correct response to a question or statement in the program. As the program proceeds, clues become fewer and the pupil must provide the correct answer. This process of gradual clue withdrawal is referred to as a successive approximation and it is by a series of such approximations that the learner's behaviour is "shaped".

Programs usually provide immediate feedback depending on the response from the pupil and he is rewarded for correct responses. Self-pacing is another important aspect, in that each pupil can progress at his own rate so that the slow learner may respond a number of times and suffer fewer failures than in a normal classroom situation. Programs develop specific skills and a teacher may give a particular program to a pupil to meet his particular needs. If a pupil experiences difficulties with short vowels he will be given remedial work in a program suited to this need.

It is very important to note that The Programmed Approach presents skills and concepts in a carefully organised, logically sequenced series of steps. Systematic research is conducted to guarantee that a program leads to the desired behaviour.

<sup>1</sup> B.F. SKINNER, The Science of Learning and The Art of Teaching. (Harvard Educational review, Jan. 1954) pp.86 - 97.

<sup>2</sup> B.F. SKINNER and J.G.HOLLAND, The Analysis of Behaviour. (New York: McGraw-Hill Book Company, Inc., 1961) p.37.

The effectiveness of this step-by-step teaching cannot be underestimated, but there are some disadvantages. Pupils may find it monotonous as most responses are correct in programmed materials. The step-by-step sequence of programmed materials tend to be extremely slow for most learners. Fast or slow learners usually go through exactly the same steps and this can be tedious for the bright pupil. The Programmed Approach is also impersonal and opportunities for discussion and exchange of ideas are reduced. The teacher is less responsible for instruction and may know less about the needs of individual children. In most programmed approaches to the teaching of reading, children must be able to read, in order to respond and the child who struggles is at a disadvantage.



As can be seen from the foregoing discussion, each approach to teaching reading has its strengths and weaknesses. In practice a class teacher often supplements his/her chosen system with elements borrowed from other systems and, to my mind, an eclectic approach that marries the best elements within all the approaches is the key to effective reading instruction. It is in this kind of context that I perceive the potential for the introduction of music and music related activities as a beneficial approach, to assist children who experience difficulties in the field of reading.

## **CHAPTER 3**

### **DIAGNOSIS AND REMEDIATION OF THE SLOW READER**

### 3.1 BACKGROUND TO DIAGNOSIS

The purpose of this chapter is to give the reader an overview of what the diagnosis and remediation of slow readers entails. Of special importance in the context of this dissertation are the various remedial methods that have already been developed and these will therefore be discussed in detail.

Reading is the most complex task facing children in early life. Most children are able to accomplish this task as part of their natural growth in learning. In learning to read, all children do not progress at the same rate. Some children meet problems that delay or block their learning while others become superior readers and will continue to develop this skill throughout their lives. When one grasps the skill of reading quickly, one's learning process is accelerated, while those who grasp the skill of reading slowly find that difficulties and discouragements arise.

The importance of reading cannot be overemphasised. It is the foundation of all major learning activities in school and in future life. Children achieve the knack of reading at different ages and stages of maturity and in the normal classroom there will be a wide range of reading ability. An inability to read and slowness of learning are not necessarily signs of low intelligence. Some bright children have great difficulty with reading. An effective developmental reading program is built on a foundation of an early diagnosis of needs and difficulties and the use of professionally designed materials and methods.

Reading failures may be prevented provided that each lesson is a diagnostic or remedial one. A teacher should be able to modify his instruction to meet a child's needs. Accurate and continuous diagnosis of a child's difficulties, of his assets and strengths should be taken into consideration.

Diagnosis identifies minor difficulties before they become disabilities. Word-by-word reading, vocalisation, day-dreaming, reading at a slow pace, blocking out words, following words with a finger, moving the head from side to side, are all problems beginning with simple inadequacies which could escalate. Roswell<sup>1</sup> suggests that there is never a single cause of backwardness in reading but always a combination of adverse factors which are interrelated. Often the original causative factors are difficult to isolate.

<sup>1</sup>

FLORENCE ROSWELL, Psychotherapeutic Principles Applied to Remedial Reading, (Newark: Del, 1964) pp.145 - 147,

For remedial treatment to be effective teachers need to have a sound knowledge of the causes of reading difficulty. If certain emotional difficulties are exhibited by the child these should be traced back to their origin. Reading ability and intelligence are correlated, according to Schonell<sup>1</sup>. He found backwardness in reading more prevalent among unintelligent children than among average or bright children. On the other hand low intelligence does not prevent a child from reading, but means that he starts later than the average child and his progress is slow and guidance is required.

Various causes of slowness in reading will be discussed under the following headings: Dyslexia, Alexia, Physical Conditions, Visual and Aural Perception, Language Difficulties, Personality and Emotional Factors, Environmental Factors and Factors in School.

## 3.2 CAUSES OF SLOWNESS IN READING

### 3.2.1 DYSLEXIA

A small number of children appear to have grave difficulty in perceiving the printed word. This condition is complicated by poor speech, or a lack of cerebral dominance, or hyperactivity. These children are often said to be word-blind, but most authorities refer to them as suffering from dyslexia. Some authorities suggest that this condition is rooted in some dysfunction of the brain due to damage, or through illness. Quite a number of these children have not, in fact, suffered from irreparable damage, but rather, are victims of slow or uneven maturation of the neurological mechanisms. Many children in this classification outgrow their difficulties by the age of nine or ten years.

Scholars identify two types of dyslexia:

- Secondary Dyslexia
- Specific Dyslexia.

<sup>1</sup> F. J. SCHONELL, The Psychology and Teaching of Reading. (London: Oliver & Boyd, 1964) p.12.

### 3.2.1.1 SECONDARY DYSLEXIA

Secondary Dyslexia is by far the most common form of disability seen in remedial readers and is characterised by the following:

- ◆ The learner's problems are more severe than those of the corrective reader and include an inability to use contextual clues, poor comprehension, wild guessing at words, inability to deal with individual letter sounds or to move from sound to symbol;
- ◆ There is usually no single, identifiable cause of the disability. It is closely related to intellectual, emotional, environmental, psychological or educational factors. One factor may be the main cause, while other factors may contribute;
- ◆ The major cause is not a dysfunction or delayed development of the brain. The capacity to read is intact and the disability is not innate. There is usually no family history of reading disability. The learner reads poorly, but has a normal reading potential;
- ◆ A therapeutic diagnosis is adequate. The diagnostician is concerned with strengths and limitations of the learner and characteristics in the environment that need to be corrected before remedial instruction takes place.

### 3.2.1.2 SPECIFIC DYSLEXIA

According to Eisenberg<sup>1</sup> specific dyslexia is a failure to learn to read, even though the child has had appropriate instruction, culturally adequate home, is properly motivated, has adequate sensory equipment, has normal intelligence and shows no gross neurological defect or brain pathology. The condition is often described as inherent or genetic rather than environmentally determined. The reader is deficient in the most basic reading skills. Specific Dyslexia can be identified as one of three types:

<sup>1</sup> LEON EISENBERG, "Epidemiology of Reading Retardation" in John Money edition: *The Disabled Reader*, (Baltimore: Hopkins Press 1966) p 2.

1. Auditory Dyslexics

They are not able to identify phonic skills, nor are they able to differentiate between sounds they hear. They are, however, able to remember shapes of letters visually, but are unable to associate the phoneme with the proper shape.

2. Visual Dyslexics

They are not able to develop a 'gestalt' for letters or words and are not able to distinguish between different shapes and patterns; although their phonics is strong they have poor visual memories and poor visual discrimination.

3. Auditory-Visual Dyslexics

In the initial grades at school the pupils have a strong sense of phonics, but they cannot read by sight or by ear. Dechant and Smith<sup>1</sup> speak of "*intrasensory transcoding difficulties.*" Visual and auditory stimuli are received in the reception areas of the brain, but the meanings are not decoded and encoded.

In auditory-visual dyslexics the following difficulties may arise:

- ◆ Deficiency in visual identification of symbols;
- ◆ Inability to associate sound with graphic symbols;  
(phoneme-grapheme correspondence);
- ◆ Inability to associate meaning with symbols.

Deficiency in Visual Discrimination in Dyslexia

According to Dechant and Smith<sup>2</sup> deficiency reveals itself in many ways and the following observations are associated with a severe disability in visual discrimination:

- ◆ One does not see the word as an entity;
- ◆ A letter standing alone has no language identity;
- ◆ Spelling of words is odd and details are ignored;

<sup>1</sup> EMERALD V. DECHANT and HENRY P. SMITH, Psychology in Teaching Reading, (New Jersey: Prentice-Hall Inc., 1977) p.399.

<sup>2</sup> Ibid.

- ◆ Reading is arhythmical and there are word-recognition errors. Vowel, consonant, reversal, omission, addition, substitution, presentation and repetition errors occur;
- ◆ The reader frequently asks for help with the same word;
- ◆ The reader guesses words (*i.e.* horse for house);
- ◆ The reader finds it difficult to blend sounds and spells out *b-a-n-a-n-a* but cannot pronounce it 'banana';
- ◆ Similar words may be confused, such as *rat-cat*;
- ◆ The reader often loses his place in reading;
- ◆ The reader vocalises while reading silently;
- ◆ The reader's reading behaviour is unpredictable in that one day he reverses and the next day he does not.

#### Deficiency in Associating Phoneme and Grapheme

There is an inability to relate symbols. There is confusion of phoneme-to-grapheme, for example, the phoneme *f* can be written as:

*f* (scarf)      *ff* (chaff)      *gh* (laugh)      *ph* (graph)

It is the mismatching of phoneme and grapheme that is the heart of the problem for many dyslexic children.

#### Deficiency in Associating Meaning with Symbols

Comprehension problems occur and it is impossible to associate experience and meaning with symbols. The inability to generalise from word to concept seems to be one of three most limiting features of dyslexia. Some dyslexics find it difficult to translate perceptions into symbols, for example, height for tallness, or summer for hot weather.

The following are additional characteristics found in dyslexics:

- ◆ There is frequent left-brain confusion :
  - a. there is a reversal of concepts, for example floor/ceiling, go/stop, east/west, words are reversed saw/was, and letters are reversed - film/flim.;
  - b. in families where there are language disorders or left-handedness or both;
  - c. where a child is left-handed or ambidextrous, where mixed dominance occurs. This causes orientational problems;
- ◆ Drawing and copying are poor;
- ◆ Speech difficulties and poor auditory discrimination occur, for example, stuttering, lispings, stammering and cluttering are noticeable;
- ◆ Hyperactive, distractible, impulsive, poor co-ordination - especially visual-motor, short attention span, and a low frustration tolerance.

### 3.2.2 ALEXIA

Alexia is the loss of ability to read as a result of damage, injury or lesion to the association and connection areas in and around the angular gyrus of the cerebral hemisphere (left hemisphere). Brain pathology prevents the learner from becoming a reader as he is neurologically unable to read. The brain-injured child is hyperactive and flits from one activity to another without meaning. The child's behaviour is compulsive and he experiences difficulties in perception, memory, attention and social control. His attention span is short and he has a low frustration level.

Mild brain-damage is associated with difficulties in reading (alexia), writing or arithmetic. The child finds abstract thinking difficult and he has poor co-ordination and concentration. His speech may become rapid, mumbled and unintelligible. He may be able to count or recite the alphabet, but is unable to tell what comes after the number 8 or the letter 'c' in the alphabet. He omits and reverses letters, which vary in size and he cramps his words. The brain-injured child frequently has not developed dominance as he switches from one hand to another and confuses left with right.

Harris<sup>1</sup> notes that in reading disability cases exhibiting neurological defects, the whole-part relationship is inadequate. Parts (letters) are seen as discrete units rather than as parts of a whole, and wholes (words) are seen as undifferentiated wholes. Frequently there is a figure-ground disturbance. The figure (word) does not have clear boundaries and the problem becomes more acute when the figure is discontinuous or when the contrast with the ground is minimal. Harris raises the question whether word perception might be improved if the letters were continuous or if they were in a different colour.

### 3.2.3 PHYSICAL CONDITIONS

Learning is more likely to take place when a child is in good health. Illness, poor diet and lack of sleep all have an effect on the ability of the child to learn to read. Defects of vision, hearing and motor abilities also have an effect on the ability of the child to learn to read and should be attended to.

### 3.2.4 VISUAL AND AURAL DISCRIMINATION

Vernon<sup>2</sup> showed how tests of visual and auditory discrimination applied at the commencement of school life to correlate more highly than any other tests with the reading attainment at a later date. Most children gained mastery of the perceptual processes in order to begin reading by the time they start school. Through a lack of cerebral dominance, emotional instability or poor environmental conditions children have not achieved the normal level of maturity in visual and aural skills and therefore may be unable to appreciate and memorise shapes and the orientation of letters. Children will read better if attention is given to the development of the perceptual processes, but for children who have weak perception, specific training in these skills must precede any attempt to give formal reading instruction. A full knowledge of the child's development to detect his true difficulties in reading should be undertaken.

### 3.2.5 LANGUAGE DIFFICULTIES

Weakness in language will inevitably lead to difficulty with the reading process, but it is obvious that a child who has difficulty with the spoken language is at a disadvantage in learning to read from the very beginning.

<sup>1</sup> ALBERT J.HARRIS, "Perceptual Difficulties in Reading Disability" Changing Concepts of Reading Instruction, International Reading Association Conference Proceedings. (New York: Scholastic Magazines, 1961) pp.282 - 290.

<sup>2</sup> M.D.VERNON, Reading and its Difficulties. (Great Britain: Cambridge University Press, 1971.) p.71.

The lack of ability in language use stems from three different sources:

- \* Low innate ability
- \* Speech defects
- \* Poor linguistic environment.

Vernon<sup>1</sup> found a definite association between speech defects and poor reading ability. Speech defects may stem from brain damage, defects of speech organs, faulty breathing, emotional troubles, poor hearing or weak auditory discrimination. Vernon<sup>2</sup> has shown how the quality of a child's environment can affect his language development. The child who lacks satisfactory home life is deprived of experience and linguistic growth and whenever this is suspected a compensatory program should be devised to supply the background necessary to good reading progress, which the child has been denied.

### 3.2.6 PERSONALITY AND EMOTIONAL FACTORS

To achieve adequate performance in a difficult activity like reading, one first needs a stable personality and emotional stability. Emotional difficulties are a feature of so many children who make poor progress that they may be a cause of failure. Vernon<sup>3</sup> discovered that 60% of a small group of poor readers were suffering from emotional disturbance. He felt that in 43% of the cases emotional factors were a definite cause of failure. A class teacher helps children with minor emotional problems, but this may be a slow process.

### 3.2.7 ENVIRONMENTAL FACTORS

A home with a poor educational atmosphere is one in which a child suffers language deprivation. There may be a poor relationship with the parents who have no educational aspirations, the attitudes of their peers in the area may be negative, and the teacher has to endeavour to gain parental support. An environment in which parents are over-demanding by expecting excessive progress from the child, is also detrimental, as extra pressures are added to the child's lifestyle, and may result in emotional problems.

<sup>1</sup> M.D.VERNON, Reading and its Difficulties. (Great Britain: Cambridge University Press, 1971.) pp,50 - 60.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

### 3.2.8 FACTORS IN SCHOOL

Some developmental psychologists drew attention to a number of factors present within the school which seemed unhelpful to reading progress, especially if the child was already a slow reader.

If the numbers of children who experienced reading failure are to be reduced then the following items require attention:

- ◆ Junior primary classes should be reduced in size;
- ◆ The class teacher should have a much better understanding of the psychology of the reading process;
- ◆ There should be a more systematic and scientific approach to reading instruction which is based on a sound knowledge of the developmental pattern of each individual child;
- ◆ There should be a wider use of diagnostic materials and children with problems should be detected as soon as possible;
- ◆ There should be continuous observation of children who have experienced difficulties in the past;
- ◆ Specialist reading teachers should be a part of the program and class teachers should adopt a positive, healthy attitude to all backward readers.

### 3.3 CHARACTERISTICS OF POOR READERS

Some characteristics of various Poor Readers will be mentioned briefly as:

- ☞ The Slow Learner
- ☞ The Reluctant Reader
- ☞ The Disadvantaged Reader
- ☞ The Retarded Reader.

The **slower learner's** ability level is below 90 IQ. He generally reads on, or below, the ability level. Instruction needs to be adapted to his limited ability, and the pace of instruction and teacher expectations must be realistic.

The **reluctant reader** is able to read, but refuses to do so. The root of the reading difficulties is in the mental attitude of the pupil and the solution to the reading problem begins with a change of attitude.

The **disadvantaged reader's** potential often far exceeds his performance. He is able to learn and wants to do so, but he may lack adequate oral language because of inadequate experience, or he may not value reading as an important life skill. He may be deficient in auditory attention. The disadvantaged reader needs to know why he has to learn.

The **retarded reader** is usually of average or above average intelligence although he could also be a slow learner and he does not read on the ability level. He may or may not be reading on the same level as the class. He may develop emotional or neurological blocks, which will prevent him from learning to read.

Dechant and Smith<sup>1</sup> have drawn up the following table to clarify some of the differences.

**TABLE 1: TWO COMMON SYMPTOMS OF READING DISABILITY**

SYMPTOM		POSSIBLE CAUSE		POSSIBLE REMEDY	
1	Inability to remember a letter visually or makes frequent substitutions of words.	a	Poor vision	a	Check and remediate visual defect. Have pupil engage in exercises teaching discrimination of letters.
		b	Inability to tie letters together and remember them (c-a-t). Poor visual memory span.	b	Provide tracing exercises to develop a "feel" for the word. Stress training in visual discrimination of words.
		c	Reverses letters and so cannot discriminate and remember them (b-d).	c	Have pupil engage in exercises designed to change the pattern.
		d	Inattention, not wanting to learn.	d	Use language - experience approach.
2	Inability to discriminate word sounds. For example, the teacher might say, "Now listen for the sound pig ... big, dig, pig, pick." The child cannot deal with this problem.	a	Poor hearing - poor auditory acuity.	a	Check hearing and consult doctor.
		b	Speech defects "Father becomes fodder." "Shister for sister." "Kool for School."	b	Provide training in articulation.
		c	Poor auditory discrimination	c	Seat child near teacher, check for high tone deafness and watch for sounds f v s z sh zh th t d p b k g. Provide exercises in auditory discrimination.

<sup>1</sup> EMERALD V. DECHANT and HENRY R. SMITH, *Psychology in Teaching Reading, Second Edition*. (New Jersey: Prentice-Hall, Inc., 1977) p405.

### 3.4 DIAGNOSIS

According to Brueckner<sup>1</sup> diagnosis refers to the techniques by which one discovers and evaluates strengths and weaknesses of an individual. Tiegs<sup>2</sup> notes that educational diagnosis facilitates the optimum development of every pupil and identifies:

- \* Which of his factors of intelligence are strong and which are weak;
- \* Whether he learns better through language or non-language materials;
- \* What his unattained objectives are;
- \* The nature of his desires, fears and frustrations in relation to learning to read.

Diagnosis is an indication of weakness or strength from an observation of symptoms and includes assessment of both level of performance (reading retardation) and manner of performance (inability to integrate visual stimuli), and is concerned with determining the nature of the problem, identifying it, and finding a starting point for remediation. Diagnosis begins with each pupil's individual needs, for example, what can he do, what are his difficulties and the causes of these difficulties and how can they be remedied? It is a continuous process and can also be extended to the gifted and average child, as well as to the slow or retarded child.

In order to diagnose children's reading needs, a teacher must be able to analyse the reading problems he encounters and understand the instructional techniques that can assist him in the classroom. Diagnosis leads to an even more detailed study of the problem and begins with simple observations and possibly a survey test ending up with a hypothesis for remediation. It identifies and describes the problem, discovers the causes and allows remediation to take place.

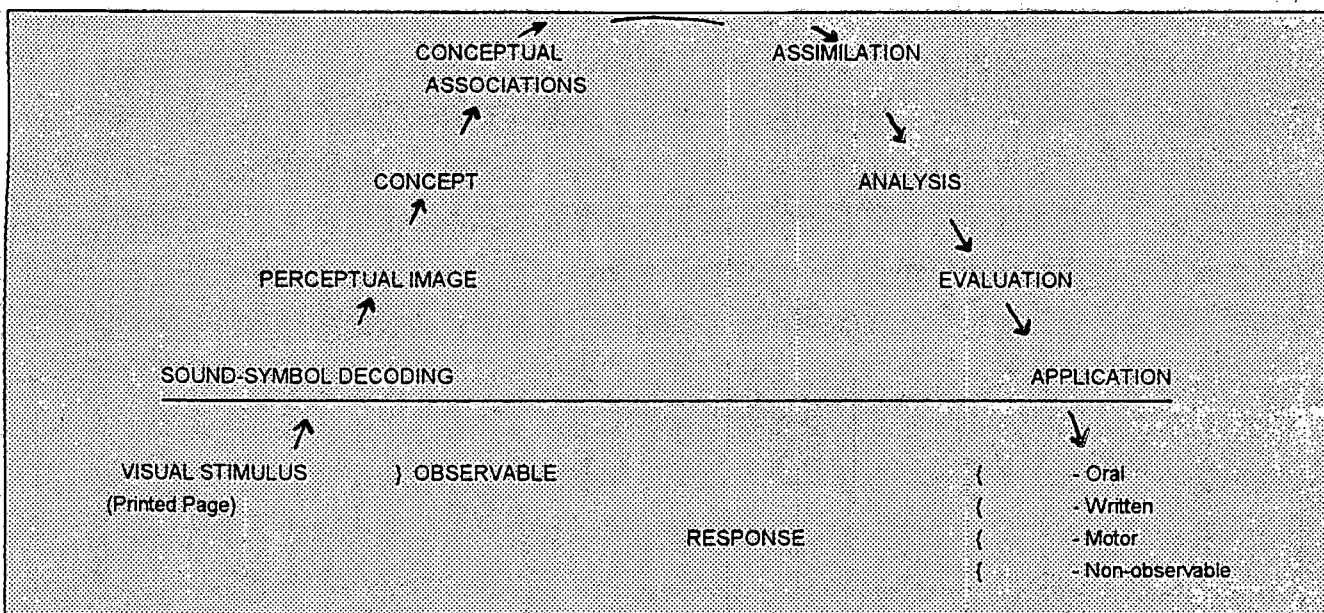
<sup>1</sup> LEO J. BRUECKNER, Educational Diagnosis. (Bloomington: Public School Publishing Company, 1935) pp.1 - 14.

<sup>2</sup> ERNEST W. TIEGS, Educational Diagnosis. Educational Bulletin No. 18. (California Test Bureau, McCraw Hill Book Company) p.4.

### 3.4.1 READING MODELS

Two models, by different researchers help to clarify what is involved in the diagnosis processes:

**DIAGRAM 3: THE READING PROCESS MODEL DEVELOPED BY HARRIS AND SMITH<sup>1</sup>**



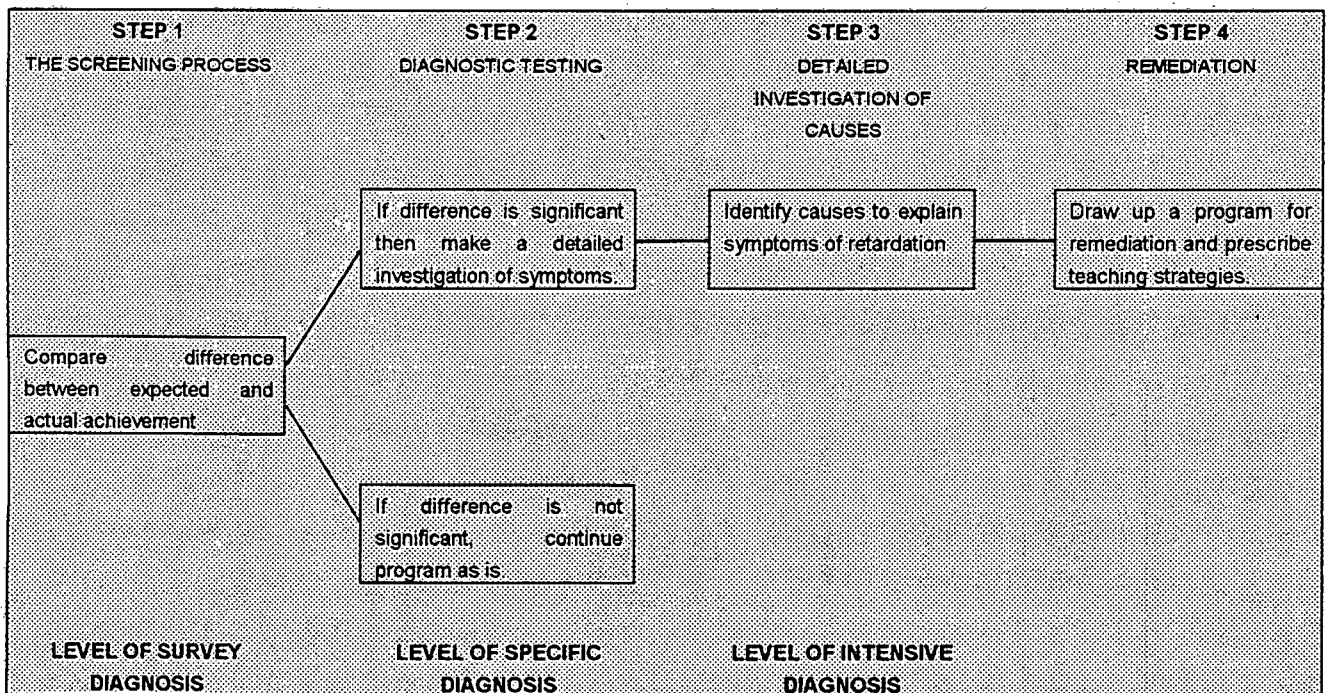
What happens from the time the reader looks at the page and the time he makes a response is crucial to the analysis of the person's reading activity. The above model describes the internal operations that take place. Reading diagnosis can be more specific, as the teacher focuses on specific elements of the reading act and discusses the instructional activities involved at any given step.

A visual stimulus, the printed page, has to be translated and related to the spoken language. In the early stages of reading, decoding takes place. The letters are related to the sound they stand for, that is, sound-symbol decoding. The recognition of a word on a sensory level evokes what is called a perceptual image: the learner's first step to forming a concept. The concept, for example, 'dog' is associated with other concepts in the selection (conceptual association) so that a developing theme can be recognised.

As the learner puts together the various concepts from a selection he attempts to see them as a whole. This is called assimilation and the reader now comprehends what he has read. Analysis involves operations such as categorising elements, identifying organisation principles and differentiating opinions from facts. Evaluation is that operation which applies designated criteria to a selection to arrive at a determination of the value of the selection. As he reads, he uses his criteria to make a judgement about the value of what he sees. The mature reader will finally decide to do something with the knowledge he has gained (application). Depending on his evaluation, he may reject the selection and the author who wrote it, or he may look for a similar work to build additional knowledge. That decision may be observable and expressed orally, in writing, or through a gesture, or it may be an observable decision or response.

This model gives the teacher a 'schema' to diagnose a reader's progress at specific stages in the process of learning to read.

**DIAGRAM 4: MODEL OF SEQUENTIAL STEPS IN DIAGNOSIS DEVELOPED BY BATEMAN!**



The screening process should identify the overall reading proficiency of a group or class, help to adjust instruction to individual differences within the group and locate pupils who are in need of further analysis of their disability.

One factor that operates against remediation in the classroom is the high pupil-teacher ratio. It is difficult to provide individual remediation when there are thirty children all requiring attention. Retardation is associated with slower progress than is expected. A retarded reader is one whose reading capacity is considerably greater than his reading achievement.

According to Bateman<sup>1</sup> the first diagnostic step involves an analysis of

- a) reading potential
- b) reading achievement.

The tests mostly used to assess reading potential are intelligence or aptitude tests. The IQ test should not be used as an absolute measure. If there are thirty pupils in a class their reading achievement should be estimated. A reading survey test must be administered to each of the pupils. A survey test is concerned with achievement and is the first reading test the teacher will use. Emphasis is on vocabulary, comprehension and speed. The teacher identifies the pupil's weakness, as well as the areas he excels in. The screening which occurs in Step 1 serves to provide differential early programming for some children who may not be progressing adequately.

Diagnosis defines the nature of the individual's reading difficulties and identifies the conditions causing them. Diagnostic reading tests seek to discover specific strengths and weaknesses. They identify a pupil's specific deficiencies, his inability to work out unfamiliar words, his inability to blend sounds, or his tendency to reverse letters. Diagnostic reading provides the basis for planning remedial teaching of such specifics as word analysis or phonic skills.

<sup>1</sup> BARBARA BATEMAN, "Learning Disabilities - Yesterday, Today and Tomorrow", *Exceptional Children*, 31. (1965) pp.167 - 176, as cited by E.V. DECHANT and H.P. SMITH, *Psychology in Teaching Reading*. (New Jersey: Prentice-Hall, Inc., 1977) p.371.

### 3.5 REMEDIATION IN READING

Having diagnosed a child with problems in reading, a plan needs to be developed for remediation to take place. To identify the symptoms and causes is not enough, therefore diagnosis leads to remediation. The teacher has to evolve a plan so that the pupil will improve his reading ability. The teacher must have sufficient knowledge to be able to plan an effective remedial program and needs to know what principles should guide the program and what skills should be developed in all programs.

The teacher has to make the following decisions:

- ◆ to identify the child's problems and to carry out corrective measures;
- ◆ to decide whether a child is retarded or of low ability;
- ◆ to decide what type of teaching is needed;
- ◆ to decide whether remedial work should be done in class, individually or in small groups;
- ◆ to estimate the length of the instructional period;
- ◆ to decide what materials and methods should be used;
- ◆ to be flexible in adjusting the program depending on the child's interest, emotional and physical defects and conditions in the home and community;
- ◆ to examine environmental and instructional factors;
- ◆ to plan independent work activities for the child;
- ◆ to interpret to the child the progress he makes.

Diagnosis and remediation accompany all effective teaching and approaches or methods on instruction should be carefully selected to fulfil the needs of each child in question. The aim of remediation is to direct a pupil by being sensitive and perceptive to all his needs, instilling a sense of responsibility in him, and accepting him, despite failure.

### 3.6 REMEDIAL METHODS

There is no one best method for teaching reading and there is no one best remedial method. There may be a best method for a given learner and there may be a best method for a given teacher. In this section some of the key remedial methods and techniques will be reviewed, each of which will have some merit and validity in a specific teaching situation. The methods reviewed are as follows:

- ◆ Monroe
- ◆ Fernald
- ◆ Color Phonics
- ◆ Gillingham - Stillman
- ◆ Hegge-Kirk-Kirk
- ◆ Cloze Procedure
- ◆ Language Arts which includes the Poetry Method.

3.6.1 **MONROE**<sup>1</sup> evolved a synthetic phonetic approach using much repetition and drill. Emphasis is on the development of auditory discrimination. Pictures are shown to the child and he identifies consonants, as well as consonants followed by vowels. The child is initiated into the reading of specially written stories. Tracing with the finger, rather than with a pencil is used. Monroe's method is successful with serious reading disability cases and with children who have difficulty in making visual associations.

<sup>1</sup> MARION MONROE, Children Who Cannot Read. (Chicago: University of Chicago Press, 1932) pp.111 - 136.

3.6.2 **FERNALD's Method'** varies from word tracing to word analysis. The child selects a word he wishes to learn and the teacher writes the word on paper in large script or print. The child may dictate, "I like my mother." The teacher records this on paper. The child has no control of vocabulary. He traces the word with his finger saying each part as he traces. He continues, until he writes the word without the copy.

Words are learned and included in stories to be read with new words learned and collected by the pupil, in an alphabetical file. Tracing is later dispensed with, but pronouncing the word while writing remains essential.

Fernald's essentially kinaesthetic method develops through four stages:

*Stage 1 -* The child learns by tracing words.

The word is written for the child with crayons on paper in plain blackboard size script, or in print. The child traces the word with the finger, saying each part of the word as he traces it and he repeats this process as many times as necessary in order to write the word without looking at the copy. He writes the word once on paper and then he writes his story which is typed for him and reads it in print. Words are filed under the proper letters in a word file. Finger contact is important in tracing and the child should always write the word without looking at the copy. The word should always be written as a unit and be used in context.

*Stage 2 -* Tracing is no longer necessary.

The child develops the ability to learn any new words by simply looking at the word in script, saying it over to himself as he looks at it and then writing it without looking at the copy, saying each part of the word either to himself or aloud as he traces it and as he writes it. Whatever the child writes must be typed for him and read by him before too long an interval elapses. There is no simplification of material below the intelligence level of the child.

*Stage 3 -* The child is able to learn from the printed word.

At this stage the child begins to want to read from books. He is told words he does not know, therefore new words are learnt and written by the child, and they are checked to make sure they have been retained.

*Stage 4 -* The child has the ability to recognise new words from their similarity to words or parts of words he has already learned. Soon after the child is able to learn from the printed word he begins to generalise and to make out new words he already knows.

Fernald's Method is a VAKT (visual, auditory, kinaesthetic and tactile) method. The kinaesthetic factors in this method involve eye, lip, tongue, throat, arm, hand and finger movements. Fernald believes that if a child is deficient in some form of imagery there is nothing to indicate that this may be developed with teaching or practice and that other forms will have to compensate. Fernald also believes that many children do accurate and detailed thinking in non-visual terms. Some severe cases of reading disability are due to the blocking of the learning process by the use of limited teaching methods; that a visual method of presentation suppresses major adjustments for the kinaesthetic learner.

Fernald's method is an analytical method of teaching reading. It deals with whole words in context. It uses the kinaesthetic-tactile channels to focus attention, to unify and clarify the relationship of SOUND and SYMBOL, to teach the sequencing of sounds and letters naturally and to provide opportunities for immediate and delayed recall. Fernald's Method deals effectively with motivational difficulties and encourages the child to become involved in the learning process. It is especially effective where there are severe visual discrimination, sequencing and memory difficulties; where there are auditory-visual relationship problems; where there are difficulties in writing and reading letters and words; where there are difficulties in expressive language or in the sequencing of ideas and in the teaching of sentence and paragraph structure. There is much repetition, which is extremely important in remedial reading and is popular because of its flexibility.

3.6.3 **THE COLOR PHONICS METHOD**<sup>1</sup> presents letters in colour and teaches the child to associate specific colours with specific sounds. Once coding has been mastered the pupil immediately identifies the letter.

Color Phonics is based on the assumption that dyslexics are best taught phonetically. Each letter is taught separately, or in combinations arranged and re-arranged in various orders. Dyslexics are unable to sequence correctly and therefore the pupil is made to vocalise constantly, sounding out successive phonemes to make up a word. Colour coding allows the child to identify sound in a direct way. This method is effectively used with dyslexic readers, but, clearly is of no use to colour-blind or brain-injured children.

Bannatyne<sup>2</sup> believes that The Color Phonics Method can be used in conjunction with The Fernald and Gillingham methods. For teaching with this system Bannatyne emphasises the following points, to quote:

- ◆ "If a child suffers from severe dyslexia the teacher usually begins with the phonetically regular words and short sentences and initially short vowels. Consonants are introduced later;
- ◆ Vowels are printed in red. There must never be a word or syllable without a red letter;
- ◆ At all times words are broken up into syllables whenever individual letters are used. One technique which helps the child to break a word into syllables, memorise colours and spell generally, is the use of rhymes and rhyming;
- ◆ A problem frequently encountered is that of blending phonemes. The inability to blend could be a result of faulty teaching, for example, the word *lit* cannot be blended if the *l* is pronounced *luh*. Often this inability to synthesise sounds into meaningful speech is an aspect of the primary inability of the dyslexic to sequence auditory material in the absence of auditory sounds. Clear vocalisation and auditory sequencing of words is the most important requirement for successful remediation;

<sup>1</sup> EMERALD V. DECHANT and HENRY P. SMITH, Psychology in Teaching Reading. Second Edition (New Jersey: Prentice-Hall, Inc., 1977) p.414.

<sup>2</sup> ALEX D. BANNATYNE, The Disabled Readers. (Baltimore: John Hopkins Press, 1966) pp.193 - 214.

- ◆ There are only two methods for facilitating blending. The first is for the child to form his mouth in preparation for saying the initial consonant of a syllable but then to say the following vowel instead. This is useful when the consonants are unvoiced ones anyway. The second technique consists of demonstrating a single syllable in two parts, namely the initial consonant and the remainder of the syllable as a whole. Thus *cat* is not taught as *c-a-t* but as *c-at*. At the same time "*cat*" is presented in both its written and spoken forms and these are analysed into their component letters and phonemes;
- ◆ The child is introduced to about twenty spelling rules and he has much time to practise these.
- ◆ Gradually, the black vowels replace the coloured ones."<sup>1</sup>

3.6.4 **THE GILLINGHAM-STILLMAN METHOD<sup>2</sup>** has to do with the sounding out of words in which the visual-auditory-kinaesthetic parameter is trained by the child hearing his own voice and feeling his own speech organs working at producing the sound, emphasising the kinaesthetic element. The Gillingham Approach emphasises the linguistic and graphic regularities of language. Each letter is carefully explained: its form, orientation, starting point, direction of strokes and so on. After regular words have been grasped, exceptions and irregularities such as *b*'s and *d*'s are taught. When reversed, *b*'s and *d*'s are obviously completely new letters. It is a combination method using auditory, visual and kinaesthetic senses and there is a great deal of drill in the Gillingham lesson.

The Gillingham Method has eight linkages.

1. The name of the letter is associated with the printed symbol and so is the sound : *Pee = p = pah* (sound).
2. The teacher makes a letter and explains its form : "*p*" : it goes straight up and around. The pupil traces it, copies it and writes it from memory while the teacher directs the pupil to move in the right direction and begin in the right place when making letters.

<sup>1</sup> ALEX D. BANNATYNE, The Disabled Readers. (Baltimore: John Hopkins Press, 1966) pp.193 - 214.

<sup>2</sup> ANNA GILLINGHAM and BESSIE STILLMAN - Remedial Training for Children with Specific Disability in Reading, Spelling and Penmanship. (Cambridge: Educators Publishing Service, 1966) cited by CLAUDIA DONALDSON-SELBY, The Use of Poetry in Remediation. A dissertation for the Degree of M.ED. (Cape Town - U.C.T., 1987) pp.57 - 59.

3. The phonogram is shown to the pupil and he names it. The pupil associates the letter with "look" and "feel." He forms the symbol, not looking at the paper.
4. The teacher says the phoneme and the pupil writes it.
5. The pupil is shown the letter and asked to sound it. The teacher moves the child's hand to form the letter and the child sounds it.
6. The teacher makes the sound and the pupil gives the name of the letter.
7. The teacher gives the name of the phonogram and the pupil sounds it.
8. The teacher makes the sound and the pupil writes the phonogram. Sometimes the pupil writes without looking at the paper and also names the letter.

By means of using the multi-sensory approach The Gillingham Method introduces the linguistic and graphically regular words list and exceptions are gradually introduced.

3.6.5 **THE HEGGE-KIRK-KIRK METHOD<sup>1</sup>** teaches isolated letter sounds. According to Bader<sup>2</sup> the pupil is taught to sound each word letter-by-letter, then blends the sound together, says the word, pronouncing each sound, not letter name, as he writes. Drills include combinations of sound, for example: *-ink*, *-ang*, *-ound*, *-ill* and advanced sounds, for example: *-aw*, *ew*, *ly*, *ge(j)*, *ought* and so on, after presentation of short vowel sound and long vowels with consonant combinations. Blending is thus:

<i>d ee d</i>	<i>f ee d</i>	<i>r ate</i>	<i>p ine</i>
<i>b ee r</i>	<i>d ee r</i>	<i>c ape</i>	<i>t ape</i>

Sentences are constructed using the words the pupil has learnt in his drills, for example "*pat the fat cat ...* ." Books are given to the pupil only once he has worked through at least twenty drills. The books contain "mature content" using a number of phonemically regular words and no illustrations. This method adds little interest for the child, as single letters, word combinations and sentences are drilled and this method becomes a tedious activity.

<sup>1</sup> T.G.HEGGE, S.and W.KIRK, Remedial Reading Drills. (George Wahr Publishing Company, 1965) p.73.

<sup>2</sup> LOUIS A.BADER, Reading Diagnosis and Remediation in Classroom and Clinic. (New York: MacMillan, 1980) pp.1-10.

3.6.6 **THE CLOZE-PROCEDURE METHOD**<sup>1</sup> has been used effectively for diagnostic purposes. The reader must generate words for the blank spaces which meet the semantic (auditory perception) and syntactic (grammatical) constraints of the sentence.

The teacher does not have to rely on experience stories for material to construct exercises. Paragraphs may be selected from books, for example:

Mother planned a birthday \_\_\_\_\_ for Jane.

Jane invited all her \_\_\_\_\_ from school.

Exercises like this are incorporating a technique known as the Cloze Method. Based on the gestalt idea of closure, which is the impulse to complete a structured whole by supplying a missing element, the reader provides closure of the sentence by filling in the missing words.

When using the Cloze Method, the teacher asks the pupil what word should go into the blank space to complete the sentence. In the sentence "The boy threw the \_\_\_\_\_", sentence structure says only nouns can be used to complete it. The noun could be baseball, football and so on. Semantic and syntactic context suggests that relatively few nouns are possible. Adding a *b* in the blank space, a phonic cue restricts the choices even more.

Practice to strengthen contextual hints is provided where the pupils choose from a group of words, the one that fits the meaning:

Jeff played \_\_\_\_\_ (boy, ball, work, bit, bat).

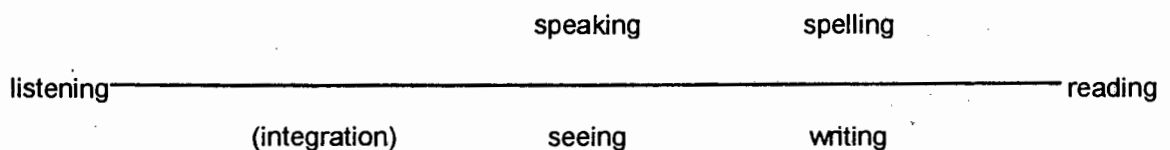
For beginner readers it may be helpful to supply several possible choices. Once they have the idea though, the Cloze Method makes them more conscious of a variety of cues.

These and similar exercises should develop the child's ability to utilise context clues to aid in word identification. Frequently a teacher provides informal guidance in context clues when he tells the children to read the rest of the sentence and then come back to the unrecognised word.

<sup>1</sup> EMERALD V. DECHANT and HENRY P. SMITH, Psychology in Teaching Reading, Second Edition (New Jersey: Prentice-Hall Inc., 1977) p.420.

Gove<sup>1</sup> notes that deleting parts of words (initial consonants should usually be provided) should teach the pupil how to use graphic cues as a bridge between grammatical cues to obtain meaning. It teaches the pupil to use syntactic and semantic information to comprehend print. Adverbs, adjectives and prepositions are extremely difficult for children to produce. Combining the Language-Experience Method with Cloze Procedure seems to be the best way to deal with problems of the dyslexic reader, the culturally deprived reader and the reluctant reader.

3.6.7 In **THE LANGUAGE ARTS METHOD**<sup>2</sup> listening, speaking, seeing, writing, spelling and reading are integrated when dealing with language. Reading is a thinking and relating process and must involve the pupils in stories, poems and factual material. The inter-relatedness of all the tasks of reading and writing of The Language Arts Method, is evident in The Poetry Method of Donaldson-Selby<sup>3</sup>. There is multi-involvement in the listening-to-reading continuum:



In **THE POETRY METHOD**<sup>4</sup> the poem is presented through assisted or echo reading. The child prepares at home for each lesson by learning the spelling under parental supervision, practising the reading of poems, filling in phonics work pages, and reading the storybook. During the lesson, the child writes the spelling words, a few sentences of dictation, reads or acts out the poems, talks about the content of the book and presents phonic pages. All the work is rewarded and corrected immediately.

<sup>1</sup> MARY K.GOVE, "Using the Cloze Procedure in a First Grade Classroom." (The Reading Teacher 29, 1975) pp.36 - 38.

<sup>2</sup> CLAUDIA DONALDSON-SELBY, The Use of Poetry in Remediation. A dissertation for the Degree of M.ED (Cape Town: U.C.T., 1987) pp.66-68.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

After the first four weeks of remedial work, each lesson follows a similar structure with repetition of the principles. The program is graded in difficulty, with the sounds taught from the short vowels, through to digraphs, blends, long vowels and irregular vowels. The poems change through the weeks and they vary gradually in complexity of vocabulary and conceptual content.

The Poetry Method of Donaldson-Selby<sup>1</sup> includes the following aspects of language :

listening

integration of words

- |         |   |  |
|---------|---|--|
| speech  | - | general discussion   |
| speech  | - | related to the poem  |
| speech  | - | the poem being read aloud echoing or assisted by the teacher |
| seeing  | - | the words as he does the letter                              |
| writing | - | the words for spelling                                       |
| reading | - | the poem on its own.   |

Aims of the Poetry Method are as follows:

- ◆ The correction of specific auditory and visual learning problems;
- ◆ The acquisition of vocabulary and improved oral reading expression;
- ◆ The production of intrinsic motivation for transfer to all reading;
- ◆ To create self-esteem through successful performance;
- ◆ To gain a solid grounding in the phonic sounds and spelling rules;
- ◆ To form good habits.

The results of The Poetry Method have been extremely positive. The step-by-step structure of The Poetry Method may make the teacher more sensitive to aspects of teaching necessary for changes in reading and spelling ability and changes in the self concept of the child.

<sup>1</sup> CLAUDIA DONALDSON-SELBY, The Use of Poetry in Remediation. A dissertation for the Degree of M.ED (Cape Town: U.C.T., 1987) pp.66-68 .

The sound principles that underlie each of these methods are self-evident. It is an argument of this dissertation though, that many of these approaches may be enriched by means of musical activities and it is my intention, in Chapter Four to demonstrate ways in which this can be done without detracting from the original intention and effectivity of each method.

## **CHAPTER 4**

### **THE ROLE OF MUSIC IN REMEDIAL ACTIVITIES**

#### 4.1 REMEDIAL METHODS INCLUDING MUSIC ACTIVITIES

The primary focus of this dissertation as discussed in the Preface is to formulate strategies which incorporate music and musical activity to assist children who experience difficulties in the field of reading.

As can be seen from the preceding discussion many approaches are used in remediating children who have problems in reading and all of these are devoid of using musical activities. It is my theory that some form of musical activity could easily be interwoven into each method, and that this incorporation would enhance rather than detract from the processes involved in learning. While not wanting to embark on a detailed study of how music can specifically be incorporated in each of these methods, I want to show by means of some illustrations for each of these methods how this could be done.

4.1.1 **MONROE'S METHOD**<sup>1</sup> is one of repetition and drill. Emphasis is on the development of auditory discrimination. With the introduction of music there would be a greater auditory awareness, as emphasis is on the development of auditory discrimination using repetition and drill. Music could be used by introducing simple nursery rhymes with musical accompaniment. The advantage in this case is that nursery rhymes employ repetition, the very element that Monroe views as essential in learning to read.

The uses of rhythm in this context can be seen in the following poem "*The Steam Engine*"<sup>2</sup> written by nine year olds in a creative writing lesson.

<sup>1</sup> MARION MONROE, Children Who Cannot Read. (Chicago: University of Chicago Press, 1932) pp.111 - 136.

<sup>2</sup> MERVYN GARLICK, Every Teacher Can Use Music. *The Orff Beat Journal*, Volume 12, No. 1 (Johannesburg: 1988) pp.10 - 11.

### THE STEAM ENGINE

*The engine is steaming*  
*The steam is going everywhere*  
*Out of the funnel, out of the whistle*  
*Steam here, steam there.*  
*The whirring steaming thing*  
*Clatters as the wheel spins*  
*Roaring, hissing steam steams from the boiler*  
*Water comes bubbling from the funnel*  
*The piston whizzes round.*  
*Hot fiery monster*  
*Spitting water*  
*Bang clatter*  
*Steaming noisy engine*  
*Smelly hot meths*  
*Chemist Smells*  
*Steam spurting out*  
*Shaking, spitting*  
*Water going everywhere*  
*Flames leaping up*  
*The wheel gradually turns.*  
*Soon the wheel flies round.*

The poem could be said over a verbal 'ostinato' (repetitive pattern) for example:

Hot fiery monster  
 Spitting water  
 Bang clatter

The three lines may be repeated over and over in a quiet rhythmic manner while other children say the poem. This gives extra impact to the words of the poem by creating the sensation of a steam engine in motion. The speech patterns of the ostinati can be translated into percussive sounds made with the hands and feet, and then played on non-melodic percussive instruments.

*"The Steam Engine"* uses music to add interest to Monroe's Method, having concentrated on developing visual associations, auditory discrimination, repetition and drill.

- 4.1.2 In **FERNALD'S METHOD**<sup>1</sup> tracing a word is initially important, but later pronouncing the word while writing it remains essential. The following musical activity could enhance this method: children may find a space on the floor, lie on their backs and, while incidental music, such as Erik Satie's *Gymnopedie* is played, the teacher asks them to trace a word in the air, using their fingers initially, hands, legs and so on. This assists them with motor movements and they begin to sense the shape of letters in words. Thereafter they write the words on paper. Similarly the idea of pronouncing can easily be turned into a musical activity, for example, by singing words while clapping a rhythmic accompaniment. These rhythmic patterns may be clapped by using the hands, knees, heads, shoulders or even walking and stamping patterns and body rhythms may even be transferred to instruments. Provided that the rhythms remain simple and can synchronise with the spoken word this is an effective way to reinforce these word patterns, because the activities prevent the children from becoming bored.

I feel that Fernald's Method could be developed by using the kinaesthetic sense of the children more fully, i.e. by involving the eye, lip, tongue, throat and finger movements, and making the relationship of sound and symbol more tangible by means of rhythmic activity.

<sup>1</sup> GRACE M.FERNALD, Remedial Techniques in Basic School Subjects, (New York : McGraw-Hill, 1966) p.32 .

4.1.3 THE COLOR PHONICS METHOD<sup>1</sup> presents letters in colour and teaches the child to associate specific colours with specific sounds. Once coding has been mastered the pupil immediately identifies the letter.

Music could be introduced as a means of enhancing the learning situation. Instead of just reading the letters and eventually the words that are colour coded, percussion instruments would add interest, if they are played on the colour coded words. The introduction of simple songs and nursery rhymes would facilitate the blending of sounds into words. Children may not be able to sequence correctly, especially dyslexics, so various music activities using letters and words could assist them. In sequencing, echoes should be tried by the teacher and pupils, for developing auditory discrimination, auditory sequencing and a sense of phrasing. They can be done in movement by clapping hands, stamping feet, in singing, or on melodic and non-melodic percussion instruments. Initially, the teacher claps some short phrases, and the pupils echo. Words are added to the rhythm, for example: the song "Frère Jacques"<sup>2</sup>.

Introduction  
(Play twice and throughout the song)

Melody Instruments

sing { G D G  
do sol do  
Din, din, don!

## Frère Jacques

(Are You Sleeping?)

ROUND FROM FRANCE

FRENCH: Frè - re Jac - ques! Frè - re Jac - ques!  
Are you sleep - ing, Are you sleep - ing,

Dor - mez vous? Dor - mez vous?  
Broth - er John, Broth - er John!

Son - nez les ma - ti - nes, Son - nez les ma - ti - nes,  
Morn - ing bells are ring - ing, Morn - ing bells are ring - ing,

Din, din, don! Din, din, don!

<sup>1</sup> EMERALD V. DECHANT and HENRY R. SMITH, *Psychology in Teaching Reading*, Second Edition (New Jersey: Prentice-Hall, Inc., 1977) p.414.  
<sup>2</sup> PHYLLIS GELINEAU, *Songs in Action*, (U.S.A.: McGraw Hill Book Co., 1974) p.144.

The Music and words could be colour coded to make it simpler from a visual and auditory point of view, for example:

bar	1	and	2	clap hands	(red)
bar	3	and	4	slap knees	(blue)
bar	5	and	6	snap fingers	(yellow)
bar	7	and	8	tap feet	(green)

Once the above activity is well rehearsed percussion instruments could be added to each section, creating much more interest, for example:

bar	1	and	2	triangles	(red)
bar	3	and	4	tambourines	(blue)
bar	5	and	6	bells	(yellow)
bar	7	and	8	wood blocks	(green)

New verses could be created depending on the children's needs and this would be an exciting learning experience.

4.1.4 **THE GILLINGHAM-STILMAN METHOD<sup>1</sup>** is a multi-sensory approach combining auditory, visual and kinaesthetic senses. This approach emphasises the linguistic and graphic regularities of language. Each letter is carefully explained: its form, orientation, starting point, direction of strokes and so on. The potential for musical ability in this multi-sensory context is self-evident.

<sup>1</sup> ANNA GILLINGHAM and BESSIE STILMAN - Remedial Training for Children with Specific Disability in Reading, Spelling and Penmanship. (Cambridge: Educators Publishing Service, 1968) cited by CLAUDIA DONALDSON-SELBY, The Use of Poetry in Remediation. A dissertation for the Degree of M.ED. (Cape Town - U.C.T., 1987) pp 57 - 59.

This is a multi-sensory approach combining auditory, visual and kinaesthetic senses and therefore it could be so much more useful using musical activities with this approach. When the teacher is explaining a word the child may trace that word in the air, with instructions from the teacher, while incidental music such as Pachelbel's Canon, plays in the background. A child learns to form a symbol by looking and hearing. The eight linkages in this method may be adhered to, with background music as an accompaniment to form part of the learning experience. The music provides a relaxed atmosphere, conducive for learning. Learning a song through the multi-sensory approach would be much more interesting than reading a story or saying a poem. For example various activities could be added to the following nursery song:

## EENCY WEENCY SPIDER<sup>1</sup>

Traditional

Simply

Een - cy ween-cyspi - der went up the wa - ter spout, Down came the rain and  
washed the spi-der out; Out came the sun and dried up all the rain, And  
een - cy ween - cy spi - der went up the spout a - gain.

Once the children have mastered the words of the song, actions may be added. This proceeds as follows:

1. *Eency Weency Spider went up the water spout* - fingers are used in a climbing action.
2. *Down came the rain and washed the spider out* - lower the arms and with palms down brush hands sideways in opposite directions.
3. *Out came the sun and dried up all the rain* - make big circles overhead with the arms.
4. *And Eency Weency Spider went up the spout again* - repeat the climbing motion of line one.

Once the children have mastered the actions and the words, allow them to hum the tune doing the actions, and then do the actions while listening to the music. Percussion instruments may be added at this stage. Different instruments may be used, for example:

- |              |   |  |
|--------------|---|--|
| Phrase One   | - | tap the wood block on each beat          |
| Phrase Two   | - | shake the tambourine throughout the line |
| Phrase Three | - | strike the triangle on each beat         |
| Phrase Four  | - | tap the wood block on each beat          |


Another activity may be used. The song could be dramatised by allowing individual children to take the part of the sun, rain, spider and so on.


The Gillingham-Stillmann Method has a great deal of "drill". Ideally, it has to be done in such way that the children remain enthusiastic throughout, rather than finding it a tedious experience. This is where music can help.


- 4.1.5. **THE HEGGE-KIRK-KIRK METHOD<sup>1</sup>** teaches isolated letter sounds. The pupil is taught to sound each word letter-by-letter, then blends the sound together, says the word, pronouncing each sound, not letter name, as he writes. This method adds little interest for the child, as single letters, word combinations and sentences are drilled, without the use of music.

Rhythm helps in all learning and if children have problems with a particular letter or word, make it into a rhythm pattern by saying it, clapping it and playing instruments to it. The pattern should be repeated until the children know it. Lois Birkenshaw<sup>2</sup> suggests using letters with rhythm for remediation purposes as follows:

FIGURE 1: ADDING RHYTHM TO LETTERS

1.  J u s t spells "just"

 M i c h e l spells "Michel"

2.  D o g spells "dog"

<sup>1</sup>  
<sup>2</sup>

T. G. HEGGE, S. and W. KIRK, Remedial Reading Drills, (George Wahr Publishing Company, 1965), p. 73

LOIS BIRKENSHAW, Music for Fun, Music for Learning, Third Edition. (Canada: Holt, Rinehart and Winston, 1982) p. 304.



Woof, woof, woof, woof.



- 4.1.6 **THE CLOZE-PROCEDURE METHOD'** has been used effectively for remedial purposes. The reader must generate words for the blank spaces which meet the semantic (auditory perception) and syntactic (grammatical) constraints of the sentence.

This method could provide fun for children when using rhythmic and melodic accompaniments. Starting off with simple sentences children are asked to choose one word from a group of words to complete the sentence. A rhythm is clapped by the teacher, and the child has to identify the word. This may be transferred to non-melodic instruments.

Examples are as follows:

1. What's that crawling on the wall ? \_\_\_\_\_.

(caterpillar, big fat bumble bee, inch worm)

2. The child's name is \_\_\_\_\_.

(Andrew, Timothy, John Martin, Jane)

3. The \_\_\_\_\_ has fallen.

(pear - tree, apple - tree, red - pepper, rose)

4. The \_\_\_\_\_ lives in the jungle.

(monkey, elephant, ant eater, alligator, snake)

Another possibility is the use of an action song. In the following song activities sharpen body awareness, coordination, laterality, and it is conducive to group participation.

## Head and Shoulders Baby <sup>1</sup>

F Pentatonic (F G A C D)

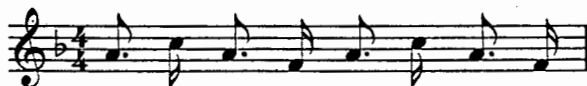
American Folk Song



1. Head and shoul-ders ba-by, yes! yes!



Head and shoul-ders ba-by, yes! yes!



Head and shoul-ders, Head and shoul-ders,



Head and shoul-ders ba-by, yes! yes!



- 2 Knees and \_\_\_\_\_ (ankles)
- 3 Throw a \_\_\_\_\_ (ball)
- 4 Ride a \_\_\_\_\_ (bike)
- 5 Milk a \_\_\_\_\_ (cow)

Words in parenthesis are to be guessed by the children.

The actions in this song may be performed with partners, for example:

"*Throw the ball.*" Each child does the action and claps on "*baby.*" On

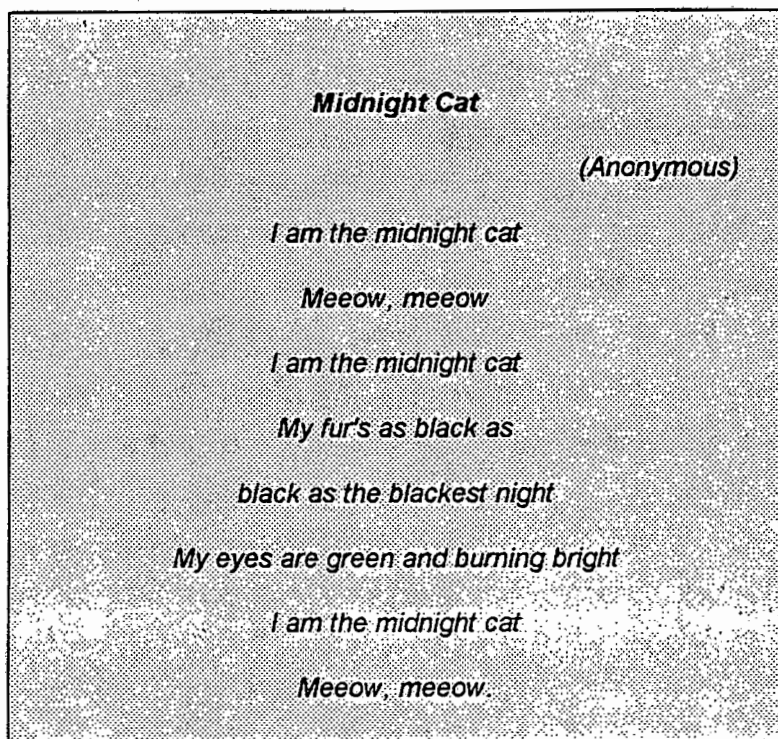
"*yes, yes,*" each child claps his partner's hands twice, with both hands.

4.1.7 **THE LANGUAGE ARTS METHOD**<sup>1</sup> deals with listening, speaking, seeing, writing, spelling and reading and their combination and interaction. The inter-relatedness of all the tasks of reading and writing is evident in *The Poetry Method*<sup>2</sup>.

Music and language are clearly related and with the addition of musical activities this method could be extremely successful. Children gain endless pleasure from the simplest poems, rhymes and plays. These are important to language development and reading. Children enjoy repeating familiar words and actions because they are familiar. Short rhymes and poems can be interpreted in mime and with added sound effects. It is a good idea to introduce children to ostinati patterns (spoken or played on instruments), as these are repetitive and this enhances the learning process.

<sup>1</sup> CLAUDIA DONALDSON-SELBY, *The Use of Poetry in Remediation*, A dissertation for the Degree of M.ED.(Cape Town: U.C.T., 1987) pp.66-68 .  
<sup>2</sup> Ibid.

The following poem is an example:



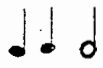
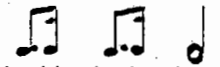

Clusters of sounds may be played with a soft metallophone, ascending and descending on the instrument, to create an atmosphere. The words meow, meeow could be used throughout the poem, while it is being read.

A song "The Prehistoric Party," may be introduced which lends itself to repetitive rhythms throughout. It is a fun activity as there is a boogie beat, and the subject is topical.

***The Prehistoric Party***

*We're going to have a party,  
It's certain to be good.  
We're sending invitations to  
the East and to the West  
Everybody's welcome.  
There's not a lot of food,  
But those who have the biggest  
teeth can always eat the rest.  
So if you've got a figure  
like a double-decker bus,  
you'll fit in very nicely when  
you come to visit us, at the  
Prehistoric party in the primeval swamp  
we do the Brontosaurus Boogie  
and the Stegosaurus Stomp. <sup>1</sup>*

Once the song is known the following accompaniments may be added:

- a)  party time (wood block)
- b)  double-decker bus (bells)
- c)  I'm a Brontosaurus (tambourine/drums)

The above rhythms are repeated as ostinati patterns throughout, while saying the words.

The musical score is written in 4/4 time and consists of seven systems. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chords indicated above the staff. The lyrics are: "We're going to have a party. It's certain to be good. We're sending invitations to the East and to the West. Everybody's welcome. There's not a lot of food. But those who have the biggest teeth can always eat the rest. So if you've got a figure like a double-decker bus, you'll fit in very nicely when you come to visit us, at the Pre-his-tor-ic party in the prime-val swamp we do the Bron-to-sau-rus Boogie and the Stago-sau-rus Stomp."

It is difficult to separate songs and poetry, as a song is a poem set to music and that is why I used "*The Prehistoric Party*"<sup>1</sup>, as it could be read as a poem, but it is so much more exciting with music. Any musical rhythm may be expressed in a word pattern, and rhythm is one of the most important components of speech. Poems create a mood, help with speech and reading and when used with music they add enrichment to the learning experience.

<sup>1</sup> JAN HOLDSTOCK & JOHN PITTS, *Class Music for the Beginning*, (Oxford: Pergamon Press Ltd., 1983) p34.

## SUMMARY

The examples discussed provide ample illustration of what can be done. There may well be objections. It could be argued that the introduction of a foreign element (music) into the already problem-fraught remedial situation could confuse the pupil further. However, as can be seen from my previous discussion of the factors that influence the reading ability and characteristics of poor readers, problems they face are often larger than a mere disability that can be remedied through drilling. Emotional, psychological and environmental factors play a dominant role.

It is my argument that the very richness and versatility of music, and all the interactive, multi-layered processes that come into play when dealing with reading problems using music, are the things that make an approach using music so effective. In this way music is used to treat the whole person. Through music the remedial teacher reaches out and attacks the cause rather than the symptom. In the next section I hope to show by means of my own examples and the practical sessions that this is indeed the case.



To establish the extent to which music could be used in the remediation process, it might be useful to first list those aims of remedial teaching in which musical activity and music may well play a positive role.

Music may be used:

- To correct specific auditory and visual learning problems;
- To acquire vocabulary and improve reading by means of the use of poems set to music;
- To motivate the child intrinsically, so that this enthusiasm is transferred to all reading and learning of other subjects;
- To inculcate increased self esteem through positive interaction in a group situation;
- To gain a solid grounding and a strong foundation in phonic sounds, through repetition;
- To blend sounds into words with ease, using musical instruments as an accompaniment and as a means of reinforcing rhythm by creating a steady beat, assisting with fluency in reading;

- To gain inner rhythmic sureness, a precondition to success in reading, writing, or any other learning. The child achieves this rhythm by changing words and word patterns, by saying nonsense rhymes and poetry, by singing songs and by clapping or walking to the beat of music;
- To teach concepts such as colours, sounds in the environment and so on;
- To provide opportunities for the child to be creative, and so develop a love for exploration and learning.

As part of my research I decided to explore all these facets more fully by means of practical research. This research took the form of a combined project with Phyllis Spooner, a language expert, in which we attempted to develop a method using language and music in combination, and applied it in a specific remedial teaching situation.

#### 4.2 RHYMING PROGRAM

Previously Phyllis Spooner had compiled a "Rhyming Program", graded with emphasis on the short vowels, in consonant-vowel-consonant words, such as *c-a-t*. A "Rhyming Program" was introduced to a group of remedial children to make them familiar with rhyme, because the English phonic code is based on rhyming. In phonics the emphasis is placed on the sounds of letters. There are certain abilities children should have in order to understand and apply phonic analysis. They should be able to appreciate rhyme and rhythm, discriminate between letter sounds, blend sounds and associate a sound with its visual representation.

Rhyming is an important pre-reading skill and can be taught to the children through rhymes and games. Children need to grasp the concept of "word families", for example: *and*, *stand*, *rand* and *grand*, in order to "crack" the code, i.e. decode (reading) and encode (spelling) a word. Rhyming therefore helps children build "word families", thus assisting them with spelling and reading.

Initially the infant begins with phonological acquisition (babbling patterns) and learns the sound patterns which have to be associated with the letters of the Roman Alphabet, A to Z. These letters represent the symbols by which the spoken language is translated into written language. They are first acquired in a one-to-one

relationship; one phoneme (one sound) and one grapheme (one letter). This is gradually built up to encompass as many letter combinations as possible, producing 44 phonemes from the 26 available letters. It is from these 44 phonemes that all English words are composed. There are 17 vowel sounds and 27 consonants.

When a child is able to synthesise sounds into words and analyse words into their compound parts, these words are used in sentences. In the same way that a phoneme has no meaning until used in context in a word, a word has no real meaning until used in context in a sentence.

The children requiring remediation have great difficulty in blending sounds within words to form a word and to read it fluently, for example :                    *c - a - t* spells *cat*.

Phyllis Spooner used her "Rhyming Program" to work with the remedial children. Phonic sounds were used in poems and rhymes. The children met once a week in a group situation working on the short vowels, which were introduced in the sequence *a, e, i, o, u*.

After each lesson children had workbooks they had to use for homework. They had to spend five minutes each day, for example, at meal times, or even on their way to school working on the "Rhyming Program".

The procedure in the "Rhyming Program" was as follows:

1. Start with simple, known rhymes;

Nursery rhymes work very well. Emphasise by clapping, the words that rhyme, for example:

*Humpty Dumpty sat on the wall*

*Humpty Dumpty had a great fall*

using words that rhyme from the poem, for example:

*wall, fall*

find four other words rhyming with these:

*tall, paul, saul, call*

The child is able to use nonsense words if he is unable to think of other words. If English is a second language, it is valuable for a child to learn to rhyme in his own language as well as in English.

2. Once the child grasps the concept of rhyming, play the following types of games:

a) Tell me a word that rhymes with:

*cat* (hat, fat, sat, mat, ...)

*ten* (pen, men, den, ...)

*dig* (big, wig, fig, ...)

*dog* (log, fog, jog, ...)

*sun* (fun, run, bun, ...)

b) I'm thinking of a word that rhymes with :

*hair* (you sit on it) (chair)

*ten* (you write with it) (pen)

*mouse* (you live in it) (house)

*cat* (you wear it on your head) (hat)

*red* (you sleep in it) (bed)

3. Worksheets relating to each lesson were completed at home.

We decided to enhance this "Rhyming Program" by introducing a more active approach using music, in which melody, rhythm, movement and speech were used to involve the whole child. Before embarking on a specific program, Phyllis Spooner and I discussed what we hoped to accomplish in each session as well as what we hoped to achieve at the end of all the sessions. Our specific aim was to use music and music-related activities as the main focus of each session, where words, phrases, rhymes and poems were introduced to the children through music. We hoped to achieve the following at the culmination of the sessions:

- To create increased self-esteem through successful performance as no child is made to feel like a failure;
- To help each child gain a solid grounding in the blending of sounds into words;
- To motivate each child to interact in a group situation involving concentration and total involvement in the activity;
- To teach and listen with empathy and understanding.

Phyllis Spooner and I decided to have sessions with the small group of six children requiring remediation in reading. The venue was at Oakhurst Primary School. Sessions were usually held outdoors, adding contrast to the stereotyped environment of the classroom. During the winter months sessions took place in the art room, remedial room and even in the book room. The children met for half an hour once a week during the school day.

Music was used as a new approach to assist with the remediation of children with reading problems, to enable them to become fluent readers. Music focuses on that entity in every child who responds to the musical experience, finds it meaningful and remembers music, enjoying some form of musical expression. The vowels *a, e, i, o* and *u*, were introduced in the various sessions through rhymes with musical accompaniment, adding interest to the sessions, motivating the children to become actively involved in the musical experience. Instruments were used to introduce various rhythms found in the words and to maintain a steady beat for fluency in the reading of poems.

The general goal of an approach using music was to offer children a means of reading fluently with the assistance of music. The progress of each child was severely hampered in that she found great difficulty in blending sounds to form words. Music was used to help each one overcome this handicap in a group situation. This approach is quite different from any approach the child may have used in the classroom for the purpose of remediation in reading.

Before we included music in our remedial sessions with musical activity the small group of children regularly met with Phyllis Spooner. They all had one problem in common which was blending sounds into words. They

found great difficulty in isolating and sequencing sounds in words, therefore they could not spell properly. Phyllis Spooner persevered with simple words, - two or three-letter words that are phonic units, proceeding thus and trying to enlarge their vocabulary. They were all given various words, sentences and short poems to read, concentrating on short vowel sounds. The children found it difficult to perceive the similarity between beginning and end sounds of words, for example, deck and duck or cat and mat. This proved to be a slow process and it is a fact that unless children eventually master word-building such children are unlikely to become fluent readers. It should be remembered that because the initial consonants are always blended with the adjacent vowel in a spoken word or syllable, these consonants are never heard apart from the adjacent vowel sound. To aid their memory and help them build up a bigger vocabulary various techniques were used, from tracing on paper, on the desk with the finger to inscribing in plasticine with a pencil.

Various problems were isolated. These went hand in hand with personality problems such as, for example, lack of confidence. A few general comments, to illustrate this in the case of each child, follow.

- ❖ JANET initially withdrew and adopted an anti-social attitude, which could have led to the child developing serious adjustment problems. Janet's whole process of development towards maturity was negatively influenced by her failures in learning to read. When reading loudly she appeared to be tense and there was little clarity and no fluency in her reading;
- ❖ JO-ANNE displayed emotional problems in that she was tense and aggressive towards her companions in the reading group and she tried to evade the responsibility of reading. She was fairly hyperactive, possibly due to poor perception from a lack of concentration. Her lack of reading comprehension was clearly evident and she displayed signs of poor memory;
- ❖ DANIELLE read extremely slowly, and frequently lost her place, and she would tend to re-read a line displaying a lack of clear communication and reading comprehension. Her attention span was limited, and her problems were possible indications of perceptual problems;

- ❖ LAUREN read slowly and softly, from one word to the next. She was determined to do her best. Her reading was not fluent and there were articulation and vocabulary problems;
- ❖ KETCHERA suffered from a lack of ability to visualise words and sentences, and although she concentrated she found it difficult to recall words. The possible cause could have been poor perception and poor visual retention;
- ❖ PHILIPPA had fine motor problems and she displayed clumsy movements and laterality problems. There was a slight lack of orientation when reading and this was possibly due to poor eye-hand coordinations.

We tested the children more specifically with regard to reading ability. The tests conducted took the form of:

- ◇ reading rhyming sentences
- ◇ writing down words
- ◇ reading a rhyming poem.

The test was as follows:

4.3 **DIAGRAM 5: TESTS USED TO EVALUATE THE PUPILS' READING ABILITY**

**RHYMING SENTENCES**

*The cat is fat.*

*The fat cat is bad.*

*Bad Fat Cat sat in the jam.*

*Pam had a rag bag.*

*In the bag went Bad Fat Cat.*

*Dad and Pam ran with*

*Bad Fat Cat to the tap.*

Having read the rhyming sentences the following missing words had to be filled in:

tap

jam

bad

bag

1. The fat cat is \_ \_ \_
2. The cat sat in the \_ \_ \_
3. Pam had a rag \_ \_ \_
4. Dad ran to the \_ \_ \_

The following rhyming poem was read and thereafter all the words that rhymed had to be underlined:

**SAD SAM**

*Mad, sad Sam*

*was playing in the sand.*

*he wanted to make a river*

*but all he got was land!*

Each child was tested individually and her mark was recorded. The test was repeated at the end of all the sessions to assess any changes in the marks. The evaluations with comments, are recorded as follows:

DIAGRAM 6: EVALUATION OF BASIC READING ABILITIES

3 FEBRUARY 1993

JANET	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)				2				At times she struggles to identify words.
FLUENCY (Flowing)			1					She displays little confidence and this hampers her ability to read fluently.
ARTICULATION (initial/medial/final)				2				Pronunciation of words not always secure.
COMMUNICATION CLEAR (audible)			1					Due to her shyness her words are scarcely audible
READING COMPREHENSION (understanding)			1					There is evidence that she finds it difficult to recall what she has read.
WRITING (expression)					3			She finds it easier to express herself in writing.
SPELLING (oral/written)				2				Spelling requires a greater visual-motor integration together with a knowledge of vocab.

DIAGRAM 6: EVALUATION OF BASIC READING ABILITIES

3 FEBRUARY 1993

JO-ANNE	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)				2				Some words are understood whilst others are not.
FLUENCY (Flowing)				2				As she is very tense there are many hesitations.
ARTICULATION (initial/medial/final)				2				At times the pronunciation of the initial, medial and final sounds are incorrect.
COMMUNICATION CLEAR (audible)				2				Communication is not always audible.
READING COMPREHENSION (understanding)				2				A lack of reading comprehension is possibly due to a lack of concentration.
WRITING (expression)					3			She finds it easier to express herself in writing.
SPELLING (oral/written)					3			An ability to spell, especially in writing is evident.

DIAGRAM 6: EVALUATION OF BASIC READING ABILITIES

3 FEBRUARY 1993

DANIELLE	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)				2				There is a limited knowledge of vocabulary.
FLUENCY (Flowing)			1					She loses her place frequently and hesitates often.
ARTICULATION (initial/medial/final)				2				Words are not properly articulated.
COMMUNICATION CLEAR (audible)				2				There is a lack of clear communication and comprehension, due to a short span of memory.
READING COMPREHENSION (understanding)				2				
WRITING (expression)			1					She does not concentrate.
SPELLING (oral/written)			1					She guesses the words instead of working out what they are.

DIAGRAM 6: EVALUATION OF BASIC READING ABILITIES

3 FEBRUARY 1993

LAUREN	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)				2				Problems are clearly evident in these areas as everything is done very slowly, although
FLUENCY (Flowing)				2				
ARTICULATION (initial/medial/final)				2				
COMMUNICATION CLEAR (audible)				2				She gives one the impression that she is very determined to do her best.
READING COMPREHENSION (understanding)					3			She tends to read too softly.
WRITING (expression)					3			Due to the fact that she concentrates her comprehension is average.
SPELLING (oral/written)					3			She finds it easier to express herself in this area.
								Phonic awareness and an ability to spell is evident.

DIAGRAM 6: EVALUATION OF BASIC READING ABILITIES

3 FEBRUARY 1993

KETCHERA	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)				2				She does not always visualize words properly.
FLUENCY (Flowing)				2				She finds it rather difficult to express herself verbally.
ARTICULATION (initial/medial/final)				2				Words are not always correctly pronounced.
COMMUNICATION CLEAR (audible)				2				Due to a rather limited knowledge of vocabulary she finds it
READING COMPREHENSION (understanding)				2				quite difficult to relate words, sentences and to read the poem with ease.
WRITING (expression)				2				A phonic awareness has to be instilled in her, to improve in this area.
SPELLING (oral/written)				2				She often muddles words up.

**DIAGRAM 6: EVALUATION OF BASIC READING ABILITIES**

3 FEBRUARY 1993

PHILIPPA	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)				2				Some words are understood, whilst others are not.
FLUENCY (Flowing)				2				She finds it difficult to read without hesitations.
ARTICULATION (initial/medial/final)				2				Words are not clearly pronounced.
COMMUNICATION CLEAR (audible)				2				Due to laterality problems communication is not always clear and words and sentences are not easily understood.
READING COMPREHENSION (understanding)				2				
WRITING (expression)			1					Due to poor eye-hand co-ordination she takes too long to write and her spelling is also hampered.
SPELLING (oral/written)			1					

DIAGRAM 7: SUMMARY OF READING RESULTS

PUPIL	PUPIL'S RESULTS	TOTAL
JANET	12	35
JO-ANNE	16	35
DANIELLÉ	11	35
LAUREN	17	35
KETCHERA	14	35
PHILIPPA	12	35

#### 4.4 REMEDIAL SESSIONS

A description of the twenty-five practical sessions using music as an activity to enhance the remedial process in reading follows. Reading is a learning process many children struggle with initially and often the remedial lessons become a lengthy and tedious process. I was convinced that musical activities would add interest to the sessions and that the children would develop a greater motivation and enthusiasm for reading with musical assistance. This is what I hoped to achieve through all the sessions.

The reader will note that in conducting these practical sessions I have not made use of a control group. The reason for this is that it was not my intention to prove the superiority of my method above any other method, but merely to show that a program which incorporates music does lead to improvement in reading. Testing the children's reading skills at the beginning and at the end of the sessions is an adequate form of measurement.

It must also be noted that the assemblance of statistical objectivity that is provided by the use of a control group is more beneficial when one deals with larger groups - there are too many variables that come into play when one deals with as few as six children.

**PREPARATORY SESSION**

4 February 1993

**PURPOSE AND PROCEDURE**

The purpose of this session was to concentrate on auditory discrimination which is very important to master phonic work. A child should appreciate the fact that a word has its own sound pattern and this pattern may be broken down into a series of sounds which are arranged in a definite sequence and these sounds relate to shapes of letters or a combination of such shapes.

As an introduction to our new approach we used the activities below to make children aware of developing the skill of auditory discrimination.

**1. HIGH AND LOW SOUNDS.**

High and low pitches were played on the xylophone so that the children could listen to various pitches. Various melodic percussion instruments were then used so that the children could listen to high and low pitches, even though the timbre is different on each instrument.

**2. EVERYDAY SOUNDS.**

The children closed their eyes and remained as quiet as possible. They listened to sounds inside and outside the classroom. They had to remember these and report back. Sounds heard were as follows: a passing car, footsteps down the corridor, laughter from the playground, whispering from one of the children and birds in the distance.

**3. GUESS WHO'S SPEAKING ?**

A child was selected to recite a simple nursery rhyme, disguising her voice, while the others sat and listened with closed eyes, until they discovered who the child was.

4. RHYTHMS.

Non-melodic percussion instruments, for example: wood-blocks, drum and tambourine, were used in rhythm patterns. The purpose was to be able to remember short, rhythmic phrases played by me and echoed by the children.

5. RECORDED SOUNDS.

Familiar sounds were recorded, such as a knock on the door, the sound of water, clock chimes, a door bell, the school bell and footsteps, laughter and crying. They had to identify these sounds. We had recorded animal sounds which they had to identify.

As preparatory activities for our Phonics Program these exercises proved very valuable as the children listened carefully and it gave them a sense of achievement and confidence, when they were able to identify the source of the sound correctly.



4. Solo : I sang "Your name is ..."

Children responded to each others names in unison :

Janet

Jo-anne

Daniellé

Lauren

Ketchera

### Hello Everybody.

My name's Daniellé — yes in-deed

yes, indeed; yes, indeed, Let's make mu-sic

yes, indeed; yes, in-deed my darling.

*Hello everybody*

*yes indeed, yes indeed, yes indeed*

*Let's make music*

*yes indeed, yes indeed my darling*

*My name is ...*

5. The children clapped their names rhythmically while singing the song. This rhythmic activity was transferred to non-melodic percussion instruments, for example: wood-blocks, sleigh bells, triangles and maracas.

6. A second verse was created

*"The sun is shining"*

*"Yes indeed"*

7. Words were then isolated and broken down into syllables and clapped.

*Yes - one syllable*

*Hello - two syllables*

*Everybody - four syllables*

A second song "One, Two, Three, Four, Five, ..." was introduced with the emphasis on high frequency words.

This is a well known nursery rhyme and the children all recognised the tune.

# One, two, three, four, five<sup>1</sup>

One, two, three, four, five,  
Once I caught a fish alive;  
Six, seven, eight, nine, ten,  
Then I let it go again.  
Why did you let it go?  
Because it bit my finger so.  
Which finger did it bite?  
This little finger on the right.

The musical score is written in 3/4 time and consists of four systems. Each system includes a treble clef, a key signature of one flat (Bb), and a bass line. The lyrics are written below the notes. Chords are indicated above the staff: F (E), C (B7), C (B7), Bb (A), C (B7), F (E), F (E), C (B7), C (B7), Bb (A), C (B7), F (E).



Numbers were dealt with and the emphasis was on correct sequencing of these. All the numbers are written on separate flashcards. The children read the numbers and then each child was given a number.

FIGURE 2: FLASHCARDS ACCOMPANYING THE SONG<sup>1</sup>

ONE	TWO	THREE	FOUR	FIVE
<i>Once I caught a fish alive</i>				
SIX	SEVEN	EIGHT	NINE	TEN
<i>then I let it go again</i>				
<i>Why did you let it go?</i>				
<i>because it bit my finger so</i>				
<i>which finger did it bite</i>				
<i>the little finger on the right</i>				

The children were given a percussion instrument which they played while saying their numbers as a group. They all read the words on each card. The cards were all shuffled and the children had to arrange them in the correct numerical sequence, while I played the tune on the recorder. They all sang with the musical accompaniment.

The children had to find rhyming words. They had to be attentive as they played their instruments on the rhyming words.

<i>Five</i>
<i>alive</i>

tambourine

<i>ten</i>
<i>again</i>

triangle

<i>go</i>
<i>so</i>

wood-block

<i>bite</i>
<i>right</i>

maracas

Instruments were used to reinforce the rhyming words. Concentration in this activity played a key role.

Finally all the cards were put into the correct sequence and the children enjoyed singing together.

The idea of using music to learn numerical sequencing was new to the children and this proved to be an enjoyable experience for them. Because children love to play musical instruments and make a noise they displayed a keen interest in what was happening.

Choosing a song like *"Hello Everybody,"* where each child was aware of her name being mentioned is very important as a child's self concept is closely associated with her name. Individual names could be used frequently in connection with both planned and spontaneous musical activities. Songs should be created or selected in which the name of each child in the group may be used. These names could also be used in rhymes, poems or stories. Children enjoy hearing their names appearing in songs or in connection with various activities as it helps them to know themselves as unique individuals.

Initially the session was fairly disruptive as the children were interested only in choosing instruments. It was a worthwhile group activity as there was active involvement from the children. At the end of this session I recorded my impressions of each child:

JANET repeated Sub A. She was extremely apprehensive to participate initially in case she made a mistake. She was hesitant with some words.

JO-ANNE smiled shyly from time to time. She was a dreamer and showed a lack of concentration at times and distracted the others by lashing out at them, pushing in, or grabbing an instrument.

LAUREN appeared to be very reserved, although she gave the impression of being determined to do her best.

KETCHERA was shy, but she was definitely eager to participate.

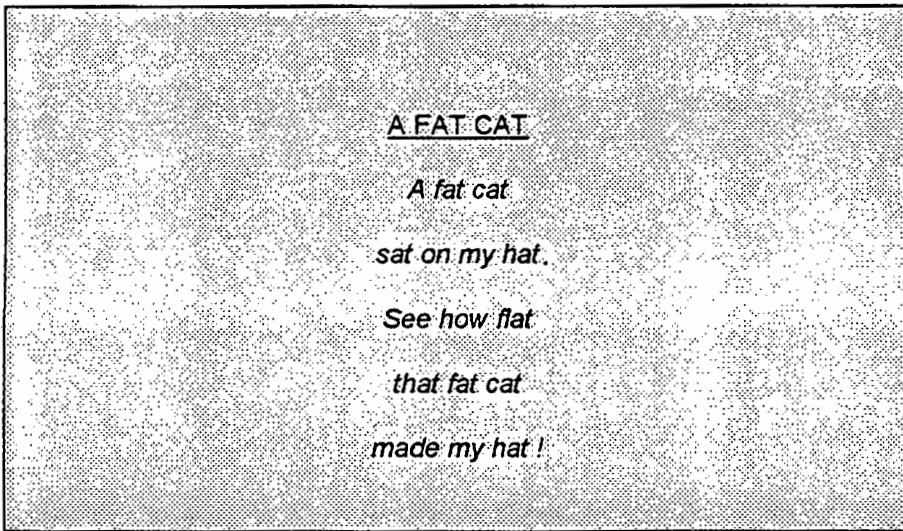
DANIELLÉ was rather slow and her concentration was sporadic.

## SESSION TWO

18 February 1993

## PURPOSE AND PROCEDURE

As a part of the "Rhyming Program", short vowels were introduced, initially in the correct sequence, a, e, i, o, u, starting this session with the vowel "a." A poem was introduced through music, where music and words were learnt simultaneously. The children were seated on a mat, in a semi-circle, facing us to enable them to interact and to see the words. The following poem was presented to the children on a chart:



The poem was set to music as follows:

A fat cat

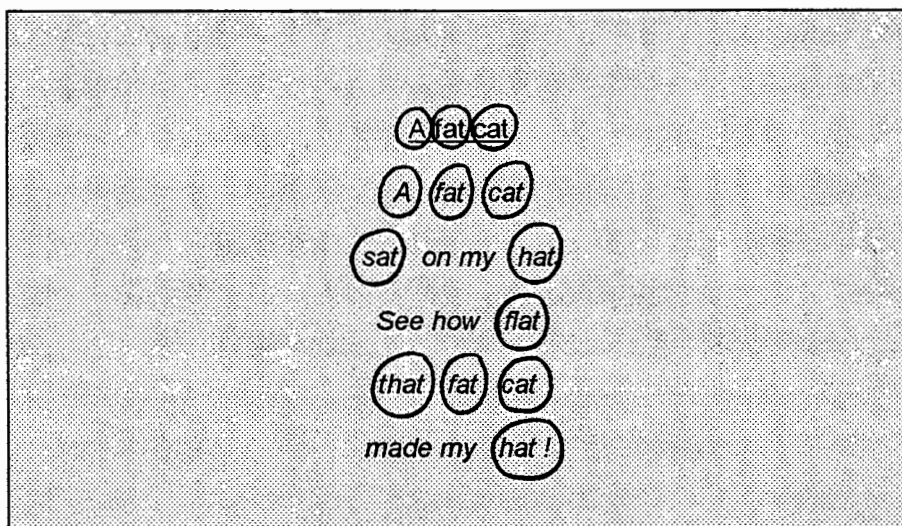
The musical notation consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains the melody for the first line of the poem: "A fat cat sat on my hat." The second staff contains the melody for the second line: "see how flat that fat cat made my hat." The lyrics are written below the notes.

*A fat cat sat on my hat.  
 see how flat that fat cat made my hat.*

At the beginning of the lesson, the melody was played on the recorder while the children listened and followed visually as words were pointed out on the chart. The melody was played a second time, while the children sang together. At this stage there were no volunteers to sing individually. I had been informed that the children would be apprehensive about this. They enjoyed the experience of singing as a group. Having established the tune and learnt the words, questions directed to the children were as follows:

1. "What sound (vowel) is being dealt with?"
2. "Find all the "a" words and point them out."

Each child was given a non-melodic percussion instrument, for example : maracas, wood-block, sleigh bells, triangle and tambourine to create interesting timbres and to play in time to the music. Children had to play on all the words with *a* in them as an activity. Words were circled on a second chart to make it easier.



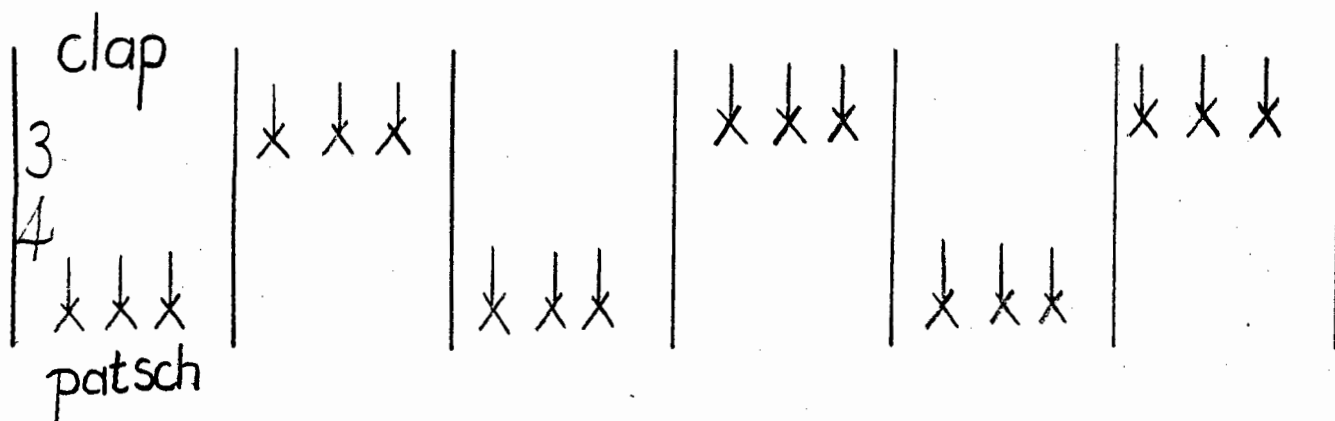
Initially they struggled with this activity, as they all wanted to play the instruments throughout (experimenting with sound). The response from the children was positive and they overcame the difficulty of singing the words and playing an instrumental accompaniment at the same time. This exercise was repeated a number of times.

Due to the poor co-ordination the rhythm was not always accurate when instruments were played on the beat. The problem was overcome by giving them simple repetitive exercises, practising clapping, using words from the poem.

To reinforce the learning of words in the poem it was introduced in a number of ways, using varying pitches and rhythms. This created an atmosphere of fun and concentration as all the children were involved. Kinaesthetic techniques were introduced to improve co-ordination, visualisation and memorization.

#### ACTIVITY 1 - KINAESTHETIC HANDS.

This could be called motor-planning. We began with a simple sequence of slapping the palms on the lap and "patschen" clapping.



#### ACTIVITY 2.

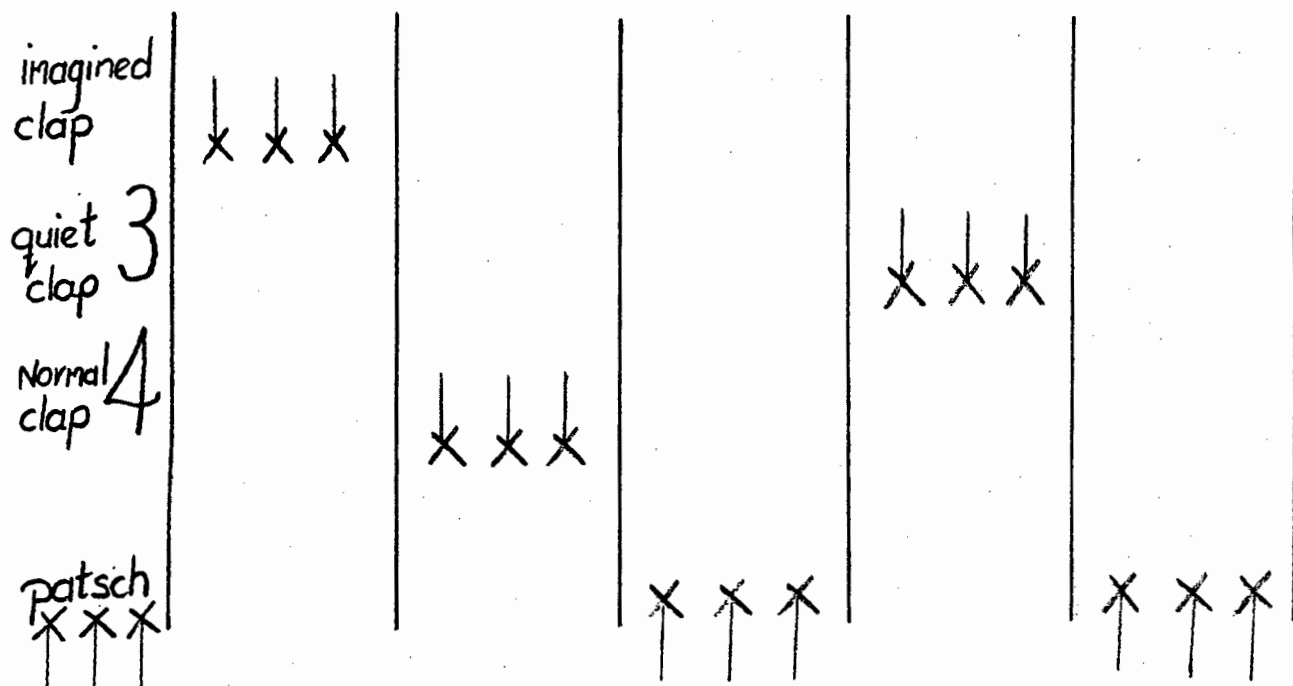
Pupils clapped, saying the word on the beat for example:

cat	cat	cat	mat	mat	mat
↓	↓	↓	↓	↓	↓
×	×	×	×	×	×
<hr/>					
fat	cat	sat	fat	cat	sat
↓	↓	↓	↓	↓	↓
×	×	×	×	×	×

This was easily learned through immediate imitation. Concentration began once they started clapping. Pupils paid careful attention to what they were doing. We looked to see how far the hands separated between the claps and helped them to notice if the distance was always the same. They were made aware of their wrists, elbows and shoulders, as they clapped in order to release any tension.

## ACTIVITY 3.

Using the same rhythmic sequence as Activity 2 we introduced the quiet clap and the silent clap, where the hands did not make any percussive contact. They did this with open eyes and then they closed their eyes and tried. Memory and concentration played an important role in this activity..



We used as many rhyming "a" words as possible, and practised the above exercise, for example, *fat, cat, sat, mat, rat, flat, pat*.

The children practised these exercises at home, as well as concentrating on word cards, based on the vowel "a." This added interest to the learning situation and taught children to focus. Focus and concentration, so important in musical activity, are equally important in learning to read. It has been our experience throughout these sessions that the children's increasing ability to concentrate musically helped them to concentrate in reading.

## SESSION THREE

25 February 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to teach the vowel "e." The same routine was carried out so that the children felt secure within the framework in which they were working. In a remedial situation much repetition is required and too many new ideas should not be introduced simultaneously, as the children involved were only seven and eight years old. In later sessions one could diversify and add more variety. The main emphasis was to create a secure framework for their learning situation.

The previous lessons were reviewed to see how much the children had retained and to determine whether the inclusion of musical activities made remembering any easier.

The song "Hello Everybody" aroused interest and they enjoyed singing the song as a group. When asked what song they'd learnt the previous week, one child started singing "The fat cat" and suddenly all had remembered the words and the tune. This became a firm favourite.

In this lesson the vowel "e" was to be introduced. Each vowel would be introduced in sequence and only one vowel would be introduced at a time.

## VERSE 1

My hen and ten men

*I dropped my pen*

*when I saw my hen*

*being chased by ten*

*big ugly men*

## VERSE 2

I let out a yell  
 the men tripped and fell  
 so I'm happy to tell  
 that all ended well

My hen and ten men.

I dropped my pen when I saw my hen being chased by ten big  
 ugly — men. I let out a yell the men tripped and fell so I'm  
 happy to tell that all ended well.

The accompaniment was played on the xylophone so I could sing the song, while each word was pointed out to the children. They were asked questions as follows:

1. "What vowel sound can you hear?"
2. Find all the "e" words.

All the children were given wood-blocks to avoid wasting time choosing instruments and to create greater uniformity using the same instruments. A variety of instruments offered to the children created the problem of distracting the group. The solution was to use the same instrument type for all children at first.

Having learnt the words and the tune of the song, they played instrumental accompaniments on all the "e" words, while singing the song. "e" words were then isolated from the poem, using four beats in a bar, then three beats in a bar and finally two beats in a bar.

4	clap	pen	x x x 2 3 4	hen	x x x 2 3 4	ten	x x x 2 3 4
3		pen	x x 2 3	hen	x x 2 3	ten	x x 2 3
2		pen	x 2	hen	x 2	ten	x 2
4							

The purpose of this exercise was to create fluency and it forced them to respond at a certain pace. Therefore utmost concentration is important. In reading, fluency must be maintained.

The children's response was as follows:

4 time created an excellent response;

4

3 time was fairly difficult;

4

2 time was difficult, as there was no time to wait and think,

4 they had to carry on without a break.

Having completed the above exercise they had to find their own words to rhyme with the "e" sound. They could use words from the text or invent their own words. They found this activity fairly difficult as they had to think of a word fairly quickly, while maintaining a steady rhythmic flow throughout so that the words and rhythm could flow, rather than producing a fragmented sound pattern.

In this session all the children were more relaxed and prepared to answer questions, sometimes shouting out responses enthusiastically. Phyllis Spooner had mentioned that they would not do anything individually, but it was interesting to note that the musical activities were making them more confident.

The individual responses were as follows:

KETCHERA showed excellent concentration throughout the lesson;

JANET was a little hesitant and waited for the others to answer first;

JO-ANNE often distracted the others, by lashing out, not waiting her turn and by being distracted by the environment. She interrupted by trying to talk about events unrelated to the lesson;

LAUREN was fairly reserved but she concentrated and tried to give of her best;

DANIELLE was fairly concerned with what the others were doing and there were occasional concentration lapses.

## SESSION FOUR

3 March 1993

Philippa, a new child, from the same class, joined the group. The first impression she gave was one of total shyness. Although she seemed to display an interest in the group activities, she seemed too withdrawn to participate actively. At this stage it was interesting to note how enthusiastically the other children participated. They were far more relaxed and willing to participate individually if called upon to do so, which came as a surprise to Phyllis Spooner. At times Jo-anne or Daniellé would distract the others by either pushing or grabbing instruments.

## PURPOSE AND PROCEDURE

The purpose of this session was to review work that had already been done and then to introduce the new vowel "r". It was surprising to see how they remembered "The Fat Cat" and they loved singing the song. We then did "My hen and ten men." They also remembered this poem, set to music. When asked what vowels were being dealt with, they could all reply "a" and "e" and so with those firmly established we could move on to "r".

I played the melody on the recorder while Phyllis Spooner pointed out the words on a chart.

*Pig Wig**Dick put a big wig**on his pink pig.**It was a silly fit**and the pig didn't like it ...**one bit!*

Pig Wig.

Dick put a big wig on his pink pig  
It was a silly fit and the pig didn't like  
it one bit!

We used a variety of non-melodic instruments to accompany the song, playing on all the "r" words. The children loved being actively involved and their concentration was good when they participated actively, by singing and/or playing an instrument. The instruments and the melody assisted with the reinforcement of the words :

*Dick, big, wig, pink, pig.*

We introduced a second poem :

The King found a Wishing Ring  
He wished that he could sing,  
Wasn't that a silly nilly thing  
For a king to wish to sing.

The King

The king found a wishing ring he wished that he could sing  
wasn't that a silly thing for a king to wish to sing

"The King" did not take off at all, as the children did not enjoy the tune and the words were not satisfactory. In retrospect I feel that this song was a miscalculation on my part; the pitches were awkward to sing and there was little repetition. I re-wrote the music for "The King" and let the children try it at the next session. As the pitches were easier to sing, it worked well.

The King

The king found a wishing ring he wished that he could sing  
wasn't that a silly thing for a king to wish to sing.

As a homework activity, to reinforce the "i" words the children had to fill in a chart with exercises based on "i" words. This chart could also be used in the class situation applying the "clap clap" game. We did not have time to do it during the session.

## SESSION FIVE

11 March 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to review the previous lesson to test the childrens memory, to sing a new version of "The King" and to introduce a longer poem based on the vowel "o".

It was quite obvious that they enjoyed singing "*The King*," and from this I discovered that the melodies written to accompany the words were of utmost importance, the simpler the melody the better.

I then introduced a longer poem based on the vowel "o". The words of the poem were interesting and the children enjoyed the little story. More difficult words were introduced, now using two syllables. The poem is as follows:

*THE SOGGY FROGGY*

*I saw some frogs  
in their running fogs  
beginning to jog  
around the bog.  
One poor little frog  
fell over a log  
because of the fog.  
The day was foggy  
the place was boggy  
that poor little froggy  
was very, very soggy.*

The poem was set to music as follows:

The Soggy Froggy

I saw some frogs in their running togs be-  
 ginning to jog a - round the boggy one  
 poor little frog fell over a log be-  
 cause of the fog the day was foggy the  
 place was boggy that poor little froggy was  
 very very soggy.

After listening to the tune on the recorder and following the words, line by line, there was excitement about the song. A question directed to the children was as follows:

"What sound are you hearing today?"

They answered "o" simultaneously. Although I used the recorder, the glockenspiel is more suited to this song as the song is quite difficult and I needed to sing with the children. They sang the song a few times, until they knew the words. Each child was given a card with a sentence on it. They had to listen to the tune carefully and arrange the cards on a mat in the correct order. Although each child was responsible for her own card, Phyllis Spooner had to assist them, as they found the activity fairly difficult. I also realised that the tune I wrote was too

difficult to remember, as it was not simple. I should concentrate on simplicity within the melodic and rhythmic structure. Repetition is also of utmost importance for memory development and concentration.

After singing the song a few times, they had to find words that rhymed, for example, *soggy*, *froggy*, and so on. Each child was afforded the opportunity of finding all the rhyming words while playing on an instrument and saying the word, for example:

<i>frogs</i>	tambourine	(one syllable)
<i>togs</i>	maracas	(one syllable)
<i>froggy</i>	bells	(two syllables)
<i>soggy</i>	triangles	(two syllables)

Once they all completed that exercise, they accompanied the song with percussion instruments throughout, as a fun activity.

Phyllis Spooner gave each child a reward as they had fulfilled a fairly difficult task finding rhyming words. Finally, to conclude this session we played a card game. Each child was given a few cards. Word endings were as follows:

1. -og
2. -op
3. -of
4. -ox

Each child worked out her own words and this proved to be a fairly time consuming activity.

Lessons were becoming more interesting and at this stage a fixed structure (framework) had been established as children felt so much more secure operating according to a certain routine. In this session music definitely added interest to the group activities, which would have been tedious without it.

**SESSION SIX**

18 March 1993

**PURPOSE AND PROCEDURE**

This session was the final one of the term and the purpose was to review all previous sessions rather than introducing the final vowel "u."

Each child chose the song that she enjoyed most. It was interesting to note how many wanted "*The Fat Cat*". Phyllis Spooner felt the reason for this was that the song included the first vowel dealt with, and often first impressions are lasting ones, especially if the children have enjoyed the activity. The words of the poem were simple, manageable, and the tune was simple, catchy and easy to memorise.

Having reviewed the songs, Phyllis Spooner asked questions about the different vowels prevalent in the songs, and, judging from the answers, we were convinced that the vowels a, e, i, and o, had been firmly established.

The assessment reflection to date was as follows:

- The children were so eager to arrive at their music sessions;
- Music proved to be a non-threatening approach in a remedial situation, where the children listened carefully and participated actively;
- Motivation through the medium of music played an important role in that they gained confidence by discovering that they "can do" and were willing to try and could achieve;
- Group activities proved to be non-threatening, and some of the children were developing a sensitivity towards each other;
- Our attitude as teachers assisted in creating a non-threatening environment, as we were totally involved in the activities;

- The children were stimulated by singing, clapping and moving to the music;
- There was very little negativity, and the children were keen to participate;
- In making music together, social bonds were nurtured;
- The beginnings of a musical ensemble was created, where they played together using expression;
- It was evident that rhythm has the ability to assist in the reading situation. Actions, relevant to the poems also assisted in the remediation process;
- We discovered that music is beneficial in nurturing some of the child's needs in a remediation situation;
- The use of instruments proved to be very successful in the sessions as the performance provided a special physical satisfaction by striking or shaking them. Instruments gave the players a certain control in the musical situation;
- We as teachers became more aware of the responses and the feelings about the activities assigned to the children. Previously it had been difficult to assess how they felt, but in a musical situation there was no doubt.

Children whose rhythmic capabilities appeared to be limited, were given an opportunity to play an instrument, and they were drawn into being able to change the rhythm. In the remedial situation we discovered it was our task as teachers to guide the children into experiences of change, where we lead rhythmically and the children followed. This required patience, but there was a breakthrough which meant that suddenly a child could grasp a concept being taught in the classroom: a concept seemingly unrelated to music. I noticed a certain block that existed with a few of the children was overcome through the use of a rhythmic experience. The children forgot about themselves and became immersed in the experience. An example of this was their total involvement beginning with the time they started singing "*The Fat Cat*."

It was exciting to note a definite change in the children through the expanded rhythmic experience. Greater flexibility in the experience of rhythm led to a more open approach in the group situation. An inability to move physically to rhythm may inhibit our chances to experience more of our world. Children in the remediation program were able to experience rhythmic activities. Problems in certain areas became apparent. Examples of these were their inability to clap in time with a given beat or to echo short rhythmic phrases.

*We could diagnose* potential learning problems by recognising that a child was not responding normally in the music group. An example was when one of the children kept on trying to distract those around her, while another one kept on saying things to us that were totally unrelated to what we were doing. As teachers we have seen these responses in our everyday teaching and we may not have sought musical solutions in the past. If a child is not so bright at reading then she is unlikely to achieve elsewhere either. Children were challenged to improve their skills through listening and participating actively in the music experiences.

## SESSION SEVEN

15 April 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to review "The Soggy Froggy" and to introduce another song with the vowel "o" in it. The children responded positively in the music group situation. This music period has helped them come into their own, to succeed, to raise self-esteem in the group, through careful handling by Phyllis Spooner and me.

As the sessions proceeded it was most interesting to see how inhibitions had been broken down with the use of music. It was encouraging to note how Lauren, who was very much on the outside of the circle, had become so much more integrated in the group, and participated actively without reservation. Janet, who seemed a little apprehensive, had also gained more confidence. There was a greater flexibility with the clapping of rhythmic patterns to certain words and the ability to clap in time had improved with the regular use of rhythmic exercises.

The simple rhymes we used, had been matched up with simple melodies which were repetitive to reinforce memory in the learning experience. The children loved singing, and had participated enthusiastically, but one or two of the melodies I experimented with were too difficult for the words. I immediately knew they had not worked, because some members of the group found it difficult to concentrate.

Another poem with the vowel "o" was introduced. Repetition facilitates the learning of vowels and makes them easily recognisable, especially for children with remedial problems in reading.

**MY DOG JOCK***My dog Jock**found a sock**on a rock**at the dock.**He took it to the shop**where he heard**the clock**chime tick tock**tick tock*

My dog Jock

My dog Jock found a sock on a rock at the clock, He took it to the shop  
 where he heard the clock chime tick tock tick tock

Although the words of this song were fine, the melody was not easy to sing, due to the interval jumps, so I made up a simpler melody on the spur of the moment which they found much easier to sing.

My dog Jock

My dog Jock found a sock on a rock at the clock, He took it to the shop  
 where he heard the clock chime tick tock tick tock.

## SESSION EIGHT

22 April 1993

## PURPOSE AND PROCEDURE

For this session we used the art room where all the children sat in a circle. The purpose of this session was to review "The Soggy Froggy" and to introduce the children to the vowel "u". Phyllis Spooner was really excited as I suggested we move away from 6/8 or 4/4 time and we worked out a waltz accompaniment in 3/4 time, which Phyllis Spooner enjoyed demonstrating to the children. They responded by clapping the rhythm of a waltz while saying loud, soft, soft.

The poem follows:

*THE COLD DAY SNUGGLE SONG*

*Snug as a bug in a rug.  
I'll be snug as a bug in a rug.  
I'll be snug as a bug in a rug  
if you'll tug the pug  
from the hole he dug  
I'll be*

*snug (chorus)*

*if you'll pour from the jug  
right into my mug  
I'll be*

*snug (chorus)*

*if you'll give me a hug  
snuggle under my rug  
I'll be  
etc.*

## The cold day snuggle song

Snug as a bug in a rug I'll be

Snug as a bug in a rug I'll be

Snug as a bug in a rug if you'll

tug the pug from the hole he dug I'll be ...

I played a fairly simple waltz melody on the recorder, while Phyllis Spooner pointed out the words to the group and after playing it once, I played it a second time, a little slower, while they all sang the words together. Each child was asked to sing the chorus individually and it was easy to memorise, and also fun to do.

Once the words were memorised, each child played in time to the music, on a variety of percussion instruments, relating to the waltz time. Since they found it fairly easy to play they included the dynamics *loud*, *soft*, *soft*, in time to the music.

One by one, in time to the music, they had to find words that rhyme for example:

*snug*      2      3

*bug*      2      3

*rug*      2      3

*mug*      2      3

*tug*      2      3

*pug*      2      3

*dug*      2      3

*jug*      2      3

(they clapped while saying the word)

As an individual exercise they had to find all the "u" words in the song and point them out as quickly as possible.

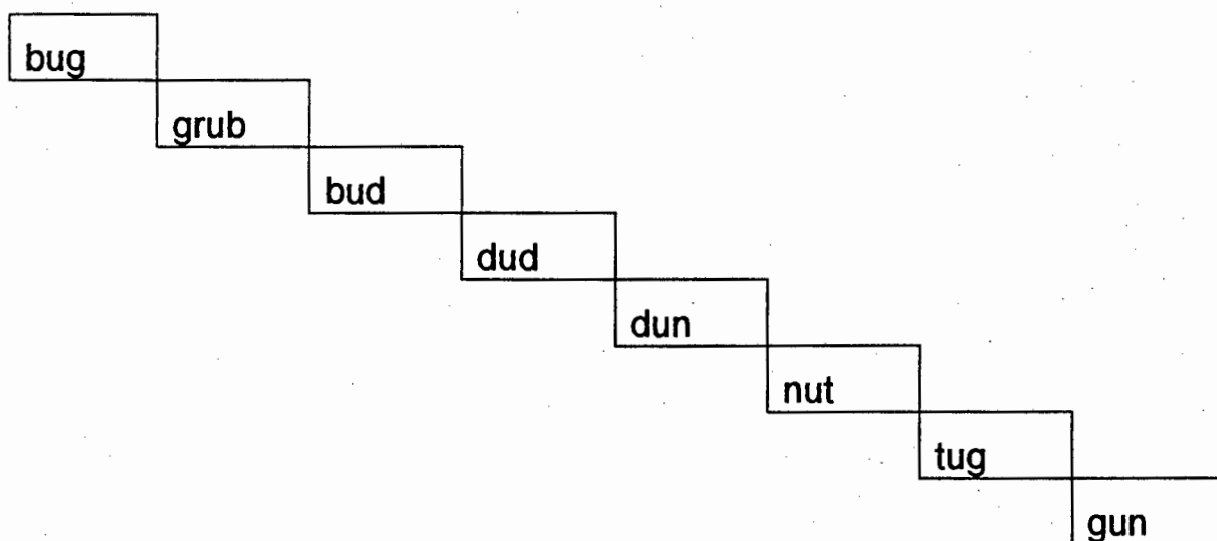
Just as an extra exercise they looked at words in the following formation, reading them simultaneously, or individually.

bug 2 3,

grub 2 3,

bud 2 3,

etc.



The "u" lesson was most successful, with each child concentrating hard and participating actively in this session. A strong feeling of pulse was established in the waltz time, where stressed and unstressed words were portrayed. The skill of listening carefully was evident in the children's response. The melodic and rhythmic patterns assisted in the fluency of the song, which would in turn assist with fluent reading.

## SESSION NINE

29 April 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to introduce a new activity to the children, with background music. We used the book room as a venue. This lesson was totally different from the others experienced so far. They all sat around a table in groups of two. Pictorial cards, with words on them were handed out to the children and they had to help each other to find matching words.

This activity was done with Vivaldi's Four Seasons as background music to enhance the learning situation. Each child was given a certain length of time to match up rhyming cards, and once the music stopped the next person had a chance to find rhyming cards.

Music was also introduced in a more active way, as I played a rhythmic pattern on the tambourine and when I stopped playing another child had a turn.

This turned out to be a very worthwhile activity. Phyllis Spooner explained the rules very carefully and it was encouraging to see how, in a group situation, peer support reduced any form of anxiety and there was definitely the feeling of a strong support system. I found this activity extremely interesting and relevant, as so much learning in the new dispensation, especially with regard to music, can be achieved in a group teaching situation.

Rewards, such as positive comments, praise and encouragement motivated the pupils to work effectively together. Each pupil had shown so much interest in what they were involved with that it proved to be a worthwhile experience.

## SESSION TEN

6 May 1993

## PURPOSE AND PROCEDURE

The purpose of this session, which took place in the remedial classroom, was to include all the short vowels already dealt with in previous sessions, as a means of reinforcement. A new song "Sad Dad" was presented to the children based on the tune of a familiar nursery rhyme using different words. The children found it easy to identify the vowels when reading passages, and they were also able to write them. The reading situation became easier once the short vowels were firmly established and easily recognisable.

The familiar tune of "Three blind mice," was played on the recorder so that the children could listen as well as concentrate on word formation and memorisation. As I played the melody for them, they followed visually by reading from a chart. The poem was presented in the following way:

Sad Dad

"a"

*Poor sad dad**Poor sad dad**his cold's very bad**his cold's very bad**it's bad so sad**poor dad, poor dad**it's bad so sad**poor dad, poor dad**poor sad dad**poor sad dad*

"e"

*get to bed*

*get to bed*

*your nose is very red*

*your nose is very red*

*we've led you to your bed, your bed*

*we've led you to your bed, your bed*

*so now you'll be well fed*

*now get to bed*

"i"

*sit and sip a bit*

*sit and sip a bit*

*this soon will get you fit*

*this soon will get you fit*

*dip your lip in this drink I think*

*you'll soon be in the pink I think*

*so sit and sip a bit*

*so sit and sip a bit*

"o"

*It's not too hot*

*It's not too hot*

*Pop up dear pop*

*your cold will stop*

*you'll soon be feeling*

*right on top*

*it's not a lot*

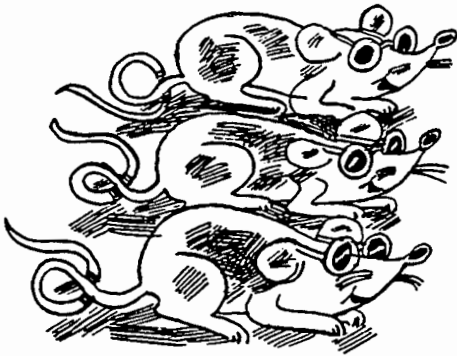
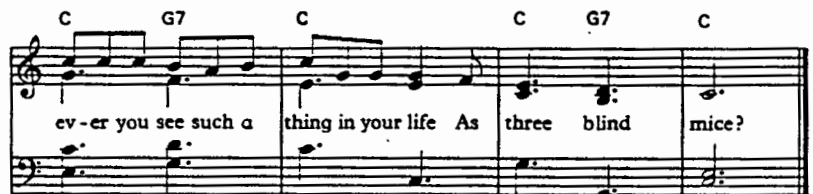
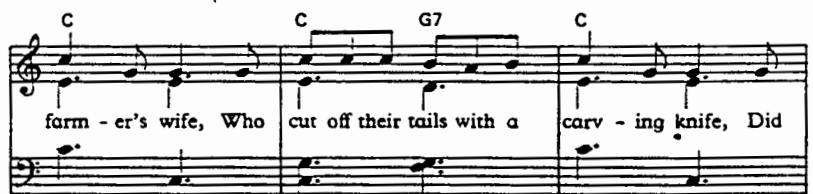
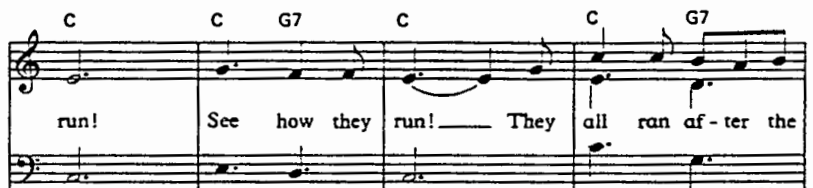
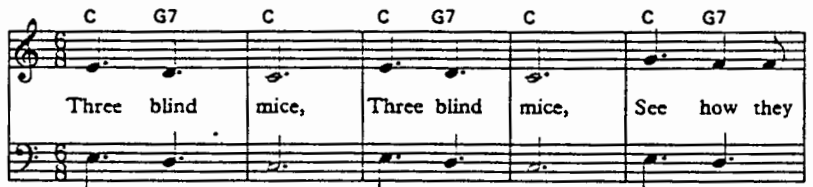
*it's not too hot.*

"u"

*Your mouth's still shut**Your mouth's still shut**don't be a nut**don't be a nut**drink up dear pop**from this mug, this mug**I'll give you such a hug, a hug**oh, well done dad,**you'll soon be feeling glad.*

## Three blind mice <sup>1</sup>

Three blind mice,  
 Three blind mice,  
 See how they run!  
 See how they run!  
 They all ran after the farmer's wife,  
 Who cut off their tails with a carving knife,  
 Did ever you see such a thing in your life  
 As three blind mice?



This session provided a good exercise for learning all the vowels. The children were asked a few questions on the various vowels, and they answered without any hesitations. Visual and auditory association as well as memory played an important role in this session. Repetition is essential in the remediation process and this proved to be an excellent exercise in repetition through music and words. The children were quite restless, due to the length of the poem, and the repetitions of each verse. However, in spite of the length of the poem and the concentration difficulties its length would normally present, it was obvious that the children had mastered the poem.

## SESSION ELEVEN

13 May 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to review all of the work done to date, to establish a firm foundation based on short vowel sounds. Each child chose the song they enjoyed most, and we performed these as a group activity.

They answered questions relating to the various vowel sounds and it was quite obvious that they had grasped the short vowel sounds. They enjoyed playing simple, instrumental accompaniments to the poems. Once again, as was the case in all sessions, the instruments provided interest and it was encouraging to note the vast improvement in their musical interpretation of the words. They could keep a steady beat. Evidently melody played an important role in the memory process. The children associated words with music, remembering the simplest repetitive tunes and their words best of all.

As a homework exercise they were given cards to complete based on the short vowels, *a*, *e*, *i*, *o*, and *u*.

Having completed the vowels *a*, *e*, *i*, *o* and *u*, and reflecting on the remedial sessions which had already taken place, it was clear that the use of phonic sounds in rhymes/poems, and setting these to music brought additional advantages to the remedial setting as enumerated below:

1. Defocused learning is a classical remedial technique as it reduced stress/tension, anxiety and overcame blocking, for example:  
the melody was played on a musical instrument and simultaneously a child was learning a poem, by singing the words to the music;
2. Involvement of the right brain took place, integrating the right brain and left brain to facilitate learning and memory, for example: the left brain is responsible for rational thinking, the right for thought of a metaphoric spatial holistic nature. We require left and right brain to function together and understand the structure of melody in music and in English the syntax of poetry and language ;

3. The children showed considerable evidence that nursery rhymes and songs promoted phonological awareness;
4. Working with the children using music simultaneously with the words of a poem was a sociable and enjoyable experience. It became a communal experience for the children to sing together, rather than to read alone. Music (melody and rhythm) enriched the learning situation and the children became actively involved in this experience;
5. Receptive, cognitive and expressive capabilities are central to the personality insofar as a child was stimulated to use these capabilities;
6. Self-involvement and creativity are important in music and each child became involved in the musical experience.

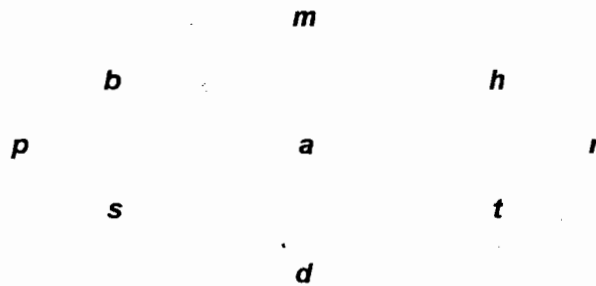
## SESSION TWELVE

20 May 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to use music in a different way to create an interesting learning situation, where children were actively involved through their positive responses.

They were presented with the following diagram.



Phyllis Spooner pointed to one of the letters on the outer circle and the children said the appropriate sound. This was repeated with the letter "a" in the middle, which the children had to add to the first sound. A letter was then pointed to on the outer circle and the children had to form a word.

The game was also played individually to see how many words each child could make from the different letters available on the chart. To capture their attention throughout the game, they clapped a regular rhythm, for example:

*s*    *x x*   *a*    *x x*   *d*    *x x*

*s*    *x*   *a*    *x*   *d*    *x*

Body rhythms were then transferred to non-melodic percussion instruments. To end the activity each child could form a word, using any three notes on a xylophone as a rhythmic accompaniment. This session provided excellent practice in introducing short vowels through a musical game.

**SESSION THIRTEEN**

27 May 1993

**PURPOSE AND PROCEDURE**

The purpose of this session was to conclude the program on short vowels by playing some sound-symbol games, to check on the children's hearing and identification of short vowel sounds. Two more sessions relating to short vowels took place.

Each child was given five cards each showing one of the vowel sounds:

*a, e, i, o, u*

Players arranged the vowels in alphabetical order, from left to right in front of them. I played an interlude on the xylophone and when I stopped, Phyllis Spooner called out a short word containing the vowel sounds, for example :

*pick, peck, pack, rock, luck.*

The players had to listen carefully, as each word was read out, think quickly and thump one hand down on the card for the sound they thought they had heard. Initially there were many mistakes but they mastered it after a few rounds. The musical interludes were used as a cue for the children to imitate what was happening. For instance if the music tempo changed, or different dynamics were introduced, they echoed the effect. Therefore they had to listen carefully.

A more active version of the game involved drawing squares on the floor, representing each vowel sound, or allotting a specific area of the room to each sound. When a word was called out the children had to jump into the appropriate square or run to the appropriate corner of the room. This exercise was called "Jump into the Boxes," or "Run to the Corners." Music was used, and the idea was for each child to listen to the music, and to stop once the music stopped, to concentrate on the word that was called out, and to act accordingly.

Suggested words for the game are as follows:

Words containing short vowels

a	e	i	o	u
ham	hem	him		hum
pan	pen	pin		pun
ran			Ron	run
lag	leg		log	lug
sat	set	sit		
lack		lick	lock	luck
pack	peck	pick	pack	puck
sack		sick	sock	suck
stack		stick	stock	stuck

This started off as a rowdy activity, but once the children understood how to play, they enjoyed themselves thoroughly and at the same time the short vowels were being reinforced.

## SESSION FOURTEEN

3 June 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to introduce a rhythmic game, emphasising continuity in rhythmic exercises.

Reading involves more than just knowing the sounds that correspond with the letters of the alphabet, and so much practice, revision and reinforcement is required to master this one aspect of reading. Games and activities therefore formed an essential part of learning to read, by repeating particular lessons in a variety of ways.

The ability to respond to the beat in music is an important part of the learning process. A beat is basically a walking pulse, but many children find it difficult to change their inner beat to correspond to the pulse of music or a drumbeat.

In order to play the game, each group of six players paired off and were numbered one, two and three respectively. Each pair practised the following hand-clap rhythm, one <sup>†</sup>crochet beat per clap:

1. clap over head
2. clap in front
3. clap hands with partner.

The group then practised the above exercise. Once the rhythm was established words were held up to recite, while clapping and maintaining a steady beat, for example:

- |    |                                 |            |
|----|---------------------------------|------------|
| 1. | clap over head and say          | <i>cat</i> |
| 2. | clap in front and say           | <i>cat</i> |
| 3. | clap hands with partner and say | <i>cat</i> |

The exercise was repeated using different words with each clap, for example:

- |    |                                 |            |
|----|---------------------------------|------------|
| 1. | clap overhead and say           | <i>fat</i> |
| 2. | clap in front and say           | <i>cat</i> |
| 3. | clap hands with partner and say | <i>sat</i> |

Having repeated this exercise four times the group had established a steady rhythm and a rhythmic round was introduced.

The first pair began the rhythm as practised, and said *fat*.

Pair one was on the second beat, i.e. they clapped in front and said *cat*,

while the second pair started on *fat* and so on.

For each group to function correctly, each pair had to perform a different motion. After a few repetitions I kept a steady beat, speeding up the tempo, until they became proficient enough to add a complex variation, for example:

- |    |                            |         |            |
|----|----------------------------|---------|------------|
| 1. | clap hands                 | and say | <i>cat</i> |
| 2. | clap thighs                | and say | <i>sat</i> |
| 3. | clap right hand of partner | and say | <i>mat</i> |
| 4. | clap in front              | and say | <i>cat</i> |
| 5. | clap left hand of partner  | and say | <i>sat</i> |
| 6. | clap in front.             | and say | <i>mat</i> |

In this variation the rhythm had to be extremely slow initially and once they had established it, after a few repetitions, the speed was increased. In the exercise the maintenance of a steady rhythm is essential. Concentration for each child also played an important role. Group interaction in this session was beneficial as each child realised she was indispensable to the musical experience. It was an intellectually stimulating exercise promoting cognitive growth, heightened auditory awareness and movement, and it produced favourable results even though the last variation proved to be too difficult.

## SESSION FIFTEEN

10 June 1993

## PURPOSE AND PROCEDURE

During this session we sat around a table in Phyllis Spooner's remedial room. Being assured that the children had mastered the short vowel sounds, the purpose of this session was to concentrate on Consonant Digraphs - also a part of the Phonics Program. Consonant Digraphs include, for example:

*ch, sh, th (three)**wh, th (that)*

Consonant digraphs are a group of two letters expressing one sound and children often have difficulty with these. Initially the consonant digraph "wh" was introduced. Each child was given a feather, which they had to blow from one side of the table to another, to see how well they could do it. The shape of the mouth when making the sound was emphasised. Some found it fairly easy to blow the feather across the table in one blow, while others blew in short successive blows, "wh, wh, wh, wh." The whole idea was for them to distinguish between the "w" and "wh" sound. It did not take them long to differentiate between the sounds.

To make the lesson more exciting, I introduced a new game. Only five children were present at this session so each child was presented with a card, with the following written on it:

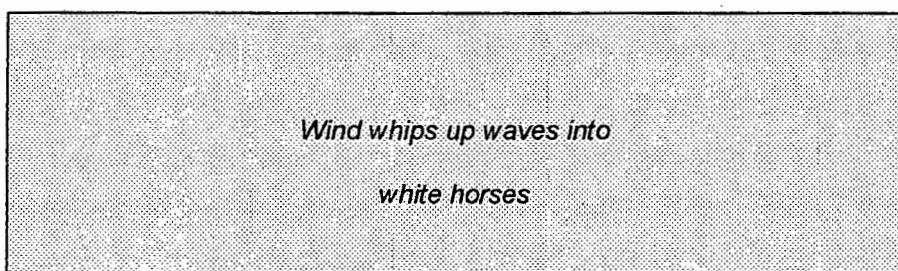
a	<i>wind whispers</i>	(soft, staccato, quick)
b	<i>wind whistles</i>	(louder, legato, slow)
c	<i>wind whirls</i>	(moderately loud, high pitched, slow)

Each child was given the opportunity to do all three exercises, a, b, c. Once the children had established how to do the exercise well, we performed it as a canon. Phyllis Spooner joined in and I had to give her and each pair of children the cue to begin:

*wind whispers ...**wind whistles ...**wind whirls ...*

We used bells, maracas and even a pencil box as an accompaniment. The children enjoyed doing this exercise and their concentration span lasted for a long time. They were made aware of the following: to keep a steady beat, when to begin, and to pronounce the words correctly.

For the first time one of the children who had been reserved for most of the sessions began to show so much enthusiasm and excitement, she even exuded confidence. The exercise was repeated and we all ended with the following



(all joining in, in unison on the last line)

This session proved to be very successful in that there was total involvement from all the children. The exercises provided a natural outlet of energy for them. They enjoyed singing a round with simple rhythmic accompaniments, concentrating on the dynamics within the music. It was obvious that through music the sound "wh" was clearly differentiated from "w" in that they had to concentrate on various dynamics when dealing with the "wh" sound.

## SESSION SIXTEEN

22 July 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to introduce the consonant digraph "nk". Before proceeding with the actual session the background will be discussed. In a class music lesson at The Grove, I presented an experimental lesson to the Standard IV class. The children organised themselves into small groups with a maximum of six children per group. They had to make up short poems, using words with short vowels, *a*, *e*, *i*, *o*, and *u*, and on consonant digraphs in words. Once they made up a poem, they set it to music, using some Orff instruments, melodic (glockenspiels and xylophones) and non-melodic (wood blocks, tambourines, bells and so on) instruments. They could also use body rhythms.

The activity proved to be most successful and having worked out everything in twenty minutes, each group performed their musical poem to the class. I selected one poem with "i" in it. Fortunately at this stage we were dealing with consonant digraphs and "nk" was used together with the vowel "i."

The poem is as follows:

*The Pink Mink*

*The pink mink  
had a drink  
at the nice ice rink  
tink, tink went the ice  
in the pink mink's drink  
how nice is life  
he began to think  
as he sipped his  
cold iced drink*

## The pink mink

The pink mink had a drink at the nice ice rink  
 tink tink went the ice in the pink minks drink How nice is life  
 he began to think as he sipped his cold iced drink.

I introduced the poem in song to the remedial children, using the descant recorder as accompaniment. They followed the words on the chart and it took them a short time to work out the words of the song. They were each given percussion instruments to accompany the song in time to the music. This was done successfully. Words were then isolated and children had to find rhyming words, for example:

*pink, mink, drink, rink, tink, think, drink.*

This worked well. Each child was given a turn. A steady beat was established and the children had to say their words in time to the music, so that there was fluency in the activity.

This session, like the others, promoted cognitive growth in that each child had to think of rhyming words while maintaining fluency in time to the music. Listening skills were sharpened as they listened carefully to one another, and the rhyming words encouraged them to listen.

## SESSION SEVENTEEN

29 July 1994

## PURPOSE AND PROCEDURE

The purpose of this session was to review the poem "The Pink Mink" which had been set to music, and to introduce another poem set to music. The children were made aware that we were concentrating on the consonant digraph *-nk*. Initially they experienced difficulty as they did not perceive consonant blends or digraphs as single units. For instance, in the word *pram*, children found it difficult to appreciate the sound *pr* by sounding 'p' and 'r' separately. It is imperative that children see the various letter groups as single-sound units.

Consonant blends and consonant digraphs and other letter combinations are important in the reading experience, as children have to use them early in that experience. When children first encounter the consonant blend "tr" in their reading, examples of other sight words containing consonant blends should be introduced, for example:

tree, train, tram, truck, trap, tray.

Children should then appreciate that the sound for *tr* remains the same irrespective of the other letters contained in the word.

The following poem was introduced using music played on an electronic keyboard for a change:

UNCLE FRANK

*Uncle Frank had some rank*

*drank and drank*

*tripped and fell*

*over a plank*

*drove the tank*

*into the bank*

*clank clankety clank!*

## Uncle Frank

Uncle Frank had some rank drank and drank tripped and fell  
 over a plank drove the tank into the bank clank clankety  
 clank

It was useful using a keyboard as I could also sing with the children. They were asked what words rhymed in the poem. As we had concentrated on the vowels, they immediately thought we were doing the "a" vowel. We repeated the song and one of the children realised that we were dealing with the -nk sound. They had to find all the rhyming words. The words that rhymed were encircled and the children were given instruments so that they could play on each rhyming word, for example:

UNCLE FRANK

Uncle Frank had some rank  
 drank and drank  
 tripped and fell  
 over a plank  
 drove the tank  
 into the bank  
 clank clankety clank!

This new emphasis encouraged them to concentrate and they performed the exercise without any difficulty. They were using a variety of percussion instruments, which they swapped, as the song was repeated several times. Their listening skills were sharpened as they had to play only on the words that rhymed and maintain a steady beat.

## SESSION EIGHTEEN

5 August 1994

## PURPOSE AND PROCEDURE

This session had a two-fold purpose:

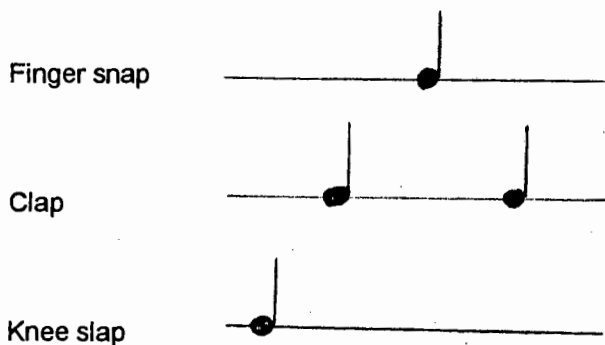
- to make the children aware of the "ck" ending;
- to enable them to perform a regularly recurring pulse, not just to clap the rhythmic patterns of the words being sung.

The aim of establishing a pulse is a musical as well as a cognitive one, as the children are taught to feel the pulse against the rhythm pattern of the song.

*Listen to the clock say  
Tick tock tick tock  
Listen to the clock strike  
one, two, three. 1*



Initially I sang the song with the accompaniment of a glockenspiel, while the children followed the words on a chart. Wood blocks were used by each child on the "tick tock" of the clocks. Once the pulse was established body movements were introduced such as arm movements imitating the pendulum of the clock on "tick tock," and heads turning left and right, and feet walking on the spot. A combination of all these movements took place while chanting the pulse "tick tock." An extension of the song was for three children to chant "tick tock" as a rhythmic ostinato while the others sang the song and roles were reversed. Carl Orff's use of body percussion; (finger-snapping, clapping and knee slapping) was introduced to the accompaniment of the song.



This steady pulse was experienced by the children and then transferred to melodic and non-melodic percussion instruments.

The results of this session were as follows:

- \* Interaction was excellent as the children listened, saw and performed simultaneously;
- \* The role of each individual was vital to the success of the activity;
- \* With practice they were able to perform fluently using body percussion and instruments;
- \* They remembered rhythmic patterns while maintaining an ostinato pattern throughout;
- \* Fine motor co-ordination and eye co-ordination was developed through the successful playing of melodic percussion instruments;
- \* Two devices used by Orff were firmly established, i.e. ostinato pattern, and playing in open fifths;
- \* Combining music and language proved to be an extremely successful exercise.

## SESSION NINETEEN

12 August 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to introduce the simple nursery rhyme "Hickory Dickory Dock." Nursery rhymes play a very important part in establishing rhythmic sureness.

*Hickory Dickory Dock the mouse  
ran up the clock. The clock  
struck one, the mouse ran down*

*Hickory Dickory Dock Tick Tock.*

*Hickory Dickory Dock the mouse  
ran up the clock. The clock  
struck two, the mouse said "phew",*

*Hickory Dickory Dock Tick Tock.*

*Hickory Dickory Dock the mouse  
ran up the clock. The clock  
(the clock) struck three, the mouse said "wee",*

*Hickory Dickory Dock Tick Tock*

*Hickory Dickory Dock the mouse  
ran up the clock. The clock  
struck four, the mouse said "no more"*

*Hickory Dickory Dock Tick Tock*

The above rhyme was very effective with the addition of instruments. Woodblocks were used on "Tick Tock," bells or triangles on "clock chime," and the glockenspiel for a glissando effect on "mouse running up and down the clock." All the children dramatised one verse as the mouse, taking it in turns while the others played instrumental accompaniments, while reciting the rhyme.

From this session it was evident that with the chanting of nursery rhymes not only would their vocabulary be enriched, but they would find reading easier and more meaningful. Memory established an important skill for reading. Auditory awareness was instilled in the children as they played their instruments at the appropriate time while differentiating between the sounds.

## SESSION TWENTY

19 August 1993

## PURPOSE AND PROCEDURE

In order to encourage reading by making it an enjoyable experience for each child, the purpose of this session was to introduce a musical concept to the reading of a fable. We used an excerpt from Aesop's Fables for this session.

Each child was given an instrument to represent various words in the fable, for example; the bass drum represented the lion, while the triangle represented the mouse. The following instruments were also used:

wood block  
cymbal  
glockenspiel  
whip  
ratchet  
quiro  
vibre-slap  
flexitone

The fable was read to the children while they eagerly waited for their turn to perform on the instruments.

*Once upon a time, a feisty little mouse (triangle) noticed a lion (drum) sleeping in the jungle. Trying to prove how quickly he could run, the little mouse (triangle) began running (wood block) around on top of the huge lion (drum). The lion woke up with a roar (cymbal) and he stretched his large paw out to catch the mouse (one big hit on the vibre-slap).*

*Being hungry the lion (drum) opened his mouth wide to eat the mouse (triangle) who said: "Please, please Mr Lion (drum) I'm sorry for waking you up. If you let me go I will never forget you and someday I promise to return the favour!"*

*The lion (drum) laughed (flexitone) at the thought of the little mouse (triangle) helping him and in a gesture of kindness let the mouse (triangle) go (glissando effect on the soprano glockenspiel).*

*Sometime later the lion (drum) was caught in a trap (whip). The lion (drum) yanked and pulled (ratchet in short strokes) to get free. Just then, the little mouse (triangle) appeared and saw that the lion (drum) was in trouble. Remembering how the lion (drum) had let him go instead of eating him, he decided to chew at the ropes (guiro) to let the lion (drum) free. At last the lion (drum) was free and he and the mouse (triangle) were friends forever.*

The above activity worked very well as it involved total group participation. Auditory skills were put to the test, as well as the ability to concentrate throughout the activity. I had to assist by giving the children the cue to play on their instruments at the correct time, to create as fluent a composition as possible. Initially there was some fragmentation, but after a third try continuity was achieved. Fluency was impressed upon them as being of the utmost importance in reading, and in music.

The activity could be expanded by writing music for melodic percussion instruments and recorder, and possibly choreographing a dance to accompany it and/or creating a speech chant (watch out! watch out! the lion will get you, get you).

This session was successful, probably because it introduced reading as an exciting activity and involved each child in the experience. Because of the excitement of the content the children were extremely alert. This encourages reading as a pleasurable experience, rather than being a tedious, individual activity.

## SESSION TWENTY-ONE

26 August 1993

## PURPOSE AND PROCEDURE

In these final sessions emphasis was on the enjoyment of words, poems, songs and stories as an incentive to encourage reading.

The following poem was presented on a chart and read to the children, after which they echoed each sentence.

**THE STEAM ENGINE**

*The engine is steaming  
The steam is going everywhere  
Out of the funnel, out of the whistle  
Steam here, steam there.  
The whirring steaming thing  
Clatters as the wheel spins  
Roaring, hissing steam steams from the boiler  
Water comes bubbling from the funnel  
The piston whizzes round.  
Hot fiery monster  
Spitting water  
Bang clatter  
Steaming noisy engine  
Smelly hot meths  
Chemist Smells  
Steam spurting out  
Shaking, spitting  
Water going everywhere  
Flames leaping up  
The wheel gradually turns.  
Soon the wheel flies round.*

The purpose of this session was to introduce an ostinato pattern as a rhythmic device. Phyllis Spooner recited the poem over a verbal ostinato recited by the children as follows:

*Hot fiery monster* (three children)

*Spitting water* (another three children)

*Bang clatter* (everyone)

The poem was introduced by all the children slowly hissing "steam, steam," followed by the verbal ostinato, in a quiet, rhythmic manner, throughout the reading of the poem. This created an impressive effect. The motion of the train was felt by the children.

The speech rhythms of the ostinato were translated into percussive sounds, made with body movements (clapping and stamping) and then transferred to tambourines, wood blocks and drums.

	2 4	♪ ♪	♪ ♪ } MONSTER	♪ ♪ ♪	♪ ♪
		<i>Hot fiery</i>		<i>spitting water</i>	<i>Bang clatter</i>
Tambourine		♪ ♪	♪ ♪ }	—	♪ }
Woodblock	2 4	—	—	♪ ♪ ♪	♪ }
Drums		—	—	—	♪ ♪

The poem was read again, accompanied by the ostinato pattern, verbally and instrumentally.

The results of this session were as follows:

- It encouraged active group participation, which is essential in ensemble work;
- It created a visual and auditory awareness within each child;
- It enhanced the learning environment using sound;
- It emphasised the importance of fluency in phrase and sentence building;
- It introduced fun elements in guiding and discovering.

## SESSION TWENTY-TWO

2 September 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to concentrate on a multi-sensory approach combining auditory, visual and kinaesthetic senses. We chose the song "Eency Weency Spider."<sup>1</sup>

## EENCY WEENCY SPIDER

Traditional

## Simply

Een - cy ween-cyspi - der went up the wa - ter spout, Down came the rain and  
 washed the spi-der out; Out ' came the sun and dried up all the rain, And  
 een - cy ween - cy spi - der went up the spout a - gain.

Once the children mastered the words of the song presented to them on a chart, actions were added. This proceeded as follows:

1. *Eency Weency Spider* — fingers were used in a climbing action  
*went up the water spout*
2. *Down came the rain* — the arms were lowered and with their palms down  
*and washed the spider out* they brushed their hands sideways in opposite directions.
3. *Out came the sun and dried* — they made big circles over their heads with their  
*up all the rain* arms.
4. *And Eency Weency Spider went up the* — they repeated the climbing motion of line one.  
*spout again.*

<sup>1</sup> PHYLLIS GELINEAU, *Songs in Action*. (U.S.A. McGraw-Hill Book Co, 1974) p.177.

Once the children mastered the actions and the words they hummed the tune doing the actions, and then they did the actions while listening to the music. Percussion instruments were added at this stage. Different instruments were used, for example:

- Phase One - the woodblock was tapped on each beat.
- Phase Two - the tambourine was shaken throughout the line.
- Phase Three - the triangle was struck on each beat.
- Phase Four - the woodblock was tapped on each beat.

Another activity was used to dramatise the song by allowing individual children to take the part of the sun, rain, spider and so on.

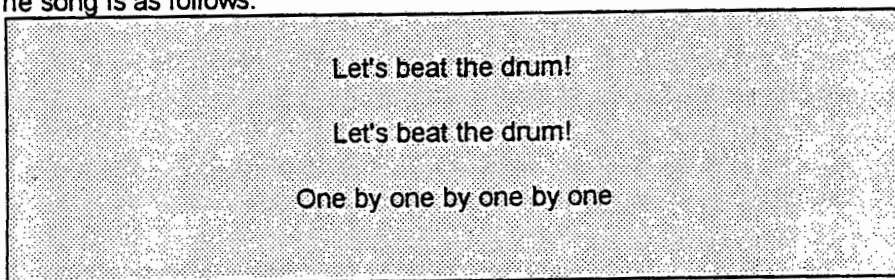
In this session there was a great deal of repetition in the musical activity. However, as the song was presented to the children in a number of ways they became totally involved.

## SESSION TWENTY-THREE

9 September 1993

## PURPOSE AND PROCEDURE

The purpose of this session was to introduce "Fun for Four Drums," a rhythmic game for children, with four drums, piano and a song by Paul Nordoff and Clive Robbins<sup>1</sup>. The aim of this game was to maintain concentration when listening, some basic mastery of rhythmic control, and being able to read the words of the song with ease. The song is as follows:



Four drums were placed in a circle with each child sitting close to her instrument. Each drum part was different and the aim was for each child to become secure in her own rhythmic proficiency. Drum parts were assigned flexibly among the children in the group, so that the game became significant for their development so that when, after mastering one part, they would readily progress to another drum. The overall experience was built up as each successive drum part was mastered and integrated with the others. The children not playing drums, sang the song each time it was repeated. Each drum's rhythmic pattern was different:

**Fun For Four Drums**

Paul Nordoff  
Clive Robbins

Briskly (♩ = 104)

Drums

Children

Let's beat the drum! Let's beat the drum! One by one by one by one by

Briskly (♩ = 104)

Piano

*mezzocresc.*

*rit.*

*mezzocresc.*

*rit.*

Let's beat the drum! Let's beat the drum! One by one by one by one.

*mezzocresc.*

*rit.*

*mezzocresc.*

*rit.*

<sup>1</sup> PAUL NORDOFF and CLIVE ROBINS, Fun for Four Drums, (Pennsylvania: Theodore Presser Company, 1968) pp.1-4.

The musical effectiveness was increased as each drum had its own distinctly different tone from the others.

This session proved to be successful because the words of the song were simple and repetitive. They were memorised with ease. The children were also eager to master the rhythmic accompaniments on the different drums. As there were six children involved in the activity, two assisted with the singing of the song, and they clapped each of the drum parts.

*a tempo*  
Drum 1

*f*  
*f a tempo non legato*

*a tempo*  
Drum 2

*f*  
*f a tempo*

*a tempo*  
Drum 3

*mf*  
*mf a tempo*

(♩-♩)  
*a tempo* Drum 4

*f*  
*f a tempo*

## SESSION TWENTY-FOUR

16 September 1993

## PURPOSE AND PROCEDURE

Music can provide an important stimulus for storytelling. The purpose of this session was to introduce an African folk-tale, (adapted from "Talking Drum Productions") to the children. Initially I told the story, having them seated in a circle and involved them actively in the story. The story was presented as follows:

### **KARIZO AND THE HYENA**

*Once upon a time there was a little girl with the name Karizo. She did not live with her mother and father, as they were far away working in town, so she lived with her granny. Instead of living in a hut like everybody else around them did, she and Karizo spent all day, every day walking around and looking for food in the bushes. They found berries from some bushes, sweet roots from under the ground, and they were never hungry. When night came they would go to sleep under a bush. It was a good life.*

*One winter the weather changed and it was horrible. It began to rain and it was very cold "br". Granny said to Karizo they should find some shelter. They looked around and came across a cave, which was warm inside. Granny said, "Every day I will go and look for food, so we can eat, but you may stay in the cave, nice and warm. To make sure that no-one will disturb you, we will roll this rock in front of the entrance of the cave, so nobody can enter. When I come back I'm going to sing a special song, so you know it is me and nobody else. The song is as follows:*



Granny:           *Karisowe*

Children:       *tsho tsho tshoritsho tsho*

Karizo:           *who's that there*

Children:       *tsho tsho tshoritsho tsho*

Granny:           *it's your granny*

Children:       *tsho tsho tshoritsho tsho*

Karizo:           *What have you got*

Children:       *tsho tsho tshoritsho tsho*

Granny:           *I've got some mealies.*



*So I'll tell you what I've got said Granny and you must let me in.*

*The next morning Granny left. But this cave belonged to a hyena, and she returned but could not get in. "What's this," she said, so she tried to push the rock away, but she could not. She went to sleep under a bush. When Granny came back she sang:*

*"Karisowe*

*Tshotsho tshoritsho tsho, ... etc."*



*Granny entered the cave with butternuts, wild melons and peanuts.*

*The next day when Granny left the hyena tried to sing her song, but her voice was too gruff, and Karizo told the hyena to go away. Granny came back and sang her song and Karizo opened the door, and said "come in quickly, there was a hyena here today." They had their food and went to sleep. Yes, but the next day the hyena had come back from the hills where she had practised the song.*

*"Karisowe*

*tsho tsho tshoritsho tsho*

*who's that there*

*tsho tsho tshoritsho tsho*

*It's your granny*

*tsho tsho tshoritsho tsho*

*What have you got*

*tsho tsho tshoritsho tsho*

*I've got some sticks and some goggos, open the door."*

*In spite of the sticks and goggos Karizo opened the door. "I've got you now" said the hyena, and took her by the hand. They walked and walked until the hyena was tired and they rested.*

*When Granny returned to the cave she sang her song*

*"Karisowe... ", but there was only silence. She saw the hyena's footprints in the sand. Karizo woke up when she heard her Granny and said "sh, sh, sh, there's a hyena". Granny went to a bush to break off a branch of stinging nettles. She put the branch under the hyena's nose, and when she woke up and cried "wha, wha, wha," and ran away, and she's still running today.*



Each child was totally involved in the process, by listening carefully and participating actively, by chanting "tsho, tsho tshoritsho tsho" while clapping the rhythmic pattern. The question and answer effect proved to be exciting and they were very attentive. This brought the program to an end.

# FINDINGS AND CONCLUSION

After this, the final session we assessed the children once again by means of the evaluation test done prior to the remedial sessions.

**DIAGRAM 8: EVALUATION OF BASIC READING ABILITIES**

17 SEPTEMBER 1993

JANET	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)					3			She now finds it easier to identify words.
FLUENCY (Flowing)					3			She displays more confidence and her ability to read fluently is evident.
ARTICULATION (initial/medial/final)					3			Pronunciation has improved.
COMMUNICATION CLEAR (audible)					3			She has overcome her shyness and her words are audible.
READING COMPREHENSION (understanding)					3			She finds it easier to recall what she reads.
WRITING (expression)					3			This remains the same.
SPELLING (oral/written)					3			Visual-motor integration is average and an awareness of phonics is evident.

**DIAGRAM 8: EVALUATION OF BASIC READING ABILITIES**

17 SEPTEMBER 1993

JO-ANNE	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)					3			She understands most words now.
FLUENCY (Flowing)						4		She is much more relaxed and reads fluently.
ARTICULATION (initial/medial/final)						4		There is a great improvement in articulating words.
COMMUNICATION CLEAR (audible)						4		Communication is more audible, as she is more relaxed.
READING COMPREHENSION (understanding)						4		Her ability to concentrate has improved her comprehension.
WRITING (expression)					3			This remains the same.
SPELLING (oral/written)					3			Her ability to spell remains the same.

DIAGRAM 8: EVALUATION OF BASIC READING ABILITIES

17 SEPTEMBER 1993

DANIELLE	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)					3			Vocabulary has improved.
FLUENCY (Flowing)					3			Her concentration has improved and she finds it easier to read.
ARTICULATION (initial/medial/final)					3			She finds it easier to articulate words.
COMMUNICATION CLEAR (audible)					3			She involves herself more in the activities
READING COMPREHENSION (understanding)					3			and her ability to concentrate has improved in these areas of reading.
WRITING (expression)					3			Her ability to concentrate has improved.
SPELLING (oral/written)					3			She works carefully and her spelling has improved.

**DIAGRAM 8: EVALUATION OF BASIC READING ABILITIES**

17 SEPTEMBER 1993

LAUREN	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)					3			Signs of improvement are clearly evident in that the "tempo" has increased. She perseveres and is determined to do her best. She appears to be more relaxed.
FLUENCY (Flowing)					3			
ARTICULATION (initial/medial/final)					3			
COMMUNICATION CLEAR (audible)					3			She reads with more confidence.
READING COMPREHENSION (understanding)						4		Are improvement.
WRITING (expression)						4		She expresses herself well in writing.
SPELLING (oral/written)						4		A greater phonic awareness is evident.

**DIAGRAM 8: EVALUATION OF BASIC READING ABILITIES**

17 SEPTEMBER 1993

KETCHERA	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)					3			Visualization of words has improved.
FLUENCY (Flowing)					3			She now finds it easier to express herself.
ARTICULATION (initial/medial/final)					3			Word articulation has improved.
COMMUNICATION CLEAR (audible)					3			Due to a greater knowledge of vocabulary she finds it easier to relate words and sentences and read the poem fluently.
READING COMPREHENSION (understanding)					3			
WRITING (expression)					3			She has developed an awareness of phonics.
SPELLING (oral/written)					3			This area has improved.

**DIAGRAM 8: EVALUATION OF BASIC READING ABILITIES**

17 SEPTEMBER 1993

PHILIPPA	Performance Level	READING ABILITIES						
		No evidence	Very weak	Weak	Average	Good	Excellent	
		0	1	2	3	4	5	
VOCABULARY (word knowledge)					3			There is an improvement in this area.
FLUENCY (Flowing)					3			There are fewer hesitations.
ARTICULATION (initial/medial/final)					3			Articulation is understood and pronunciation has improved.
COMMUNICATION CLEAR (audible)					3			There are no longer laterality problems and
READING COMPREHENSION (understanding)					3			Communication is clear and she comprehends with greater ease.
WRITING (expression)						4		These areas show signs of a radical improvement. Her eye-hand coordination is good.
SPELLING (oral/written)						4		

DIAGRAM 9: SUMMARY OF READING RESULTS

PUPIL	PUPIL'S RESULTS	TOTAL
JANET	21	35
JO-ANNE	25	35
DANIELLÉ	21	35
LAUREN	24	35
KETCHERA	21	35
PHILIPPA	23	35

As already mentioned, on completion of the remedial sessions a final evaluation test was carried out to re-assess each child's reading ability. It can be seen that there was a marked improvement in each child's vocabulary, fluency, articulation, communication, reading comprehension, writing and spelling.

The children's vocabulary developed as a result of experience and neurological integration. Music and musical activities were provided where imitation, repetition and reinforcement techniques assisted with language development. They learnt how to express themselves verbally, communicating fluently without undue hesitation, using coherent sentence structure. The ability to articulate words clearly using the correct pronunciation of initial, medial and final sounds was clearly evident at the end of the remedial sessions. In order to read effectively each child was able to associate sounds with their written symbols. Blending sounds to form words was facilitated with the use of music. The ability to comprehend what they had read was of utmost importance. The children were able to recall words, sentences and simple stories and relate with meaningfulness what had been read. They developed the ability to express themselves through written language and an ability to spell in both oral and written form. Spelling is a skill requiring visual-motor integration together with a knowledge of vocabulary and phonic awareness. Correct spelling developed through practice using words that were meaningful to the children.

At this stage it is perhaps necessary to add a few general comments relating to each child's progress. These results, which cannot be measured quantitatively, are, in my opinion, equally important. The reader is reminded of my fundamental contention that remedial reading is more than a specific technical problem, and that a remedial handicap often takes place against an emotional background. Our remedial sessions using music were designed to address the whole child. General comments relating to each child follow:

- \* JANET adopted a much more sociable attitude as she became accustomed to the group situation, and she relaxed as the sessions progressed. She developed a positive attitude towards reading and she was able to read loudly and fluently with added confidence;
- \* JO-ANNE immersed herself in the musical experience which helped her overcome her feelings of aggression towards the others. She developed a greater enthusiasm towards her reading and there were definite signs of improvement in reading comprehension, as she could recall the sentences;

- \* DANIELLE's reading improved through the regular, repetitive rhythmic exercises used with words and poems set to music. Her concentration and her ability to understand words and express herself verbally improved;
- \* LAUREN's reading became more audible as the sessions progressed. Through sheer determination, fluent verbal expression and communication developed as a result of verbal stimulation, using simple poems set to music;
- \* KETCHERA overcame the difficulty to visualise words and sentences. Visual association played an important role and in the exercise repetition of music and words was essential;
- \* PHILIPPA's total involvement in the movement activities gradually developed the co-ordination skills such as laterality and directionality. This was achieved by using simple repetitive exercises. There was no longer a lack of orientation when reading as her eye-hand co-ordination had improved.

By using music the children enjoyed the activities and they became more relaxed, as the sessions progressed. While enjoying performing the activities as an integrated group they were learning at the same time. Through structured sessions in a non-threatening environment the children developed a relaxed attitude and a sense of achievement. Music proved to be one area of learning in which the children began to express themselves. Initially there was chaos where instrumental work was concerned as they all wanted to experiment with the percussion instruments. However, they adapted to the idea of using percussion instruments, and it proved to be an enriching experience. Songs, poems and speech rhythms helped develop their fluency in reading. Rhythm is an integral part of reading, and it was encouraging to note how they developed inner rhythmic sureness and confidence to help them overcome frustrated attitudes. By learning basic concepts through music they remembered more easily. The skills of listening, concentration and auditory sequencing were developed to ensure progress in reading. Auditory awareness proved to be an important task of awakening the sense of hearing and awareness of sound in the children. Auditory discrimination was developed to ensure success in phonics and in reading. Visual association played an important role in that repetition of music and words was essential. Concentration and memory developed through the sessions by means of the poems set to music. Movement activities developed the co-ordination skills such as laterality and directionality. This was achieved using simple, repetitive exercises. The children were motivated through positive comments and praise. They were encouraged to work effectively together, therefore they were eager to arrive at the sessions. The children

were encouraged to improve their skills through listening and participating in the music experience. It was evident through the sessions that through the singing of songs, chanting of nursery rhymes, not only was their vocabulary enriched but they started finding reading easier and more meaningful. Melody, rhythm, movement and speech involved the whole child.



When comparing An Approach Using Music to other remedial approaches used, it can be seen that the former stands up well as an alternative or additional and complimentary method in the remediation of reading. Music makes full use of the visual, auditory, kinaesthetic and tactile senses. This has been portrayed through the practical sessions. All the children in the remediation group enjoyed the activities that were a part of a good all-round active Approach Using Music. While they derived pleasure from performing activities, they also learnt a great deal musically and developmentally as well. Songs, poems set to music and speech patterns helped develop the children's fluency in the reading process.

The learning of basic concepts is an area in which most children with disabilities have problems. By presenting information such as children's names, colours, numbers, the alphabet - through music basic skills are learnt. Many learning problems encountered in children today could be avoided if their earliest backgrounds were rich in songs, nursery rhymes, games and poetry. A good foundation in rhythm, speech, group participation, movement and co-ordination so necessary in later life, should be established early in a child's life. The activities were used with great success in the sessions to assist children in overcoming their reading disabilities. The areas of development in which these music experiences benefited the children are as follows:

- ◆ Group participation;
- ◆ Speech production;
- ◆ Learning basic concepts;
- ◆ Movement and relaxation.

Creativity in songs, rhymes, rhythms, accompaniment patterns and so on was developed in the children. Music encourages participation and active involvement on the part of everyone. Listening activities were also developed in the sessions. Music is a marvellous medium for learning to listen.

A workable program presented in various sessions was established showing a gradual improvement in the reading process, because practical exercises in blending sounds into words were dealt with via melody and rhythm. Music provides order and the sessions were well structured, beginning and ending with poems set to music: the poems using words with vowel sounds and consonant digraphs. We usually proceeded from one activity to another in the same sequence, varying the material but remaining within the same framework. The children found the structure of the program reassuring and useful.

## SUMMARY

The potential of An Approach using Music can be summarised as follows:

- ◆ Specific auditory and visual learning problems are corrected;
- ◆ There is an improvement in reading fluency and ability, and an increased acquisition of vocabulary. This is achieved through providing an emphasis on the use of poetry with musical accompaniment;
- ◆ Children become more self-motivated and transfer their new skills to other areas of learning;
- ◆ The music sessions help to improve self-esteem in a group situation;
- ◆ The development of rhythmic sureness became evident in that they learnt how to walk to a steady beat of a drum or a song, and they were able to clap to the word rhythm of the songs. This sureness seems to extend to rhythmic fluency in ordinary non-musical reading activity;
- ◆ The sessions are given structure through the repetition of poems, songs and activities.
- ◆ The relationship between the children and teachers become more meaningful experiences;
- ◆ In a group situation the individual child is considered very important; each child's needs as well as her abilities are considered as these are a vital part of any structural activity;
- ◆ The activities involving the children become musically alive and their responses enrich one another;

- ◆ A certain musical structure evolves through the continuity of the sessions and group therapy offers opportunities for purposeful, rewarding work. Music and musically supported activities become therapeutically effective in many ways and these developments enhance rather than detract from the specific objectives of remedial reading work.

For these reasons I feel that the hypothesis explored and researched in this dissertation, and throughout the remedial sessions, namely that, Music is an educative enrichment medium for the remediation of children with reading problems, is a valid one.

## BIBLIOGRAPHY

- ALLEN, R.R. & ALLEN, C. Language. Experiences in Reading.  
Chicago Encyclopaedia Brit. Ed. Corp. 1966.
- APEL, Willi Harvard Dictionary of Music. Second Edition.  
London: Heinemann Educational Books Ltd., 1976.
- BADER, Louis A. Reading Diagnosis and Remediation in Classroom and Clinic.  
New York: MacMillan, 1980.
- BANNATYNE, Alex D. The Disabled Readers.  
Baltimore: John Hopkins Press, 1966.
- BARBER, Charles Poetry in English.  
London: The MacMillan Press Ltd., 1983.
- BENJAMIN, Vicky & SINCLAIR, Christine The Orff Beat Journal. Vol.:22, No.1.  
Johannesburg: 1988.
- BENNETT, Roy Enjoying Music. Books 1, 2, 3.  
England: Longman Group Ltd., 1980.
- BIRKENSHAW, Lois Music for Fun, Music for Learning. Third Edition.  
Toronto: Holt, Reinhart & Winston, 1982.
- BRAND, Jill The Green Umbrella.  
London: A&C Black, 1991.
- BRUECKNER, Leo J. "Introduction." Educational Diagnosis.  
Bloomington: Public School Pub. Co., 1935.
- BRUNER, J The Process of Education.  
Cambridge, Massachusetts: Harvard University Press, 1960.
- BRUTTEN, M.; RICHARDSON, S.; MANGEL, C. Something's Wrong with My Child.  
New York: Harcourt Brace Jovanovich, Inc., 1973.
- CAPEL, E. An Outline of Audio-Psycho-Phonology.  
South African Journal of Music Therapy, Vol. 4, No.1, 1985.
- CHOKSY, L. The Kodály Method Comprehensive Music Education from Infant to Adult.  
Englewood Cliffs, N.J.: Prentice-Hall, 1974.
- CHOKSY, L. The Kodály Concept.  
Englewood Cliffs, N.J.: Prentice-Hall, 1981.
- CHOMSKY, N. & HALLE, M. The Sound Pattern of English.  
New York: Harper & Row, 1968.
- CHOMSKY, N. Phonology and Reading.  
New York: Basic Books, 1970.
- CLAY, Marie, M. Reading: The Patterning of Complex Behaviour.  
New Zealand: Heinemann Educational Books, 1979.
- COPLAN, David B. In Township Tonight.  
Johannesburg: Raven Press, 1985.
- CROSBY, R. Reading and the Dyslexic Child.  
London: Souvenir Press, 1969.

- DALCROZE, E.J. Rhythm, Music and Education. Revised Edition.  
England: Redcourt, 1967.
- DANIELS, KATINKA, S. Kodály Approach - Method Book One.  
Champaign, Il., U.S.A.: Mark Foster, 1979.
- DE KOCK, Denise Music for Learning.  
London: Maskew, Miller, Longman, 1989.
- DECHANT, Emerald V. & SMITH Henry P. Psychology in Teaching Reading.  
New Jersey: Prentice-Hall, Inc., 1977.
- DENNIS, B. Projects in Sound.  
London: Universal, 1975.
- DOLCH, E.W. The Basic Sight Word Test.  
Champaign Illinois: 1942.
- DOLCH, Issues and Innovations in the Teaching of Reading.  
Illinois: Scott Foresman & Co., 1967.
- DONALDSON-SELBY, Claudia The Use of Poetry in Remediation. Dissertation for the Degree  
of M. Ed.  
Cape Town: U.C.T., 1987.
- EDWARDS, Betty Drawing on the Right Side of the Brain. Fifth Impression.  
Great Britain: Souvenir Press Ltd., 1986.
- EISENBERG, Leon 'Epidemiology of Reading Retardation' in John Money Edition:  
The Disabled Reader.  
Baltimore: Hopkins Press, 1966.
- EMANS, R. Children's Rhymes and Learning to Read.  
Language Arts Journal. Vol. 55, No.8, 1978.
- FERNALD, Grace M. Remedial Techniques in Basic School Subjects.  
New York: McGraw-Hill, 1966.
- FLESCH, R. Why Johnny can't read and what you can do about it.  
New York: Harper & Bros., 1955.
- FOGERTY, Elsie Rhythm,  
London: George Allen & Unwin Ltd, 1936.
- FUNES, D.J. & MUNSON, K. Musical Involvement. A Guide to Perceptive Listening.  
London, Sydney, Toronto: HBJ Publishers, 1975.
- GATES, Arthur I. "Types of Material, Vocabulary Burden, Word Analysis and  
other Factors in Beginning Reading."  
Elementary School Journal, 1938.
- GELINEAU, R.P. Songs in Action.  
U.S.A.: McGraw-Hill Book Co., 1974.
- GILLINGHAM, Anna & STILLMAN, Bessie Remedial Training for Children with Specific Disability in  
Reading. Spelling and Penmanship.  
Cambridge: Educators Publishing Service, 1966.
- GOVE, M.K. "Using the Cloze Procedure in a First Grade Classroom."  
The Reading Teacher 29, 1975.
- HARRIS, Larry A. & SMITH, Carl B. Reading Instruction Through Diagnostic Teaching.  
U.S.A.: Holt, Reinhart & Winston, Inc., 1972.

- HARROP, Beatrice & HUNT, Brian      Sing Hey Diddle Diddle.  
London: A & C Black 1983)
- HEGGE, T.G. & KIRK S. and W.      Remedial Reading Drills.  
George Wahr Pub. Co., 1965.
- HJELLE, L.A. & ZIEGLER, D.J.      Personality Theories. Basic Assumptions, Research and Applications.  
New York: McGraw-Hill, 1976.
- HOLDSTOCK J. & PITTS J.      Class Music from the Beginning.  
Oxford: Pergamon Press Ltd., 1983.
- HOLTZHAUSEN, Louis      South African Journal of Music Therapy. Vol. 4, No. 1.  
Port Elizabeth, 1985.
- HOWES, Virgil M. & DARROW, Helen F.      Reading and The Elementary School Child.  
New York: Collier- MacMillan Ltd., 1968.
- HUGHES, John M.      Phonics and the Teaching of Reading.  
London: Evens Brothers Ltd., 1976.
- KIRBY, P.R.      The Musical Instruments of the Native Races of South Africa.  
Johannesburg: Witwatersrand University Press, 1953.
- LOBAN, Walter      The Language of Elementary School Children. NCTE  
Research Report No. 1.  
Champaign, Illinois: 1963.
- LYNMAN, Donald E.      Making Words Stand Still.  
Boston: Houghton Mifflin Company, 1986.
- MACHLIS, Joseph      Introduction to Contemporary Music. Second Edition.  
London: W W Norton & Company, Inc., 1980.
- MAY, Frank      To Help Children Read. "Mastery Performance Modules for Teachers in Training."  
Ohio: Merril Columbus, 1973.
- McDOWALL, Marion R.      An Anthology of Reading in Primary and Junior Secondary Schools.  
Cape Town: Maskew, Miller, Longman, 1979.
- MONROE, Marion      Children Who Cannot Read.  
Chicago: University of Chicago Press, 1932.
- MOOMAW, S.      Discovering Music in Early Childhood.  
Boston: Allyn & Bacon, 1984.
- NORDOFF P. and ROBINS C.      Fun for Four Drums.  
Pensylvania : Theodore Presser Company , 1968.
- NORTON Christopher      Sounds Natural Songbook.  
London: Boosey & Hawkes Ltd, 1983.
- NICHOLSON, Doreen & WILLIAMS, Glenda      Word Games for the Teaching of Reading.  
U.S.A.: Pitman Publ., 1975.
- NYE, V.      Music for Young Children. Second Edition.  
Dubugue, Iowa: W.N.C. Brown, 1979.
- OEHRLE, Elizabeth      A New Direction for South African Music Education.  
Pietermaritzburg: Shuter Shooter Pty. Ltd., 1988.

- ORFF, C. & KEETMAN, G. Music for Children. Volume One.  
London: Schott, 1958.
- ORNSTEIN, Robert & THOMPSON, Richard The Amazing Brain.  
London: Chatto & Windus: The Hogarth Press, 1985.
- PETERSEN, Alvin African Music and its Use in the School: An Investigation.  
M.Mus dissertation, University of Cape Town, 1981.
- RETNER, Hermann Orff Schulwerk Symposium. Salzburg, 1980.
- RINK, M. Carl Orff's "Music for Children". A systematic adaptation and practical application of the above for use in South African Schools. M. Mus. Dissertation.  
Pretoria: University of Pretoria, 1969.
- ROBERTS, Philip Davies How Poetry Works.  
England: Penguin Books Ltd., 1986.
- ROSWELL, Florence "Psychotherapeutic Principles Applied to Remedial Reading: Conference Proceedings.  
Newark, Del.,: 1964.
- SATZ, Paul & FRIEL, Janette Some Predictive Antecedents of Specific Reading Disability.  
Journal of Learning Disability, 1974.
- SCHONELL, F.J. The Psychology and Teaching of Reading. Fourth Edition.  
Edinburgh: Oliver Boyd Ltd., 1964.
- SCHONELL, F.J. Backwardness in The Basic Subjects.  
London: Oliver Boyd Ltd., 1965.
- SKINNER, B.F. The Science of Learning and the Art of Teaching.  
Harvard Educational Review, 1954.
- SKINNER, B.F. & HOLLAND J.G. The Analysis of Behaviour.  
New York: McGraw-Hill Book Company, Inc., 1961.
- SOUTHGATE, Vera & ROBERTS, G.R. Reading - Which Approach? Fifth Impression.  
London: Hodder & Stoughton, 1976.
- SPACHE, George D. & Evelyn B. Reading in The Elementary School.  
Boston: Allyn & Bacon Inc., 1969.
- STRICKLAND, Ruth The Language of Elementary School Children.  
Bloomington: Indiana University, 1962.
- STURMAN, Paul Creating Music Around the World.  
England: Longman Ltd., 1988.
- SWALM James Elementary English "Is Listening Really More Effective for Learning in the Early Grades". 1974.
- SZABO, H. The Kodály Concept of Music Education.  
London: Boosey & Hawkes, 1969.
- SZÖNYI, E. Kodály's Principles in Practice.  
London: Boosey & Hawkes, 1979.
- TIEGS, Ernest W. Educational Diagnosis. Education Bulletin No. 18  
Californian Test Bureau, McGraw-Hill Book Company.
- TRELEASE, Jim The Read Aloud Handbook.  
England: Penguin Books, 1983.

TURABIAN, Kate L.

A Manual for Writers of Research Papers, Theses and  
Dissertations.

London: William Heinemann Ltd., 1982.

VERNON, M.D.

Reading and its Difficulties.

Cambridge: University Press, 1971.

WARNER, B.

Orff-Schulwerk. Applications for the Classroom.

New Jersey: Prentice-Hall Inc., 1991.